

PREMIERE OF "DEJA QUE LOS PERROS LADREN" AT THE ESPAÑOL

Tuesday night the Teatro de Ensayo presented at the "Español" a premiere of the play "Deja que los Perros Ladren" of Sergio Vodanovic, which was quite successful. Neither the subject or the approach of the play of Vodanovic are foreign to Spanish drama, which in so many occasions and in works of different authors, has been conscious of the problem and has criticized social mores. From Benavente to Alfonso Paso, to mention only two who belong to quite different periods, we can mention many plays belonging to the same family than Vodanovic's play. It was interesting to observe differences in the personal approach of the Chilean play, as far as language goes, development, as well as certain peculiarities.

"Deja que los Perros Ladren" is conceived within minute realism and the kind of playwriting which we might call conventional or traditional. There are no daring explosions, just the development of facts exposed in a way that freely allows the development of a thesis in which predominates strict social morals over tolerance and corruption. However, in the crisis in which the principal character and his family are involved, the thesis and its premise is explicitly shown and formulated in the dialogue, in a way, ^{that} even sometime becomes too evident for the public not to feel a certain redundancy of words, corroborating visible facts and their implications. It is a type of drama that has not lost its direct efficiency, specially when ^e developed with such a control of the dialogue and situations, moving characters which are very well described and defined. Five excellent characters each one an striking and individual personality.

All these shows the dramatic value of Vodanovic's play and his position as exponent of current national Chilean theater. The value of the play was enhanced by a magnificent performance, a perfect demonstration of a good ~~actual~~

school of dramatic art, perfect control and natural acting. Each one of the cast made use of a full gamut of expressions. Silvia Piñeira, Mario Montilles, Héctor Noguera, Justo Ugarte and Mario Hugo Sepúlveda, gave a perfect performance and a lesson in art. Both the play and its interpreters received a warm applause, justly shared by their Director, Pedro Montheiru.

VALENCIA