

A.B.C. - Wednesday, June 7, 1961.

"Deja que los Perros Ladren" by Sergio Vodanovic, presented by the Chilean "Teatro de Ensayo", at the "Español".

Last night, well deserved applause rewarded the magnificent accomplishment of the Teatro de Ensayo (Professional Theater Group of the Catholic University of Chile) in its presentation of "Deja que los Perros Ladren" by Sergio Vodanovic. The applause was also directed, at the end of the representation, to the artistic director, Mr. Mortheiru and to the stage manager, Mr. Fuentes. Aising's scenography was also sincerely praised.

We were able to admire an extraordinary interpretation last night. Silvia Piñeiro was a touching mother, tender, sweet and at the same time, strong. Mario Montilles, Mario Hugo Sepúlveda, Justo Ugarte and the young actor, Hector Noguera, full of youthful impetus, acted their parts perfectly - sincerely and truthfully. At no moment did the break the sequence, and their silences, pauses, replies and "know how to listen" were at the exact moment when needed. These traits are not common and are difficult to attain.

Vodanovic's play belongs within the genre we sometimes call "denouncing" and which in the past was called "social satire".

The Spanish theater has several examples that can be said to resemble the play - from Benavente to Linares Rivas to Alfonso Paso; "The Wall" by Calvo Sotelo, etc. "Let the Dogs Bark" could also have been called "Bark, Later we'll Gallop", since the intention of this phrase is the one that ends this comedy.

The play has a clear moralizing and exemplary intention; it may be too explicit; in other words, the characters are the ones who express these ideas, against Lara's opinion, who expressed that the meaning of

the play should be detached from the action. Its dialogues are accurate; his characters are human and are well drawn, and with few, but well chosen characters, the author was able to give rhythm to the play, and what is most important, to interest and touch the public.

The play starts with a family scene; it then shows the problem of conscience the principal character has, and which notoriously affects his home life. At the end, after the dramatic situation has been solved with an emotional father and son scene, we arrive at a comforting and consoling conclusion, which doesn't, at any moment, detract from the intention and interest of the play.

Some of the scenes are exquisite, especially those in where we can appreciate the simple home life of the characters, and those which have a theatrical accent contribute to the development of the theme presented by the author, who made an excellent impression on us.

Alfredo Marquerie