

Latin American Dramatists  
since 1945

*A Bio-Bibliographical Guide*

Tony A. Harvell

*Bibliographies and Indexes in the Performing Arts, Number 28*

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*Latin American Dramatists since 1945*

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# Contents

PREFACE	vii
BIO-BIBLIOGRAPHY	1
Argentina	2
Bolivia	113
Brazil	118
Chile	131
Colombia	161
Costa Rica	170
Cuba	178
Dominican Republic	195
Ecuador	203
El Salvador	210
Guatemala	214
Honduras	219
Mexico	222
Nicaragua	306
Panama	310
Paraguay	312
Peru	318
Puerto Rico	327
Uruguay	337
Venezuela	376
AUTHOR INDEX	387
TITLE INDEX	399

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## Preface

The theater in Latin America has evolved from a rich historical tradition rooted in Spain and in the indigenous cultures of the region. Since Independence, Latin America has experienced tremendous immigration from Western and Eastern Europe, the Middle East, Africa, and Asia. Consequently, many of the playwrights of latter half of the twentieth century were actually immigrants or children of immigrants. Therefore many of their cultural traditions are depicted in their plays. During the latter part of the twentieth century, dramatists such as Bertolt Brecht, Jean Ionesco, and Luigi Pirandello greatly influenced the work of Latin American dramatists, as many of them studied in Europe with these authors or their students. Latin American drama has also played an important role in social formation, and theater became an important instrument of social protest. Sadly, the military and political dictatorships of the late twentieth century had a chilling effect on theater and cultural production in general. The work of a number of dramatists was heavily censored. Many important playwrights either went into exile in neighboring countries, in the United States, or in Europe. Regrettably, some of them were actually imprisoned, tortured, or killed by the authoritarian regimes in place at the time.

This bio-bibliography identifies over 700 of the most important dramatists in twenty countries in Latin America who have written most of their work since 1950, arranged by country. Brief biographical information is provided, indicating any awards or prizes won by the playwright. Many playwrights were also directors or actors, and wrote in other genres as well. Most began writing plays after working in various other professions (law, medicine, and engineering, to name a few). The plays are listed in alphabetical order. The date in parentheses refers to the date the work was first produced, when that could be determined. Often plays are published after being produced, sometimes before, and sometimes they are never published. The bibliographical listing includes separate editions of the play, followed by references to the play in collections, anthologies, or periodicals. If there are translations in other languages, those are noted last. The index of over 7,000 titles follows English language alphabetization (*ch*, *ll*, and *ñ* are not treated as separate letters). The author entries use Library of Congress established headings whenever possible.

This reference work is designed to identify and locate biographical and bibliographical information about the rich dramatic tradition in modern Latin America. Many of these plays have been performed in North America, Europe, and Asia, a testament to the universality of drama in today's world.

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# BIO-BIBLIOGRAPHY

## ARGENTINA

### ARG 001

**ABELENDÁ, OSCAR M. (1922–)** was born in Buenos Aires and began his career as an actor. He helped found the Teatro Libre Enrique de Rosas which he also directed for a number of years. Along with other directors of independent theater he founded the Union Cooperativa de Teatro Independientes in 1962. He has written musical comedy and drama as well as for radio.

### Plays

*A vos Che, Buenos Aires* (1985).  
*Una aventura complicada* (1973).  
*El cero a la izquierda* (1973).  
*El cielo en el galpón* (1985).  
*Cuando se pone el sol* (1986).  
*Los días que se fueron* (1986).  
*El extraño Señor Vertie* (1979).  
*Flores de otoño* (1984).  
*La gran patraña* (1987).  
*Los que no eligieron* (1979).  
*Triste domingo* (1979).  
*Voces de la ciudad* (1986).

### ARG 002

**ADELLACH, ALBERTO (1933–)** is the pseudonym of Carlos Alberto Creste. He was born in Buenos Aires and worked in a number of careers including journalism before beginning to write for the theater. His plays have been translated into English, French, Portuguese, German, Italian, and Polish. He has lived in Spain and Mexico for a number of years.

## Plays

*Antigonia furiosa* (1986).

*Arena que la vida se llevó* (1976).

*Cada cosa en su lugar* (1984).

*Chau Papá* (1971). In *Teatro*. Buenos Aires: Ediciones del Tablado, 1974. In *Teatro 70*. Buenos Aires: Comuna Baires, 1970.

*Como quien dice Adellach* (1974).

*Cordelia de pueblo en puebla*. Havana: Casa de las Américas, 1982.

*Criaturas* (1967). In *Teatro breve contemporáneo argentino, II*. Buenos Aires: 1967.

*Esa canción es un pájaro lastimado* (1971). In *Teatro*. Buenos Aires: Ediciones del Tablado, 1974.

*Gimme 5* (1979). In *Conjunto*, no. 44 (April-June 1980), pp. 16–73.

*Hay golpes in la vida* (1983).

*Historia de desconocidos* (1963) In *Teatro* Buenos Aires: Ediciones del Tablado, 1974.

*Historias sin atenuantes* (1972).

*Homo dramaticus* (1968). In *Teatro 70*, nos. 8–9 (1971). Published in Italian Rome: Instituto de Cultura Italo-Latinoamericano, n.d.

*Job* (1982).

*Marcha* (1969). In *Teatro*. Buenos Aires: Ediciones del Tablado, 1974 . In *The Orgy; modern one act plays from Latin America*. Los Angeles: UCLA Latin American Center, 1974.

*Nosferatu* (1985).

*Pájaros blancos sobre calles grises* (1977).

*Palabras* (1963). In *Teatro*. Buenos Aires: Ediciones del Tablado, 1974 .

*¿Primero, qué?* (1969).

*Real envido*. Buenos Aires: Ediciones de la Flor, 1984.

*Sabina y Lucrecia* (1980).

*Vecinos y amigos* (1966).

*Vení que hay amor y bronca* [with Roberto Espina] (1971).

*Viaje de invierno* (1985).

*La viña de Naboth* (1979).

*¿Y entonces, qué?* (1970).

## ARG 003

**AGUIRRE, CORAL (1939–)** was born in Bahía Blanca and studied music, dance, and theater as a child. After studying in Europe she returned to Argentina to work in the theater. Many of her plays deal with the period of the military dictatorship and the Falklands/Malvinas War. She also wrote plays for children.

## Plays

*Camila sin vueltas* (1983).

*El carretón de los sueños* (1985).

*La conquista* (1984).

*Creceer-Rock* (1982).

*La cruz en el espejo*. Buenos Aires: Torres Agüero Editor, 1988.  
*Un cuento al revés* (1977).  
*¿Dónde está el lobo feroz?* (1977).  
*La farsa de Pathelin* (1977).  
*Fuera de tiempo* (1983).  
*Puerto White* (1977).  
*Que me tapen la espalda* (1981).  
*La salida* (1985).  
*Secuestro y asesinato de Juana* (1982).  
*Silencio-Hospital*. Bahía Blanca, Argentina: Ediciones Senda, 1988.  
*Venid a ver la sangre por las calles* (1972).

#### **ARG 004**

**AGUSTONI, LUIS (1943–)** was born in Buenos Aires and came to theater in the 1960's as an actor after having taught law. He won a number of prizes for his work, including the Premio Argentores twice for best comedy and best drama.

#### **Plays**

*El bufón* (1983).  
*El capitán Veneno* (1980).  
*El protagonista ante el espejo* (1988).  
*Variaciones sobre temas de Romeo y Julieta* (1982).  
*Vida y milagros* (1977).

#### **ARG 005**

**ALBERTO, ALBERTO FÉLIX (1948–)** was born in Buenos Aires and studied classical dance and philosophy at the Universidad de Buenos Aires. He later studied cinematography and worked as a director for a number of years before writing theater. He received a number of awards for his work including the Premio Molière. His works have been performed in theater festivals in the United States, Canada, and other countries.

#### **Plays**

*Don Juan, esa vieja rama* (1982).  
*En los zaguanes, ángeles muertos* (1990).  
*Un Hamlet de suburbio* (1999).  
*Lulú ha desaparecido* (1997).  
*La pasajera* (1995).  
*La pestilencia* (1985).  
*Tango varsoviano* (1987).

#### **ARG 006**

**ALBERTO, ALEJANDRO (1943–)** is the pseudonym of Alberto Lapadula who was born in Buenos Aires. He coauthored a play with Oscar Viale and was the sole author of a number of plays in the 1980's.

**Plays**

*Camino negro* [with Oscar Viale] (1984). In *Chumbale; Camino negro*. Rosario, Argentina: Ediciones Paralelo 32, 1984.

*Polo y Bebé (sus memorias)* (1984).

*La vida fácil* (1981).

*Visitante nocturno* (1984).

**ARG 007**

**ALCAYAGA, ZULEMA (1983–)** was born in La Pampa and has dedicated herself to children's musical theater. Her plays make use of regional music and folklore. She won the Premio Argentores.

**Plays**

*El mundo de frutillitas* (1985).

*Los ositos jugueteros en el mundo de frutillitas* (1987).

*Rosaluz* (1981).

**ARG 008**

**ALIBER, ALICIA and BERNARDO** are the pseudonyms of Bernardo Drimer and Alicia Kaplan de Drimer, a married couple who began writing theater together in the 1950's. They have won the Premio Nacional as well as regional prizes for their works.

**Plays**

*El abrazo de madera*. In *Teatro A.B. Aliber*. Buenos Aires: Corregidor, 1999.

*Un abuelo gaucho*. Buenos Aires: Carro de Tespis, 1974.

*Caza de herederos* (1958). Buenos Aires: Carro de Tespis, 1958. In *Teatro A.B. Aliber*. Buenos Aires: Corregidor, 1999.

*El chivo en la pieza*,

*La ciudad de los novios* (1964). Buenos Aires: Carro de Tespis, 1967. In *Teatro A.B. Aliber*. Buenos Aires: Corregidor, 1999.

*La conferencia del año 3000*. In *Teatro A.B. Aliber*. Buenos Aires: Corregidor, 1999.

*De una sola pieza* (1956). Buenos Aires: Maicel, 1984. In *Teatro A.B. Aliber*. Buenos Aires: Corregidor, 1999.

*Doña Sinceridad*.

*Es increíble lo que se puede creer*.

*Esos quince segundos*.

*Ha llegado un plato volador* (1968). Buenos Aires: Carro de Tespis, 1967. In *Teatro A.B. Aliber*. Buenos Aires: Corregidor, 1999.

*Mis abuelos campesinos* (1972). Buenos Aires: Carro de Tespis, 1974; Buenos Aires: Maicel, 1984.

*Oh, la superstición*. Buenos Aires: Corregidor, 1998.

*Recuerdos de Papá*. In *Teatro*. Buenos Aires: Corregidor, 1998.

*Sabotaje en el infierno o Ese amor terreno* (1955). Mexico City: Ediar, 1959; Buenos Aires: Carro de Tespis, 1969. In *Teatro A.B. Aliber*. Buenos Aires: Corregidor, 1999.

*La trama de la vida*. Buenos Aires: Corregidor, 1998.

### ARG 009

**ALLADIO, OMAR (1918–1987)** was born in Buenos Aires and began writing radio theater while very young. Many of his plays have gaucho themes and deal with the urbanization of Buenos Aires in the early twentieth century.

#### Plays

*A mi marido lo tiré por el balcón*.

*La cruz del sacrificio* (1950).

*Cuando nos falta mamá* (1970).

*Ha muerto un peón de campo* (1970).

*Juan de la noche* (1971).

*Juan de los tristes amores* (1971).

*Juan Moreira el gaucho inmortal* (1970).

*Lecciones prohibidas*.

*La sombra de Pancho Sierra* (1967).

*Soy Tango, el último malevo* (1968).

*Yo soy José Betinoti (el payador de las madres)* (1956).

### ARG 010

**ANANÍA, FRANCISCO** became active in the experimental theater movement in Argentina in the early 1980's. He won the Premio CocaCola en las Artes y Ciencias in 1983.

#### Plays

*Reunion* (1983). In *Teatro argentino, año 1983*. Buenos Aires: Editorial Belgrano, 1983.

*El último domingo* (1982). Córdoba, Argentina: Municipio de Córdoba, 1983.

*El viento se lo llevó* [with Roberto Cossa, Jacobo Lagsner and Eugenio Griffèro] (1983).

### ARG 011

**ANDRADE, NORA ELYDA (1957–)** was born in Buenos Aires and studied comparative literature in France. She won the Premio Argentores and was a finalist for Spain's prestigious Premio Tirso de Molina, as well as other awards. She is currently a professor of literature at the Universidad del Salvador and at the Universidad de Buenos Aires.

#### Plays

*Los artisstass* (1983).

*Los buenos momentos* (1986).

*Del largo descenso de Pancho a la ciudad* (1979)

*La escena está lista* (1988). Mérida, Spain: Editorial Regional de Extremadura, 1988.

*Juglarías* (1980).

*Su vida y milagros del pobrecito Mateo* (1978). *Tragicomedia de Abelardo y Eloya* (1988).

## ARG 012

**ANTONIETTO, ELENA DORA (1931–)** was born in Buenos Aires and has been associated with the vanguard theatrical group of the Teatro Yenesi. She has won various regional prizes and has written extensively for television.

### Plays

*Circus-loquío* [with Eduardo Pavlovsky] (1969).

*Mea culpa* (1971). Buenos Aires: Talía, 1972.

*Nada para respirar* [with Ricardo Halac] (1971).

*Podría ser yo* (1983).

*Y nunca supe por qué* (1986)

## ARG 013

**ARDILES GRAY, JULIO (1922–)** was born in Monteros, Tucumán, and educated in Buenos Aires. He worked as a journalist, poet, and also wrote narrative. His plays are often characterized by black humor and a use of the grotesque. His work was much influenced by the European vanguard of the 1950's.

### Plays

*Arroz con leche, me quiero casar* (1970). In *Vecinos y parientes*. Buenos Aires: Ediciones de la Flor, 1970.

*Auto de fe en las Indias* (1988). In *Personajes y situaciones*. Buenos Aires: Torres Agüero Editor, 1989.

*Cambios los papeles* (1968). In *Fantasmas y pesadillas: teatro (1971–1978)*. Buenos Aires: Centro Editor de América Latina, 1983.

*Cermonia inútil* (1975). In *Fantasmas y pesadillas: teatro (1971–1978)*. Buenos Aires: Centro Editor de América Latina, 1983.

*Los cinco sentidos*. In *Personajes y situaciones*. Buenos Aires: Torres Agüero Editor, 1989.

*De Boedo a Montmartre* (198?).

*Egloga, farsa y misterio* (1951). San Miguel de Tucumán, Argentina: Jano, 1961.

*La farsa del Rico Tarugo y el Doctor Gañote*. In *Talía*, año 2, Vol. 1, no. 10 (1955), pp. 20–23.

*La flor azteca* (1976). In *Fantasmas y pesadillas: teatro (1971–1978)*. Buenos Aires: Centro Editor de América Latina, 1983.

*Los gemelos*. In *Delirios y quimeras: teatro 1979–1992*. Buenos Aires: Corregidor, 1993.

*Gulliver* (1970). In *Vecinos y parientes*. Buenos Aires: Ediciones de la Flor, 1970.

- La muralla invisible* (1989). In *Personajes y situaciones*. Buenos Aires: Torres Agüero Editor, 1989.
- La noche del crimen perfecto* (1989). In *Personajes y situaciones*. Buenos Aires: Torres Agüero Editor, 1989.
- La sombra del padre*. In *Delirios y quimeras: teatro 1979–1992*. Buenos Aires: Corregidor, 1993.
- La última cena* (1970). In *Vecinos y parientes*. Buenos Aires: Ediciones de la Flor, 1970.
- La verdadera historia del doctor Fausto y como fue vencido por el señor del tiempo*. In *Delirios y quimeras: teatro 1979–1992*. Buenos Aires: Corregidor, 1993.
- Visita de novios* (1970). In *Vecinos y parientes*. Buenos Aires: Ediciones de la Flor, 1970.

#### ARG 014

**ARMAGNO COSENTINO, JOSÉ (1904–)** was born in Buenos Aires and produced his first play at age nineteen. He has written dramas, histories, and comedies as well as children’s plays, many of which have been produced for radio. He founded and co-directed the independent theater group “Tinglado Libre” which produced most of his plays. He won the Premio Nacional in 1947.

#### Plays

- La bestia de ojos afilados* (1958).
- La boca ya tiene dientes* (1966). Buenos Aires: S.E.P.A., 1967.
- El deseo de verde quedó vestido* (1960).
- Desnuda de silencio* (1951).
- La disputa del fruto* (1944). Buenos Aires: Editorial Verbo, 1945.
- Fuga de estrella* (1943).
- Grita* (1947).
- Justo del Parque, el último orejón del tarro*. Buenos Aires: S.E.P.A., 1975.
- Luna quebrada* (1950).
- Más que la fuerza del amor* (1923).
- Mayúscula minúscula, minúscula mayúscula*. Buenos Aires: S.E.P.A., 1975.
- Ni un bocado para el caballo* (1961).
- No siempre dos más uno suman tres* (1962). Buenos Aires: S.E.P.A., 1967.
- El novio invisible (Amor en soledad)* (1962). In *Teatro de una voz*. Buenos Aires: Cuadernos del Siroco, 1962.
- Palacios diputado del pueblo* (1965).
- ¿Qué hago con la llave si la cosa cambió la cerradura?* Buenos Aires: S.E.P.A., 1973.
- Una rosa en la crin* (1959).
- Sesenta y siete personajes reclaman un escenario*. Buenos Aires: S.E.P.A., 1979.
- Sueños azules en el tiempo verde* (1966).
- Teatro en el patio*. Buenos Aires: Editorial Verbo, 1961.

**ARG 015**

**AROLDI, NORBERTO LUIS (1931–1978)** was born in Buenos Aires and studied broadcasting at the Instituto Superior de Enseñanza. He later received a scholarship to study in Italy where he worked with film director Federico Fellini. He then moved to Mexico and wrote screenplays and produced live shows. Upon returning to Argentina he began producing films as well as plays.

**Plays**

*El andador; Discepoliana* (1966). Buenos Aires: Talía, 1966. [Later produced as *Nosotros dos somos tres, Discepoliana* in 1976.]

*Catalina Chin Pum.*

*Esquina de tango* (1965).

*Este flaco, flaco Buenos Aires* (1977).

*Un triste fabricante de alegrías* (1953).

**ARG 016**

**AULES, ROBERTO (1924–1978)** was born in Buenos Aires but was orphaned at five years of age. By age fifteen, he was already writing and directing plays. He was strongly influenced by Spanish playwright Federico García Lorca and was a pioneer in Argentine children's theater.

**Plays**

*Las aventuras de Mariquita Pérez* (1955).

*Canciones que me enseñó mamá* (1958).

*El chocolatín de Frank Brown* (1961). Buenos Aires: Carro de Tespis, 1967.

*Farándula infantil* (1941).

*El monigote de la pared* (1955).

*El niño héroe* (1939). In *Revista Trimestral del Patronato Nacional de Menores* (July-August-September 1941).

*Los de la calle* (1940).

*Una nueva caperucita* (1960).

*Rompecabezas para armar, cantar y bailar* (1963).

*La rosa con flecos* (1965).

*Se me ha perdido un perrito* (1956).

**ARG 017**

**BACCARO, JULIO (1940–)** was born in Quilmes and began working as an actor in independent theaters and in television. He founded and worked as a director of the independent theater “El Candil” in Quilmes. He won a number of prizes at the regional level and in 1971 received the Premio Pirandello from the Italian government. He also served as an acting director for the Teatro Nacional Colón in the 1980's.

**Plays**

*Cuando nos vamos* (1967). In *Talia*, nos. 9–10 (1969), p.35.

*El duende por el camino* (1969).

*Escondamos a las visitas* (1966).

*Mi Buenos Aires de entonces* (1985).

*La señora Claudia y Miau* (1969).

### ARG 018

**BAJARLÍA, JUAN-JACOBO (1912–)** was born in Buenos Aires and worked as a lawyer in addition to writing drama, poetry, essays, history, science fiction, and detective stories. He was awarded the Premio Cuadernos del Siroco in 1963.

#### Plays

*La billetera del diablo* (1969).

*La confesión de Finnegan* (1961).

*La esfinge* (1955).

*Monteagudo* (1962). Buenos Aires: Talía, 1962.

*Pierrot* (1956).

*Los robots* (1955).

*Teléfona* (1972).

*Las troyanas* (1956).

### ARG 019

**BALLA, ANDRES (1921–)** was born in Budapest and immigrated to Argentina in 1939. He was trained as a physician and was the author of several scientific works in addition to novels, short stories and theater. He won the Premio Municipal de Buenos Aires in 1966. Two of his works were finalists for Spain's Premio Tirso de Molina.

#### Plays

*Abundancia* (1976).

*Las aguas negras.*

*El armisticio.*

*Dos por dos son seis* (1963).

*Estrella y barro* (1959). Buenos Aires: Carro de Tespis, 1959.

*Ficción y apocalipsis.*

*Homo sapiens y Bomba.*

*El Inca Túpac Amaru* (1971). Buenos Aires: Instituto Luchelli Bonadeo, 1971.

*Los lagartos.*

*Lorenzino* (1976).

*Los que respondieron al fuego.* Buenos Aires: Autores Argentinos Asociados, 1975.

*La niña que bailaba.* In *Piezas cortas.* Buenos Aires: Ediciones del Siroco, 1965.

*La nube.*

*Oscar el Terrible.*

*El primer paciente.*

*La República de Granato* (1966).

*Somos pájaros* (1989).

*El trapo de piso* [performed as *Cercados*].

*Viana* (1977). Buenos Aires: Torres Agüero Editor, 1994.

**ARG 020**

**BARACCHINI, DIEGO (1936–)** was born in Buenos Aires and grew up in Lincoln. He trained in civil engineering but began acting at a young age. He wrote a number of novels in the 1960's and later began writing plays with Jacobo Langsner. He received a number of awards including the Medalla de Oro de Argentores and the Premio Municipio del Teatro. His plays have been performed in Chile and Peru in addition to Argentina.

**Plays**

*El baile de las sirvientas* (1971).

*La condesa del Abasto* [with Jacobo Langsner].

*El día menos pensado* [with Jacobo Langsner].

*Medio mundo* (1966) [with Jacobo Langsner].

*Se acabaron los lobos para mi* [with Jacobo Langsner].

**ARG 021**

**BARONI, RAÚL (1944–)** was born in Buenos Aires. After studying law, he abandoned that career to study acting with the famous Catalan actress and drama teacher Margarita Xirgú. He worked first with the “Grupo Arco Iris” and later became a director of the Teatro Escena Libre. He wrote a number of children’s plays as well as plays for adults.

**Plays**

*Concierto de Chupetín.*

*Doña Tos de Carraspera y su resfriada parentela.*

*Experiencia (miedos y silencios)* (1977).

*Ja, je, ji, jugando.*

*El jardín de las maravillas.*

*Locas maravillas* (1979).

*La Opereta Metereta.*

*Pequeños queridos (cuidado que están los chicos)* (1982).

*Un paseo por el juego.*

*El regreso de Doña Tos de Carraspera.*

*La revolución casera de Doña Tos de Carraspera.*

**ARG 022**

**BASCH, ADELA (1946–)** was born in Buenos Aires and is a professor of literature at the Universidad de Buenos Aires. She has been an active promoter of reading throughout the country. She won the Premio Argentores in 1982 and has concentrated on writing narrative in recent years.

**Plays**

*Abren cancha que aquí viene don Quijote de la Mancha* (1979). Buenos Aires: Ediciones Colihue, 1990.

*En un lugar de la Mancha* [with Andrés Bazzalo] (1987).

*Los árboles no son troncos* (1982).

*Marchietta* (1988).

*Minutos a toda hora* (1985).

*Oiga, chamigo aquará.* Buenos Aires: Ediciones Colihue, 1985.

*El velero desvelado* (1982).

*Vos que tenés un bosque* (1988).

### ARG 023

**BAZZALO, ANDRÉS (1954–)** was born in Posadas and studied theater at the Instituto Federal del Teatro. He worked as both an actor and director and began writing plays in 1980. He has done research and conducted workshops on children's theater in Latin America and in Europe. He is Vice President of the Centro Argentino de Teatro para la Infancia y la Juventud.

#### Plays

*Un día de pesca* (1985).

*En un lugar de la Mancha* [with Adela Basch] (1985).

*La hormiga Tomasa* (1980). Buenos Aires: Libros del Quirquincho, 1987.

*Toño, un grito en la ciudad* (1989).

### ARG 024

**BELLIZI, SALVADOR (1927–)** began his career writing soap operas for radio under the pseudonym Victor del Valle. He later wrote dramas and comedies as well as children's theater. He won the Premio Argentores in 1966.

#### Plays

*Alcoba para tres* (1969).

*Amor en pijama.*

*Las aventuras de Chiribín en un planeta sin sonrisas* (1965). Buenos Aires: Carro de Tespis, 1967.

*Chiribín del bosque* (1963).

*Cohete a la luna* (1959).

*Cuando Adán perdió la hoja.*

*Cuando rondan los cuervos* (1954).

*De la tierra al espacio en una estrella* (1962).

*Dúo-Show-Dúo-Show-Dúo-Show* (1969).

*En el reino de la luna* (1959).

*Un escalón y el cielo* (1962).

*El más lindo con amor* (1976).

*Misión a Venus* (1957).

*La navidad del pobrecito de Asís* (1961).

*Primero huevo después Pichón* (1978).

*El rey, la ronda y la flor* (1964).

*La risa mágica* (1966).

*Rumbo a Marte* (1958).

*¡Yo quiero ..pero ella no!* (1975).

**ARG 025**

**BEN HASSAN, GUILLERMO (1935–)** was born in Buenos Aires and became interested in theater as child. He studied with a number of well known acting coaches, including Lee Strassberg. Most of his plays are expressionist, however he has also written children's theater and realist dramas.

**Plays**

*Ah...la libertad, la paz y la justicia* (1969).

*Los argentinos descendemos de...los barcos* (1989). Buenos Aires: Editorial El Escriba, 2001.

*Chocolate show* (1967).

*Ciento y uno* [i.e. 101] (1979).

*Cosas nuestras* (1977).

*España del siglo XIV* (1971).

*El gobernador*.

*Helado show* (1968).

*La historia del muñeco que quiso ser hombre* (1968).

*Hoy ensayo con todo* (1970).

*Los muchacos*.

*Muchachos, vamos a hacer teatro!* (1971).

*No te metás, Juan* (1973).

*La pasión y muerte de Silverio Leguizamón* (1969).

*El problema* (1968).

*¿Qué será?*

*Siempre es.. y será lo mismo* (1971).

*Travesuras en el oeste* (1970).

**ARG 026**

**BERENGUER CARISOMO, ARTURO (1905–)** is the grandson of famous Argentine actress Rita Carbajo. He studied law and was a professor of law and Spanish literature at various universities. He was dean of the Facultad de Filosofía y Letras at the Universidad de Buenos Aires for over twenty years and was a theater and literary critic as well as poet. He won the Premio Nacional de Teatro in 1949. He has edited a number of anthologies of drama and literature.

**Plays**

*Cenicienta calza el 34* (1959).

*Hay que salvar la primavera* (1954).

*Los heroes deben estar muertos* (1957).

*Hotel de ilusos* (1974).

*Jason ha perdido el tiempo*. Buenos Aires: Filofalsía, 1989.

*La noche quieta* (1941).

*La piel de la manzana* (1949).

*Vuelve la Bella Durmiente* (1977).

**ARG 027**

**BERNARDO, MANÉ (1913–)** was born in Buenos Aires and began working with puppets at the age of twenty. He has spent most of his life writing plays for puppets. In 1944 he founded the Teatro Nacional de Títeres of the Instituto Nacional de Estudios de Teatro. He established his own puppet theater group with Sara Bianchi, with whom he performed throughout Latin America and Europe.

**Plays**

*Antología de obras de títeres y teatro.* Buenos Aires: Latina, 1986.

*Arriba las manos, historias con títeres* (1977).

*Aventuras de Ritiri y el gigante Tragavientos.* Buenos Aires: El Títere Azul, 1964.

*Con las manos en la masa* [with Sarah Bianchi] (1971).

*El encanto del bosque.* Buenos Aires: Ata, 1958.

*Hoy títeres* [with Sarah Bianchi] (198?).

*Jugando a Simbad el Marino* [with Sarah Bianchi] (1979).

*Mano a mano con el tango* (1978).

*Una peluca para la luna* [with Sarah Bianchi] (1969).

*Revolviendo cachivaches* [with Sarah Bianchi] (1971).

*Teatro de sombras.* Buenos Aires: Actilibro, 1991.

*Teatro de títeres.* Buenos Aires: Instituto Nacional de Estudios de Teatro, 1955.

*Títeres para jardineras* [with Sarahh Bianchi]. Buenos Aires: Estrada, 1988.

*Títeres.* Buenos Aires: Títeres. Buenos Aires: Latina, 1972.

*Títeres: educación.* Buenos Aires: Angel Estrada, 1977.

*Toribio quiere volar* [with Sarah Bianchi] (198?).

*Toribio se resfrió* [with Sarah Bianchi]. Buenos Aires: Libros del Quirquincho, 1990.

*Los travesios diablillos* (1962).

**ARG 028**

**BERTOLUCCI TSUGUI-MORI, ANTONIO (1906–)** was born in Pinar del Río, Cuba, and studied civil and canon law in Madrid and philosophy and literature in at the University of Toulouse in France. Many of his early plays were performed in Spain. He immigrated to Argentina in 1941 where his plays were produced in Buenos Aires. He was awarded Cuba's Premio José Martí in 1954.

**Plays**

*Alas y sombras* (1934)

*Un árbol que es una perca* (1970).

*La bofetada* (1957).

*La calesita del ensueño* (1965).

*Coral* (1954).

*Corcel del viento* (1965).

*Espectador de domingo* (1966).

*Ilusión de las Máscaras* (1953).  
*Inocente en la isla imaginaria* (1937).  
*Una isla en el asfalto* (1966).  
*López* (1956).  
*La madre del milciano* (1937)  
*Monodrama a transitorios* (1965).  
*La muchacha de la Plaza Lavalle* (1967).  
*El pelícano borracho* (1949).  
*Primera guardia* (1952).  
*Proletarios* (1931).  
*Tres hombres y yo* (1933).  
*Truste* (1934).

### ARG 029

**BETTI, ATILIO (1922–)** was born in San Fernando and became involved with the independent theater movement in the 1950's. He won the Premio Nacional de Drama as well as other national and international prizes.

#### Plays

*El buen glotón* (1959).  
*Chaveta* (1966). Buenos Aires: Carro de Tespis, 1966. In *Comentario*, no. 32 (1962).  
*Comedieta*. San Fernando, Argentina: Ateneo Popular E. Echeverría, 1976.  
*La culpa* (1957).  
*El cuerpo y las águilas*. San Fernando, Argentina: Ateneo Popular E. Echeverría, 1976.  
*La edad del hambre* (1952).  
*Farsa del corazón* (1953.); Buenos Aires: Editores Huemul, 1970; Buenos Aires: Editorial Torres Aguëro, 1990; In *Talia*, nos. 19–20 (1960).  
*Francisco Bernardone* (1964). Buenos Aires: Teatro Expresión, 1955; Buenos Aires: Talía, 1964.  
*Fundación del desengaño* (1960). Buenos Aires: Talía, 1960.; Buenos Aires: Centro Editor de América Latina, 1973. In *Teatro argentino contemporáneo*. Madrid: Aguilar, 1973  
*La noche lombarda* (1984). Buenos Aires: Plus Ultra, 1984.  
*El nuevo David* (1980).  
*Sanseacabo* (1971). Buenos Aires: Plus Ultra, 1986.  
*La selva y el reino* (1969). Buenos Aires: Librería Huemul, 1970.

### ARG 030

**BIANCHI, SARAH (1922–)** was born in Buenos Aires and became involved in puppet theater by working with Mané Bernardo. She also wrote a series of plays for hand puppets aimed at adults. She created the foundation Mané Bernardo and has mounted numerous exhibitions of puppet plays.

**Plays**

*Arriba las manos* [with Mané Bernardo] (1977).  
*Con las manos en la masa* [with Mané Bernardo] (1971).  
*Historia con títeres* (1977).  
*Hoy, títeres* [with Mané Bernardo].  
*Jugando a Simbad el Marino* [with Mané Bernardo] (1979).  
*Pantimanos* (1983).  
*Una peluca para la luna* [with Mané Bernardo] (1960).  
*Revolviendo cachivaches* [with Mané Bernardo] (1971).  
*Títeres para jardineras* [with Mané Bernardo]. Buenos Aires: Estrada, 1988.  
*La tierra de Alvar González* (1982).  
*Toribio quiere volar* [with Mané Bernardo].  
*Toribio se resfrió* [with Mané Bernardo]. Buenos Aires: Libros del Quirquincho, 1990.

**ARG 031**

**BITMAN, CLARA (1935–)** was born in Montevideo, Uruguay, but grew up in Buenos Aires. She is an acting coach and has written theater and television for children. Her work has been performed in Spain, Cuba, and Puerto Rico. She received the Premio Argentores in 1983.

**Plays**

Cuento de sol a sol (1976).  
 Juguemos a la poesía (1970).  
 La panza del tiempo (1978).  
 Pasado por agua (1981).  
 Un pedacito de vuelo (1983).  
 La siesta de los chupetines (1977).  
 El tío silencio (1973).

**ARG 032**

**BOCCANERA, JORGE A. (1952–)** was born in Bahía Blanca. He has written poetry, essays and worked in journalism, in addition to writing drama. His work debuted in the Teatro Abierto cycle in 1982. He won the Premio Casa de las Américas in 1976 and the Premio Nacional de Poesía Joven de México in 1977.

**Plays**

*Arrabal amargo*. Buenos Aires: Teatro Abierto, 1982.  
*Perro sobre perro* (1985). In *Escena* (San José, Costa Rica), no.32–33 (1993–1994), pp.141–159.

**ARG 033**

**BORTHIRY, ENRIQUE DAVID** began writing for the Argentine newspaper *La Nación* at age nineteen. He also has written poetry and narrative. His plays often deal the the lives of ordinary workers and fishermen. He received the Premio de la Dirección Municipal de Turismo del Mar del Plata in 1964 and 1965.

**Plays**

*La araña tejedora* (1984).

*La casa del mono que ríe* (1963).

*La copa del pescado rojo* (1966).

*La gaviota que comía sol* (1964).

**ARG 034**

**BORTNIK, AÍDA** is a journalist, television and screenwriter, dramatist, and director. She began her career as an actress and later studied drama and criticism. In 1976 she went into exile in Europe, fleeing Argentina's military regime. She has received the Premio Argentores as well as numerous awards for her screenplays, including *La historia oficial* (*Official Story*) which received an Academy Award in the United States.

**Plays**

*De a uno* (1982).

*Domesticados* (1982). Buenos Aires: Argentores, 1988.

*Papá querido* (1981). In *Teatro breve contemporáneo argentino*. Buenos Aires: Ediciones Colihue, 1986; *21 estrenos argentinos*. Buenos Aires: Teatro Abierto, 1981.

*Primaveras* (1984). Buenos Aires: Teatro Municipal General San Martín., 1985.

*Soldados y soldaditos* (1972).

**ARG 035**

**BOSCH, JORGE E. (1925–)** was born in Buenos Aires and is a professor of mathematics at the Universidad Nacional de la Plata. He lived for two years in France where he was studying mathematics. While there he wrote two plays in French. Upon returning to Argentina he wrote highly abstract theater, heavily influenced by the French absurdists.

**Plays**

*Los abyectos*. Buenos Aires: Huemul, 1964.

*Noche de primavera*. Buenos Aires: Carro de Tespis, 1966.

*Nuit de printemps* [in French]. In *Perspectives du Théâtre*, no. 6 (1960).

*York* [In French]. In *Perspectives du Théâtre*, no. 4 (1960).

**ARG 036**

**BRAMBILLA, RAÚL (1956–)** was born in Devoto, Córdoba and has worked as an actor, director and author. He also studied cinematography at the Universidad Nacional de Córdoba. He helped form the independent theater troupe "La Banda Trama" which has presented plays in New York and throughout Latin America

**Plays**

*Cómicos* (1987).

*El corazón en una jaula* (1983).

*El gran Ferruci* (1984).

*¡Qué bella canción!* (1981).

*Sueños* (1987).

*Tristes gatos* (1985).

*Viejo mago ya sin fuerzas* (1985).

### ARG 037

**BRESSAN, ALMA (1928–)** is the pseudonym of Alma de Cecco. She was born in Buenos Aires and in the 1950's began writing radio plays She was a fervent admirer of the work of Italian dramatist Ugo Betti and moved to Italy and where she worked as a translator. Upon returning to Argentina, she wrote a number of plays that were performed in Buenos Aires and throughout the country. She won a number of awards for her work, including the Premio de la Fundación Nacional de Arte.

#### Plays

*Adiós, Mamá Claudia* (1958). Buenos Aires: Carro de Tespis, 1959.

*La colmena* (1962).

*El león de crines de oro* (1965).

*Nunca te diré que sí* (1970).

*Que Irene duerma* (1969).

*El undécimo mandamiento* (1974).

*Y serás una sombra* (1954)

### ARG 038

**BRISKI, NORMAN (1938–)** is the pseudonym of Naum Briski who was born in Santa Fe. He began working as an actor in the 1960's and was active at the Instituto Torcuato di Tella. He is known as an actor, director, and playwright.

#### Plays

*Alfalfa* (1986). In *Teatro del actor: obras de Norman Briski*. Buenos Aires: Atuel, 1996.

*El astronauta*. In *Teatro del actor: obras de Norman Briski*. Buenos Aires: Atuel, 1996.

*Briskosis y Jazzpium*.

*Cena incluida*. In *Teatro del actor: obras de Norman Briski*. Buenos Aires: Atuel, 1996.

*Elecciones generales*.

*Fin de siglo*. In *Teatro del actor: obras de Norman Briski*. Buenos Aires: Atuel, 1996.

*La hortaliza* (1968).

*El niño envuelto* (1966).

*Observaciones y otras cosas* (1970).

*Rebatibles* (1988). In *Teatro del actor: obras de Norman Briski*. Buenos Aires: Atuel, 1996.

*Verde oliva*. In *Teatro del actor: obras de Norman Briski*. Buenos Aires: Atuel, 1996.

**ARG 039**

**BUCHIN, MIRKO (1932–)** was born in J.B.Molina, Santa Fe and grew up in Rosario. A number of his plays were produced in Tucumán and Mendoza where he won various prizes. His work has also been performed in Uruguay and Spain. He was awarded the Premio Argentores in 1975. He has also taught at the Escuela Nacional de Arte Dramático.

**Plays**

*La caja del amanaque* (1968). In *Teatro*. Rosario, Argentina: Editorial Fundación Ross, 1992.  
*La casa de Ula* (1971). In *Teatro*. Rosario, Argentina: Editorial Fundación Ross, 1992.  
*La linterna* (1969). In *Teatro*. Rosario, Argentina: Editorial Fundación Ross, 1992.  
*Los paseitos de Manuela y Miguel* (1974).  
*Por simpatía* (1973). In *Teatro*. Rosario, Argentina: Editorial Fundación Ross, 1992.  
*El Tucán escocés* (1970).  
*La valija del rompecabezas* (1968).  
*Victor en el país* (1984). In *Teatro*. Rosario, Argentina: Editorial Fundación Ross, 1992.

**ARG 040**

**BUENO, PABLO (1923–)** worked as a theater producer before beginning to write plays under the pseudonym of José Makia. Some of his plays went on to become movies.

**Plays**

*A la vejez...acné* (1968).  
*Amarga melodía*. Buenos Aires: Freeland, 1979.  
*El amor y la hiel*. In *Tres obras de Pablo Bueno*. Buenos Aires: Repertorio, 1972.  
*La bailarina* (1969).  
*Doce estrellas*. Buenos Aires: Ediciones Argentinas Contemporáneo, 1971.  
*Extramatrimonial*. In *Tres obras de Pablo Buenos*. Buenos Aires: Repertorio, 1972.  
*La ilusión es azul*. Buenos Aires: Carro de Tespis, 1967.  
*Intimidad conyugal* (1966).  
*El llorón* (1968).  
*Un matrimonio sin cama* [with Roberto Talice] (1967).  
*Los novios de mi novia* (1962).  
*Las piladoras* (1970).  
*La ronda de los vagabundos* (1970). Buenos Aires: Carro del Tespis, 1965.  
*Sakyamuni ha muerto*. In *Tres obras de Pablo Buenos*. Buenos Aires: Repertorio, 1972.

**ARG 041**

**BUFANO, ARIEL (1931–)** was born in San Rafael, Mendoza and worked as a puppeteer, director, acting coach, and dramatist. He was active in incorporating puppet plays into the Teatro Municipal General San Martín in Buenos Aires. His work has received national prizes and has been performed in international festivals.

**Plays**

*Amor de don Perlimplín con Belisa en su jardín.*

*La bella y la bestia* (1981). Buenos Aires: Buenos Aires: Libros del Quirquincho, 1987

*Carrusel titiritero.*

*David y Goliat.*

*El encuentro.*

*El gran circo criollo.*

*La historia de Guillermo Tell y su hijo Gualterio* (1986).

*La lágrima de María.*

*Mimodrama de las Rosas.*

*El payaso maravilloso.*

**ARG 042**

**CAMPOAMOR, MARÍA JOSÉ (1946–)** was born in France and came to Argentina in 1949. She began her career as an actress and still acts. A great admirer of Ingmar Bergman, her work has been performed throughout Latin America and Europe. She was a finalist for the Premio Casa de las Américas in 1967. Since 1984 she has primarily written for television.

**Plays**

*Buenas personas.*

*Cero cero ocho [i.e. 008] se va con la murga* (1985). In *Conjunto*, no. 72 (April-July 1987), pp.70–103. Buenos Aires: Teatro Municipal General San Martín, 1985.

*Gritos y susurros* (1980).

*Metamorfosis 87* (1987) .

*Odisea.*

*Oh, soledad, oh, compañía.*

**ARG 043**

**CAREY, BERNARDO (1934–)** was born in Buenos Aires and studied at the Escuela de Bellas Artes and in a number of theater workshops. He helped form several theater groups including the “Teatro de Cristal” and “La Calle.” He won a number of prizes including the Premio Nacional, Premio UNESCO, and the Premio Municipal.

**Plays**

*Caballeros del centenario* (1974).

*Cándido* (1981).

*Capitanes de la arena* (1988).

*Cero en conducta* (1981).

*Cosméticos* (1976).

*Don Miseria y Margarita o Nuestro Fausto y su diablo* (1982).

*Los dos ladrones* (1986). Buenos Aires: Subsecretaría de Cultura, Dirección General de Escuelas y Cultura, Provincia de Buenos Aries, 1987.

*Encuentro casual* (1982).

*El fin de la ilusión* (1980).

*El hombre de hielo* (1976). In *Teatro de Bernardo Carey*. Buenos Aires: Editores de America Latina, 1998.

*Homero*. In *Teatro de Bernardo Carey*. Buenos Aires: Editores de América Latina, 1998.

*Patagónicas* (1987).

*El sillico de alivio* (1973). Buenos Aires: Teatro Municipal General San Martín, 1985.

*La transa*. In *Teatro de Bernardo Carey*. Buenos Aires: Editores de América Latina, 1998.

*La vida es bella sin embargo* (1976).

#### **ARG 044**

**CARLINO, CARLOS (1910–)** was born in Ontiveros, Santa Fe and worked as journalist and poet in addition to writing drama. He wrote a number of plays for puppets as well as television scripts. He won the Medalla de Oro from Argentores in 1953 as well as the Premio Nacional de la Comisión Nacional de Cultura for his work in poetry and children's theater.

#### **Plays**

*Las aventuras de Juan Tordo*.

*La biunda*. Buenos Aires: Editorial Ambar, 1955; Buenos Aires: Carro de Tespis, 1969.

*Un cabello sobre la amohada* (1960). Buenos Aires: Cátedra Lisandro de la Torre, 1958.

*Casamiento en Moisesville* (1976).

*Cuando trabaje* (1959). Buenos Aires: Cátedra Lisandro de la Torre, 1958.

*Esa vieja serpiente engañadora* (1955). Buenos Aires: Cátedra Lisandro de la Torre, 1958.

*Está la soledad* (1962). In *Teatro*. Buenos Aires: R.Campos, 1970.

*El fantasma Benito*.

*Los ladrones y el vigilante ladrón*.

*Lázaro vuelve* (1957).

*Siempre hace falta alguna cosa*.

*Todos contra la pared*. In *Teatro*. Buenos Aires: R.Campos, 1970.

*La última palabra* (1956).

*Un viaje por un sueño* (1959).

**ARG 045**

**CARLO, OMAR DEL (1918–1975)** was born in La Plata and produced a number of plays, some based on classical mythology. He received various prizes at the national level and one of his plays was made into an opera and performed at La Scala Opera House in Milan. In 1964 he moved to New York where he worked as a journalist and translator at the United Nations.

**Plays**

*Donde la muerte clava sus banderas* (1959).

*Electra al amanecer* (1948).

*El jardín de ceniza* (1955). Buenos Aires: Editorial Nova, 1956.

*Proserpina y el extranjero* (1956). Buenos Aires: Editorial Nova, 1956.

**ARG 046**

**CARREÑO, VIRGINIA (1912–)** is the pseudonym of Elsa Raquel Michel Krasting de Rivero Haedo who was born in Paris. In addition to theater, she has written novels and worked as a journalist. She was awarded the Premio Oltat-Poseidón.

**Plays**

*La amansadora* (1956). In *Teatro completo*. Buenos Aires: Torres Agüero Editor, 1995.

*La casamentera* (1959).

*Cóctel* (1957). In *Teatro completo*. Buenos Aires: Torres Agüero Editor, 1995.

*El collar*. In *Teatro completo*. Buenos Aires: Torres Agüero Editor, 1995.

*Díálogos de 1810 el triunfo* (1978). Buenos Aires: Editorial Padee, 1973.

*Gobernador de la Rosa*. San Juan, Puerto Rico: Editorial San Juanino, 1966.

*El grabador*. In *Teatro completo*. Buenos Aires: Torres Agüero Editor, 1995.

*La maestra del piano*. In *Teatro completo*. Buenos Aires: Torres Agüero Editor, 1995.

*La mariposa* (1959).

*Parque Lezama Lima* (1959).

*Subterráneo* (1956). Buenos Aires: Editorial Poseidon, 1957.

**ARG 047**

**CARRERA, CLARA (1950–)** was born in Buenos Aires and worked as an actress, translator, poet, screenwriter, as well as dramatist. Many of her plays were written for children. Her plays for adults often contain social criticism of contemporary urban Argentine society.

**Plays**

*Al señor consumidor*.

*Ama, Amalia, Ama*.

*El chocolate*.

*Dulce René*.

*Eligía para Luisito*.

*Esta noche soñamos con los otros*.

*Felicidades, Irene.*

*Los guantes azules.*

*Hoy vamos a cocinar* (1978).

*Q.E.P.D.*

*Sobre brujas y brujitas* (1977).

*Super Agente Distráidus* (1977).

#### **ARG 048**

**CASALI, RENZO (1939–)** is known for his work at the Centro Dramático de Buenos Aires and on the periodical *Teatro 70*. He is a proponent of “teatro opcional” and “teatro canalizado,” avant garde theater that uses propaganda, sexualization, and rebellion. During the military regime in 1973 he sought asylum in Italy where he produced several unpublished works. His works have been produced at international theater festivals in Italy and France.

#### **Plays**

*Cuento para la hora de acostarse.*

*Francisco y María.* In *Teatro 70*, no. 52/53 (1973).

*La peste (Plaga Sacramental en XII secuencias).* In *Teatro 70*, no.42/43, (1972).

*Los hipocóndricos.* In *Primer Acto*, no. 103 (1968).

*Maximiliano diez años después.* In *Teatro 70*, no. 6/7 (1971).

*Water-Closet.* In *Teatro 70*, no. 36/41 (1973).

#### **ARG 049**

**CASTILLO, ABELARDO (1935–)** was born in San Pedro, Argentina and worked primarily in narrative before turning to theater. His most important play *Israfel* has been performed in Europe and the United States and has been translated into English, Czech, Polish, French and Italian. He was awarded the Premio Gaceta Literaria in 1961.

#### **Plays**

*A partir de las 7* (1968). In *Teatro*. Buenos Aires: Silcograf, 1968; *Teatro completo*. Buenos Aires: Emecé Editores, 1995.

*Also Sprach el Señor Núñez.*

*Conejo.*

*El hombre de la capa al revés* (1986).

*Israfel.* Buenos Aires: Editorial Losada, 1974; Buenos Aires: Grupo Editor, 1976; Buenos Aires: Seix Barral, 2001. In *Teatro completo*. Buenos Aires: Emecé Editores, 1995.

*La madre de Ernesto.*

*El otro Judas* (1961). In *Teatro*. Buenos Aires: Stilcograf, 1968; Buenos Aires: Escarabajo de Oro, 1963. In *Teatro completo*. Buenos Aires: Emecé Editores, 1995.

*Un reloj para Matías Goldoni.*

*Salomé.* In *Teatro completo*. Buenos Aires: Emecé Editores, 1995.

*El señor Brecht en salón dorado* (1983). In *Teatro completo*. Buenos Aires: Emecé Editores, 1995.

*Sobre las piedras de Jericó* (1965). In *Teatro*. Buenos Aires: Stilcograf, 1968. In *Teatro completo*. Buenos Aires: Emecé Editores, 1995.

#### **ARG 050**

**CATANIA, CARLOS (1937–)** was born in Santa Fe, Argentina and worked as an actor and director of the “Grupo de los 21.” He began writing plays in 1960. After traveling to Central America and Mexico from 1961–64, he returned to Argentina as a director. He has also written a novel and critical studies of Argentine novelist Ernesto Sábato.

#### **Plays**

*El General Otte*. Guatemala City: Prensa Libre, 1977.

*Muchachito sensacional*.

*La nube en la alcantarilla* (1960). In *Talia*, año 3, no. 21 (1961), pp.1–22.

*La oportunidad*.

*El Pilar*.

*Tres en el centro de la tierra*.

#### **ARG 051**

**CECCO, SERGIO DE (1931–1986)** was born in Buenos Aires and also wrote under the pseudonyms of Javier Sánchez and Amadeo Salazar. At age eighteen he began writing for radio and for puppet theater. His plays have been performed throughout Latin America and in Europe. He won the Premio Argentores in 1964.

#### **Plays**

*Blues de la calle Balcarce* [with Gerardo Taratuto and Carlos País] (1982).

*Capocómico* (1965). Buenos Aires: Talía, 1965.

*El chou de la Chona* (1969).

*La demolición* (1982).

*Durante el ensayo* (1954).

*El gran deschave* [with Armando Chulak] (1975). Buenos Aires: Talía, 1978.

*El hombre invisible ataca* (1967).

*El invitado* (1958).

*Llegó el plomero* (1980).

*¡Moreira!* (1983). In *Cuadernos de la Comedia Nacional*, año 1, no. 4 (1984).

*Prometeo* (1956).

*El reñidero* (1962). Buenos Aires: Talía, 1963. Buenos Aires: Editorial Huemul, 1979.

*La solomatagente* (1979).

*Titeatro de las malas artes* (1965).

**ARG 052**

**CERRO, EMETERIO (1952–1996)** was born in Buenos Aires and trained as a psychologist. He also studied drama at the Instituto Superior de Arte of the Teatro Colón. In addition to theater he also wrote poetry and one novel.

**Plays**

*El bollo* (1988).

*La cococha* (1986).

*El cuisquis* (1984). In *Teatralones*. Buenos Aires: Ediciones de la Serpiente, 1985.

*La juanetarga* (1983). In *Teatralones*. Buenos Aires: Ediciones de la Serpiente, 1985.

*La magdalena del Ojón* (1984). In *Teatralones*. Buenos Aires: Ediciones de la Serpiente, 1985.

*La marencoche* (1986).

*La pipila* (1986).

**ARG 053**

**CHIAPPE, JUAN CARLOS (1914–1974)** often wrote under the pseudonym of Claudio Zuviría. He was a prolific writer of radio shows and wrote a number of plays dealing with themes such as the gaucho, urbanization, and class conflict.

**Plays**

*Una bala para Lisandro Corrales* (1967).

*Carrero del 900 en tu milonga estoy yo* (1968).

*Chaco Ramírez, el mestizo* (1971)

*Chaguando, el chango de la quebrada* (1967)

*El chúcaro Martín Vega* (1969).

*Un cuento cortito* (1974).

*El forastero de las sernatas* (1968).

*Julián Cruz, el domador* (1971).

*Lágrimas de campeón* (1967).

*El lobo de pajonal* (1968).

*Santos Cruz, el payador argentino* (1968).

**ARG 054**

**CHULAK ARMANDO (1927–1975)** was born in Buenos Aires and began studying acting at age twenty. He later became involved with the experimental theater movement.

**Plays**

*Chavito y Chaveta* (1958).

*Final feliz* (1975). Published as *El gran deschave*. Buenos Aires: Talía, 1975.

*La deschave* [with Sergio Amadeo de Cecco]. Buenos Aires: Buenos Aires: Talía, 1977.

*Los elefantes rosados* (1954).

*Margarita* (1956).

### ARG 055

**CIBRIAN, JOSÉ (1948–)** was born in Havana, Cuba into a family of actors and immigrated to Argentina after the Cuban Revolution. His plays combine music, dance, and song interspersed with dialog. He also wrote a number of musicals based on historical themes as well as for television.

#### Plays

*Al final otra vez* (1989).

*Aquí no podemos hacerlo* (1978).

*Los Borgia* (1986).

*Calígula* (1984).

*Cibrianshow* (1975).

*Ensayo* (1985).

*George Sand, un nuevo musical* (1984).

*Invasiones inglesas* (1989).

*Mundo pobre querido* (1970).

*Universexus* (1971).

### ARG 056

**COCHÍA, DAGOBERTO (1919–)** was born in Roque Sénz Peña, Chaco, and often wrote under the name of Rolando Chávez. After writing novels he turned to theater and wrote most of his work in the 1960's. Many of his plays were rural dramas.

#### Plays

*El caserón de los cuervos.*

*La chacatera de los ojos tristes* (1964).

*Gringo e' porra* (1969).

*La otra, siempre la otro* (1963).

*La patrona y el menú* (1965).

*La peona millonaria* (1965).

*El quinto infierno* (1967).

*Ranquel el vengador* (1962).

*Reinoso...forastero de las serenatas* (1968).

*Santos Cruz el payador argentino* (1968).

*Santos Peñaloza...el gaucho de La Rioja* (1969).

*Tierra sangrienta* (1966).

*Yo soy un fugitivo* (1962).

### ARG 057

**COGOLANI, ROBERTO DANTE (1925–)** was born in Buenos Aires and began writing theater in his twenties. He has written both comedies and dramas that often have metaphysical themes. His plays have been performed in Europe, Israel and United States. He has won a number of

international prizes including the Premio María Guerrero and the Premio Funcación Givré. One of his plays has been translated into Yiddish.

### Plays

*¡Apúrate, Antonio!*  
*Balconeando* (1974).  
*Chagall, sinfonía del sombro.*  
*Chiflando bajito* (1978).  
*Con el mundo a babuchas* (1973).  
*Cuatro historias entre dos* (1972).  
*Desván para el ensueño.* In *Perfiles para la muerte*. Buenos Aires: Carro de Tespis, 1960.  
*Emma* (1984).  
*Entre bochinche y bochinche* (1983).  
*El exagerado luto de la señora* (1975).  
*Un hongo muy grande.*  
*Judith y las sombras* (1987).  
*Marcos y la esfera* 1982).  
*Patio de parra* (1975).  
*El Patiturri* (1982).  
*Perfiles para la muerte* (1958). Buenos Aires: Carro de Tespis, 1960.  
*El señor Moñe* (1983).

### ARG 058

**CONSTANTINI, HUMBERTO (1924–1987)** was born in Buenos Aires and is known primarily for his narrative. In 1977 he emigrated to Mexico and lived there during the military regime, returning to Argentina in 1993. He won the Premio Nacional de Teatro in Mexico.

### Plays

*Chau, Pericles.* In *Teatro completo*. Buenos Aires: Editorial Galerna, 1986.  
*¿De qué te reís?* In *Teatro completo*. Buenos Aires: Editorial Galerna, 1986.  
*Estimado prócer* (1984). In *Teatro completo*. Buenos Aires: Editorial Galerna, 1986.  
*La llave* (1987). In *Teatro completo*. Buenos Aires: Editorial Galerna, 1986.  
*¡Mujer!* (1984).  
*Una pipa larga con cabeza de jabalí.* In *Teatro completo*. Buenos Aires: Editorial Galerna, 1986.  
*Un señor alto, rubio de bigotes.* In *Teatro completo*. Buenos Aires: Editorial Galerna, 1986.  
*La traición de Viborg.* In *Teatro completo*. Buenos Aires: Editorial Galerna, 1986.  
*Tres monólogos de Humberto Constantini.* Buenos Aires: Editorial Falbo, 1964.

### ARG 059

**COPI (1941–1987)** was the pseudonym of Raúl Natalio Roque Taborda, who was born in Buenos Aires. He lived in Paris while young and

returned to Argentina at age eighteen, where his first play was performed. In addition to theater (written in both Spanish and French) he wrote novels and a number of works on homosexuality and creativity. During the military regime he returned to Paris where he died.

### Plays

*Un ángel para la señora Lisca* (1959).

*Eva Perón*. Buenos Aires: Editorial Adriana Hidalgo, 2000. In English in *The Plays of Copi*. London: Calder and Boyars, 1976.

*Evita* (1969).

*Le frigo*. Paris: Persona, 1983.

*La heladera* (1984).

*L'Homosexuel ou la difficulté de s'exprimer*. Paris: C.Bourgois, 1974. In English as *The homosexual or the difficulty of expressing oneself*. in *The Plays of Copi*. London: Calder and Boyars, 1976.

*La Journée d'une rêveuse*. Paris: C.Bourgois, 1968.

*La mujer sentada* (1968).

*La noche de Madame Lucienne* (1984).

*La pyramide; Loretta Strong*. Paris: C.Bourgois, 1999. In English as *Loretta Strong* in *The Plays of Copi*, translated by Anni Lee Taylor. London: Calder and Boyars, 1976.

*Les quatre jumelles*. Paris: C.Bourgois, 1973. In English as *The Four Twins* in *The Plays of Copi*. London: Calder and Boyars, 1976.

*Una visita inoportuna*. Buenos Aires: Teatro Municipio General San Martín, 1993.

### ARG 060

**COSSA, ROBERTO M. (1934–)** was born in Buenos Aires and began his career as an actor in independent theater in the 1950's. In the 1960's he began writing plays and is considered a part of the new "realist" generation. He was one of the promoters of the experimental Teatro Abierto in 1982. He has won a number of prizes for his work, including the Premio Argentores, Premio Talía, Premio Municipio and others. His works have been performed in Spain and Italy and on television and made into movies.

### Plays

*Angelito*. In *Teatro IV*. Buenos Aires: Ediciones de la Flor, 1990.

*Años difíciles*. In *Teatro V*. Buenos Aires: Ediciones de la Flor, 1999.

*El avión negro* [with Germán Rozenmacher, Carlos Somigliana and Ricardo Talesnik] (1970). Buenos Aires: Talía, 1970. In *Teatro II*. Buenos Aires: Ediciones de la Flor, 1989.

*Los compadritos* (1985). In *Teatro V*. Buenos Aires: Ediciones de la Flor, 1999.

*Cuentos populares* [with Raúl Rubén Peñarol Méndez and Carlos Somigliana].

- De pies y manos* (1985) In *Cuadernos de la Comedia Nacional*, año 1, no. 1 (March 1984); *Teatro III*. Buenos Aires: Ediciones de la Flor, 1990.
- Los días de Julián Bisbál* (1966). Buenos Aires: Talía, 1966. In *Teatro I*. Buenos Aires: Ediciones de la Flor, 1987.
- Don Pedro dijo no*. In *Teatro V*. Buenos Aires: Ediciones de la Flor, 1999.
- Gris de ausencia* (1981). In *Teatro Abierto, 1981*. Buenos Aires: Sociedad General de Autores de la República Argentina, 1981; *Teatro breve argentino*. Buenos Aires: Colihue, 1983; *7 dramaturgos argentinos*. Ottawa, Canada: Girol Books, 1983; *Teatro III*. Buenos Aires: Ediciones de la Flor, 1990.
- Lejos de aquí* [with Mauricio Kartún]. In *Teatro V*. Buenos Aires: Ediciones de la Flor, 1999.
- Una mano para Pepito*.
- Martin Fierro* [with Carlos Somigliana].
- La ñata contra el libro* (1966). Buenos Aires: Talía, 1967. In *Teatro I*. Buenos Aires: Ediciones de la Flor, 1987.
- No hay que llorar* (1981). Rosario, Argentino: Ediciones Paralelo 32, 1983. In *Teatro II*. Buenos Aires: Ediciones de la Flor, 1989.
- La nona* (1980). Buenos Aires: Colección Teatral de Argentores, 1980. In *Teatro II*. Buenos Aires: Ediciones de la Flor, 1989.
- Nuestro fin de semana* (1962). Buenos Aires: Talía, 1964. In *Teatro I*. Buenos Aires: Ediciones de la Flor, 1987. In English New York: Macmillan, 1966.
- La pata de la sota* (1967). Buenos Aires: Talía, 1967; Buenos Aires: Editor Abril, 1985. In *Teatro I*. Buenos Aires: Ediciones de la Flor, 1987.
- El sur y después*. Buenos Aires: Torres Agüero Editor, 1989. In *Teatro III*. Buenos Aires: Ediciones de la Flor, 1990.
- El tío loco*. In *Teatro Abierto, 1982*. Buenos Aires: Teatro Puntosur, 1989; *Teatro III*. Buenos Aires: Ediciones de la Flor, 1990.
- Tute cabrero* (1981). Rosario, Argentina: Paralelo 32, 1983. In *Teatro I*. Buenos Aires: Ediciones de la Flor, 1987.
- El viejo criado* (1980). In *Teatro Abierto, 1981*. Buenos Aires: Sociedad General de Autores de la República Argentina, 1981; *Primer acto*, no. 123 (March-April 1986); *Teatro Argentino 16; cierre de un ciclo*. Buenos Aires: Centro Editor de América Latina, 1981; *Teatro III*. Buenos Aires: Ediciones de la Flor, 1990.
- Viejos conocidos*. In *Teatro V*. Buenos Aires: Ediciones de la Flor, 1999.
- Y el viento se lo llevó* (1983) [with Francisco Ananía, Jacobo Langsner, and Eugenio Griffero).
- Ya nadie recuerda a Frederic Chopin* (1982). In *Teatro III*. Buenos Aires: Ediciones de la Flor, 1990.
- Yepeto* (1987). In *Teatro III*. Buenos Aires: Ediciones de la Flor, 1990.

## ARG 061

**CRUCIANI, CARLOS ALBERTO (1928–)** was born in Buenos Aires and began his career as a dramatist writing parodies of classical Spanish

drama. Many of his later works were adaptations of the narrative of other writers such as Mark Twain, Oscar Wilde, and Conrado Nalé Roxlo.

### Plays

*Las aventuras de Robin Hood* (1965).  
*La balada de Doña Rata* (1968).  
*El biale de las flores* (1956).  
*Canciones para un día de lluvia* (1978).  
*El circo de Pip y Pop* (1964).  
*El circo viajero* (1957).  
*Don Juan Tenorio* 1954).  
*La escuela de las hadas* (1965).  
*La hormiguita viajera* (1964).  
*La jirafita azul* (1973).  
*El jurado dijo sí* (1949).  
*María Pamplinas* (1983).  
*Othello* (1954).  
*El príncipe, el ruiseñor y la rosa* (1969).  
*Príncipe y mendigo* (1965).  
*El show del gato loco* (1965).  
*Un trébol de cuatro cuentos* (1964).

### ARG 062

**CURESES, DAVID (1935–)** was born in Buenos Aires and worked as an actor, producer, and dramatist. He received a government grant to study theater in London and Milan. He won the Premio Argentores and the Premio Municipio.

### Plays

*La cabeza en la jaula* (1962).  
*Una cruz para Electra* (1957).  
*Cuando la mujer de él encuentra una carta de ella* (1977).  
*Después de la función* (1950).  
*La frontera* (1960.) Buenos Aires: Carro de Tespis, 1964.  
*¡Israel...Israel!* (1969). Buenos Aires: Ediciones T.E.G.E, 1970.  
*La mujer de oro* (1964).  
*Una mujer muy discreta* (1960).  
*Noche de brujas* (1967).  
*Las ratas* (1958).  
*Retablo de Navidad* (1956).  
*El viajero en mitad de la noche* (1962).

### ARG 063

**CUZZANI, AGUSTÍN (1917–1987)** was born in Buenos Aires and studied law. He wrote short stories, novels, and theater. He was closely tied to the independent theater movement. During the military regime his work was censored. He won the Premio Nacional and Premio Argentores and

his work has been performed in Spain, Russia, Germany, France and the United States.

### Plays

*El Centroforward murió al amanecer* (1955). Buenos Aires: Editorial Ariadna, 1955. In *Teatro*. Buenos Aires: Editorial Quetzal 1960. Buenos Aires: Editorial Universitaria de Buenos Aires, 1966; *Teatro completo*. Buenos Aires: Editorial Almagesto, 1988. In Portuguese as *O avançado-centro morreu ao amanhecer*. Lisbon: Editorial Minotauro, 1965; In English as *The Center forward died at dawn*. New York: Friendship Press, 1970.

*Complejísima*. In *Cuzzani el breve*. Buenos Aires: Talía, 1976.

*Cuzzani eróticus* (1986).

*Dalilah* (1952). Buenos Aires: Pedestal. 1953.

*Deliciosa*. In *Cuzzani el breve*. Buenos Aires: Talía, 1976.

*Disaparan sobre el zorro gris* (1983).

*La envidia* (1970).

*Espantosa*. In *Cuzzani el breve*. Buenos Aires: Talía, 1976.

*Historia de un zurdo contrariado* (1985).

*Los indios estaban cabreros* (1958). Buenos Aires: Talía, 1968; Buenos Aires: Centro Editor de America Latina, 1967. In *Teatro*. Buenos Aires: Editorial Quetzal 1960; *Teatro completo*. Buenos Aires: Editorial Almagesto, 1988.

*El leñador* (1965).

*Una libra de carne* (1954). Buenos Aires: Editorial Quetzal, 1954. Buenos Aires: Centro Editor de América Latina, 1967. In *Teatro argentino contemporáneo*. Madrid: Aguilar, 1973. In *Conjuntos teatral nuevos horizontes* (Tupiza, Bolivia), no. 6 (July 1959), pp.43–70; *Teatro completo*. Buenos Aires: Editorial Almagesto, 1988.

*El mundo está meshigüe* (1981).

*La notable trajodia de Agamemnón y las ubres* (1983).

*Lo cortés no quita lo caliente*.

*Para que se cumplan las escrituras* (1965). Buenos Aires: Editorial Quetzal, 1965; Buenos Aires: Editorial Universitaria, 1966.

*Pitágoras go home* (1983).

*Sempronio* (1958). In *Teatro*. Buenos Aires: Editorial Quetzal 1960. In *El teatro hispanoamericano contemporáneo, II*. Mexico: Fondo de Cultura Económica, 1964.

### ARG 064

**D’ELIA, JORGE EDUARDO (1938–)** was born in La Plata and grew up in Europe. He wrote many of his works in Madrid, Paris, and Hamburg. He also studied architecture and won awards for his designs. In addition to plays he has written short stories, screenplays, videos and worked as an actor. He won the Premio Nacional de Teatro in 1986.

### Plays

*Kafka, un judío insignificante*.

*No dejes de venir a visitarnos* (1977).  
*Soledad hay una sola.*  
*Trastienda show.*

### ARG 065

**DANERI, ALBERTO (1937–)** was born in Buenos Aires and was an athlete and journalist before he began writing theater. He won the Premio Argentores in 1962. He has also written short stories and essays.

#### Plays

*Boomerang.*  
*La búsqueda* (1962). Buenos Aires: Talía, 1964. In *Teatro de soledad*. Buenos Aires: Editorial Santana, 1983.  
*La cita*. In *Teatro de soledad*. Buenos Aires: Editorial Santana, 1983.  
*El festín.*  
*El juego de cuatro o El antiamor*. In *Teatro de soledad*. Buenos Aires: Editorial Santana, 1983.  
*El lazo.*  
*El montón.*  
*Matar las preguntas*. In *Teatro de soledad*. Buenos Aires: Editorial Santana, 1983.  
*Trilogía de mi mismo.*  
*Uno del montón*. In *Teatro de soledad*. Buenos Aires: Editorial Santana, 1983.

### ARG 066

**DEL BUONO, HOMERO CÉSAR (1924–)** was born in Lobos and produced a number of plays in the 1970's. He won the Premio Cadavid and the Premio Argentores for his work.

#### Plays

*Asueto* (1983).  
*Ceta Mayeta* (1975).  
*El chico de al lado.*  
*Desencuentro.*  
*Entre el cielo y el mar.*  
*La palabra*. Losos, Argentina: Santamarina, 1975.  
*Mariposa.*  
*Miss Primavera.*  
*¿Otra vez la misma historia?*  
*Pequeño gran río de carne.*  
*Una piedra en el agua...y una pizca de de sal.Prodigio en las calles de tierra* (1977).  
*Rebelión en la trastienda*. Lobos, Argentina: Santamarina, 1975.  
*Trueque de almas.*

**ARG 067**

**DEL PERAL, CARLOS (1924–)** was born in Buenos Aires and wrote absurdist plays dealing with Argentine society. He is also known as a humorist.

**Plays**

*Hay que meter la pata* (1968).

*La hortaliza* [with Norman Briski] (1968).

*Mens sana in corpore sano* (1966).

*El niño envuelto* [with Norman Briski] (1966)..

**ARG 068**

**DEL PRADO, HORACIO RAÚL (1951–)** was born in Buenos Aires and studied at the workshop of dramatist Ricardo Monti. He was exiled in Mexico during the early years of the military regime.

**Plays**

*Arena lenta* (1980).

*El decenso* (1983). In *Teatro, 4 autores*. Buenos Aires: Editorial Los Autores, 1983.

*Retaguardia*. In *Teatro, 8 autores*. Buenos Aires: FUNDART Editorial Autores, 1985.

*La tribuna popular*.

**ARG 069**

**DENEVI, MARCO (1922–)** was born in Sáenz Peña and is best known for his narrative and journalism. He has also written for television. He won the Premio Argentores in 1957.

**Plays**

*Los anteojos* (1956).

*El cuarto de la noche* (1962). In *Obras completas; Vol 6, Teatro*. Buenos Aires: Corregidor, 1989.

*El emperador de la China* (1960). Buenos Aires: Aguaviva, 1960. In *Obras completas; Vol 6, Teatro*. Buenos Aires: Corregidor, 1989.

*Los expedientes* (1957). Buenos Aires: Talía, 1957 *Buenos Aires: Talía, 1978*. In *Obras completas; Vol 6, Teatro*. Buenos Aires: Corregidor, 1989. *Fatalidad de los amantes* (1974). In *Obras completas; Vol 6, Teatro*. Buenos Aires: Corregidor, 1989.

*El female animal* (1967).

*Un globo amarillo* (1970). In *Obras completas; Vol 6, Teatro*. Buenos Aires: Corregidor, 1989.

*Los locos y los cuerdos* (1975). In *Obras completas; Vol 6, Teatro*. Buenos Aires: Corregidor, 1989.

*La manzana* (1971).

*El naipe en la manga* (1978).

*La niña rosa*.

*El origen de la guerra* (1967).

*El parque de diversiones*. Buenos Aires: Emecé, 1970.

*Los perezosos* (1970). In *Obras completas; Vol 6, Teatro*. Buenos Aires: Corregidor, 1989.

*El segundo círculo o el infierno de la sexualidad sin amor* (1970). In *Obras completas; Vol 6, Teatro*. Buenos Aires: Corregidor, 1989.

## ARG 70

**DIAMENT, MARIO (1942–)** was born in Buenos Aires and studied philosophy and literature at Hebrew University in Jerusalem. He is known as a journalist and writer of narrative, television, and cinema in addition to drama. He currently lives in the United States. He has also translated the films of Woody Allen into Spanish.

### Plays

*La cosa está afuera* (1974).

*Crónica de un secuestro* (1971). Buenos Aires: Talía, 1972. In *Teatro*. Buenos Aires: Editorial Fraterna, 1989.

*De Israel con amor* (1972).

*Equinoccio*. In *Teatro*. Buenos Aires: Editorial Fraterna, 1989.

*El invitado* (1979). In *Teatro*. Buenos Aires: Editorial Fraterna, 1989.

*Propiedad privada* (1970).

## ARG 71

**DRAGO, ALBERTO (1937–)** is the pseudonym of Horacio Alberto Paracampo, who was born in Buenos Aires and became active in the independent theater movement in his youth. He has written for children and adolescents as well as for television. Since 1990 has worked as a drama critic.

### Plays

*Afiches*.

*El asesinato de la Tota Méndez* (1989.)

*Las aventuras de cataplín y cataplero* (1975).

*De no sé que de libertad*. In *Teatro*. Buenos Aires: Nueva Generación, 2000.

*El que me toca es un chancho* (1981).

*Historia de un modelo casual*. In *Cuatro monólogos*. Buenos Aires: Nueva Generación, 2001.

*Historias alegremente crueles* (1978).

*El milagro continuo* (1987).

*Morocho y argentino*. In *Cuatro monólogos*. Buenos Aires: Nueva Generación, 2001.

*La navarro* (1976).

*Ocupación*.

*La peste descartable*.

*Por milonga*. (1987).

*Rubias de New York*.

*Sábado de vino y gloria* (1976). In *Teatro*. Buenos Aires: Nueva Generación, 2000.

*Se me murió entre los brazos* (1979). In *Teatro*. Buenos Aires: Nueva Generación, 2000.  
*Se descompuso el auto en la carreta y un carruaje nos trajo hasta aquí*.  
*Tácticas defensivas de una señora vieja, sola y tullida*. In *Cuatro monólogos*. Buenos Aires: Nueva Generación, 2001.  
*Yo te saludo, divina*. In *Cuatro monólogos*. Buenos Aires: Nueva Generación, 2001.

## ARG 72

**DRAGÚN, OSVALDO (1929–1973)** was born in San Salvador, Entre Ríos. After beginning to study law, he abandoned it to write plays. Many of his plays deal with injustice and oppression and are characterized as existentialist and absurdist. His work has been compared to that of Bertolt Brecht. His work has been performed in France, Israel, and Brazil. Several plays have been translated into English and performed in the United States. He is among the best known Latin American playwrights of the twentieth century.

### Plays

*Al perdedor* (1983). Buenos Aires: Paralelo 32, 1983.  
*Al vencedor* (1982).  
*Al violador* (1981). Ottawa, Canada: Girol Books, 1981.  
*Amoretta* (1964). Buenos Aires: Ediciones del Carros de Tespis, 1965.  
*Arriba corazón* (1987). Buenos Aires: Teatro Municipal General San Martín, 1987. In *Conjunto*, no. 77 (July-September 1988), pp.52–90; *Oswaldo Dragún: su teatro*. Medellín, Colombia: Ediciones Otras Palabras, 1993.  
*Como una copa de cristal*.  
*Desde el 80* [with Andrés Lizarraga] (1958).  
*Dos en la ciudad* (1967). [Also titled *El amasijo* and *Historias con cárcel*], Buenos Aires: Calatayud, 1968; Madrid: Taurus, 1968. In *Caminos del teatro latinoamericano*. Havana: Casa de las Américas, 1973.  
*Eran ocho en el bosque* (1955).  
*Una gota para el mar*.  
*El gran duque ha desaparecido* (1947).  
*Heroica de Buenos Aires* (1966). Havana: Casa de las Américas, 1966; Buenos Aires: Astral, 1967. In *Primer Acto*, no. 77 (1966).  
*Hijo del terremoto*. In *Gestos*, no. 2 (November 1986), p.157.  
*Historia con cárcel*. In *Caminos del teatro latinoamericano*. Havana: Casa de las Américas, 1973.  
*Historia de como nuestro amigo Panchito González se sintió responsable de la peste bubónica en Africa* (1957), Buenos Aires: Talía, 1957; Buenos Aires: Escorpio, 1965; Buenos Aires: Astral, 1967. In *Primer Acto*, no. 35 (1962); *Teatro 70*, nos. 26–29 (April-May 1972); *The Orgy: modern one-act plays from Latin America*. Los Angeles: UCLA Latin American Center, 1974.

- Historia de mi esquina* (1957). Buenos Aires: Escorpio, 1965. In *Teatro*. Buenos Aires: G.Dávalos, 1965; *Colección teatro 2*. Buenos Aires: Ediciones Ascasubi, 1973.
- Historia de un flemon* (1957). Buenos Aires: Talía, 1957. Buenos Aires: Escorpio, 1965. Buenos Aires: Astral, 1967. In *Primer acto*, no. 35 (1962); *Teatro 70*, nos. 26–29 (April-May 1972).
- Historia del hombre que se convirtió en perro* (1957). Buenos Aires: Talía, 1957; Buenos Aires: Escorpio, 1965; Buenos Aires: Ediciones Astral, 1967. In *Teatro breve hispanoamericano contemporáneo*. Madrid: Aguilar, 1970; *Primer acto*, no. 35, 1962; *Teatro 70* nos. 26–29 (April-May 1972); *Teatro de la vanguardia*. Lexington, MA: D.C. Heath and Co., 1975; *Contextos literarios hispanoamericanos*. Ft. Worth, TX: Holt, Rinehart, and Winston, 1986; *Osvaldo Dragun: su teatro*; Medellín, Colombia: Otras Palabras, 1993. In English as *The man who turned into a dog in Selected Latin American one-act plays*. Pittsburgh, PA: University of Pittsburgh Press, 1973.
- Historias para ser contadas* [also entitled *Historias para ser contadas al perdedor*]. (1957). Buenos Aires: Talía, 1957; Ottawa, Canada: Girol Books, 1982; Rosario, Argentina: Ediciones Paralelo 32, 1982. In *Primer Acto*, no. 35, (June-July 1962), pp.14–33; *Colección teatro 2*. Buenos Aires: Ediciones Ascasubi, 1973; *Teatro 70*. Buenos Aires: Comuna Baires, 1970; *Osvaldo Dragún: su teatro*. Medellín: Ediciones Otras Palabras, 1993.
- Hoy se comen al flaco* (1976). Ottawa, Canada: Girol Books, 1981.
- El jardín del infierno* (1959). Buenos Aires: Centro Editor de América Latina, 1966. In *Revista de la Escuela de Arte Teatral*, no. 5 (1962), pp.51–81.
- Los de la mesa diez* (1957). Buenos Aires: Talía, 1957; Buenos Aires: Escorpio, 1965; Buenos Aires: Astral, 1967; Buenos Aires: Centro Editor de América Latina, 1968; Córdoba, Argentina: Ediciones Ascasubi, 1973. In *Primer Acto 35* (1962); *Teatro*. Buenos Aires: G.Dávalos, 1965; *Teatro 70*. Buenos Aires: Comuna Baires, 1970; *Teatro argentino contemporáneo, 1949–1969*. Madrid: Aguilar, 1973; *Colección teatro 2*. Córdoba, Argentina: Ediciones Ascasubi, 1973; *Osvaldo Dragun: su teatro* Medellín, Colombia: Otras Palabras, 1993.
- Un maldito domingo* [also published as *Dos en la ciudad* and *El amasijo*]. Buenos Aires: Catalayud, 1958; Madrid: Taurus, 1968. In *Teatro 70*, nos. 26–29 (April-May 1972); *Nueve dramaturgos*. Ottawa: Girol Books, 1979.
- Mi obelisco y yo* (1981). In *Teatro Abierto*. Buenos Aires: Argentores, 1987
- El milagro en el mercado viejo* (1963). Buenos Aires: Producciones Norte, 1963; Havana: Casa de las Américas, 1963; Madrid: Taurus, 1968.
- Una mujer por encomienda* (1966).
- Pedrito el grande* (1973) .
- La peste viene de Melos* (1956). Buenos Aires: Editorial Ariadna, 1956.
- Túpac Amaru* (1957). Buenos Aires: Losange, 1957.

*Y nos dijeron que éramos inmorales* (1963). Xalapa, Mexico: Universidad Veracruzana, 1962. Buenos Aires: Los Monteagudos, 1963; Madrid: Taurus, 1968. In English as *And they told us we were immortal* in *The modern stage in Latin America: six plays*. New York: Dutton and Co., 1971.

*¿Y por casa—cómo andamos?* [with Paco Hase] (1980).

### ARG 73

**ERAMY, ELIO (1934–)** was born in Buenos Aires and founded a mime theater. A number of his works were adapted for television. His most recent play deals with the marginalization of gays in Argentina. His work was often censored under the military regime in Argentina.

#### Plays

*Los amores de Véronica*.

*Caray con el 900*.

*La cigüeña Punzó*. Buenos Aires: Fundación El Libro, 1989.

*Creecer con papá*.

*Drama en Tic-Tac*.

*Una noche en Mary Kass* [originally titled *Maricas*] (1984).

### ARG 74

**ESCOFET, CRISTINA (1945–)** was born in Caleufú, La Pampa. She graduated from the Universidad Nacional de La Plata, where she is currently a professor of philosophy. She began writing novels and short stories, and later plays. She has written for both children and adults.

#### Plays

*Apuntes sobre las formas* (1983).

*Brunilda* (1983).

*Corazón de tiza* (1990).

*La doncella de Amsterdam*. In *Dramaturgas, vol. 1*. Buenos Aires: Nueva Generación, 2001.

*Eternity class*. In *Tres obras de teatro de Cristina Escofet*. Buenos Aires: Editorial Nueva Generación, 2001.

*Las que aman hasta morir*. In *Tres obras de teatro de Cristina Escofet*. Buenos Aires: Editorial Nueva Generación, 2001.

*Nunca usarás medias de seda* (1990). Havana: Casa de las Américas, 1990. In *Teatro completo*: Buenos Aires: Torres Agüero Editor, 1994.

*¿Qué pasó con Bette Davis?* In *Tres obras de teatro de Cristina Escofet*. Buenos Aires: Editorial Nueva Generación, 2001.

*Ritos del corazón*. In *Teatro completo*: Buenos Aires: Torres Agüero Editor, 1994.

*Señoritas en concierto* (1993) In *Teatro completo*: Buenos Aires: Torres Agüero Editor, 1994.

*Solas en la madriguera* (1988). In *Teatro completo*: Buenos Aires: Torres Agüero Editor, 1994.

*Tè de tías* (1985). In *Teatro completo*: Buenos Aires: Torres Agüero Editor, 1994.  
*Las valijas de Ulises* (1984). Buenos Aires: Plus Ultra, 1991.

### ARG 75

**ESTEBAN URRUTY, ENRIQUE (1933–)** was born in Buenos Aires and became involved with the independent theater movement in his twenties. He worked as an actor, lighting designer, and assistant director. He has also worked in television. He won the Premio Tirso de Molina from Spain in 1975.

#### Plays

*Las aguas sucias* (1962).  
*La cabeza en el pozo* (1975). Madrid: Ediciones Cultura Hispánica, 1977.  
*Marginal* (1989).  
*Microhombre* (1962).  
*La red de pescar* (1956).

### ARG 76

**ESTEVE, PATRICIO (1933–1995)** was born in Buenos Aires and worked as a journalist, professor and critic in addition to writing plays. He won the Premio Nacional de Teatro in 1972.

#### Plays

*¿Aimez vous la Pampa?* (1975).  
*Casamientos entre vivos y muertos* (1977).  
*El crimen es un asunto de familia* (1969).  
*El diablo en la cortada* (1979).  
*For export* (1981). In *21 estrenos argentinos*. Buenos Aires: Ediciones Teatro Abierto, 1981.  
*La gran histeria nacional*. Buenos Aires: Talía, 1973; Buenos Aires: Editorial Plus Ultra, 1992.  
*Palabras calientes* (1976). Buenos Aires: Editorial Plus Ultra, 1991.  
*¿Probamos otra vez?* (1970).  
*Toda luna es atroz* (1983).

### ARG 77

**FERNÁNDEZ TISCORNIA, NELLY (1928–1988)** was born in La Pampa and taught literature in Buenos Aires province and worked as a journalist. In addition to writing plays, she also wrote novels and a number of screenplays.

#### Plays

*De España a America en tres barquitos*.  
*Espacio... escuela*. Buenos Aires: Teatro Ateneo, 1987; Buenos Aires: Cántaro Editores, 1992.  
*El árbol azul* (1959).  
*Made in Lanús* (1986) Buenos Aires: Teatro Ateneo, 1986. [Bilingual Spanish/English edition]. Buenos Aires: Editorial Lagasa, 1990.

*Romance a la vida y muerte de la montenera* (1968)  
*Situación límite* (1983).

#### **ARG 78**

**FERNÁNDEZ UNSAIN, JOSÉ MARÍA (1919–)** was born in Santa Fe and studied medicine, law, philosophy and letters. In 1946 he won the Premio de la Comisión Nacional de Cultura. He was named best producer of Venezuelan Television and has been both a drama teacher and Director General of the Teatro Nacional. Most of his plays have been written for television.

#### **Plays**

*Dos basuras*. Buenos Aires: Carro de Tespis, 1957.  
*La muerte se está poniendo vieja*. In *Argentores*, no. 272 (June 30, 1947).

#### **ARG 79**

**FERRARI, JUAN CARLOS (1917–)** is the pseudonym of Enrique Grande who was born in Buenos Aires. He became associated with the independent theater movement while quite young. His plays often deal with the problems of youth.

#### **Plays**

*Las campanas de Verona* (1958).  
*Canasta* (1956).  
*Cuando empieza el luto* (1951). In *Teatro: monólogos de hoy*. Buenos Aires: Instituto Movilizador de Fondos Cooperativos, 1995.  
*Los culpables* (1960).  
*Dos parejas y media* (1972).  
*Esa camino difícil* (1952). Buenos Aires: Técnica Impresora, 1954.  
*Extraño episodio* (1973).  
*Historia de verano* (1957).  
*El mazorquero* (1956).  
*Námun-Có* (1969).  
*La ñata* (1956). In *Cuatro obras de teatro argentino*. Buenos Aires: Talía, 1969.  
*Las nueve tías de apolo* (1958). Buenos Aires: Editorial Italia, 1958; Buenos Aires: Ediciones Colihue, 1983.  
*Petit hotel* (1963).  
*Por arte de magia* (1956).  
*Las ranas cantan de noche* (1963). Buenos Aires: Carro de Tespis, 1964.  
*Siempre vale la pena* (1960).  
*El tío Arquímedes* (1951).

#### **ARG 80**

**FERRARI AMORES, ALFONSO (1903–1989)** was born in Buenos Aires and worked as a journalist, poet, and tango lyricist as well as a writer of drama, crime stories and radio soap operas. He won the Premio Nacional

de Teatro in 1963 and the Premio Argentores in 1969. His plays have been performed in the United States and Germany as well as Argentina.

### Plays

*A la sombra del alto manzano* (1965). Buenos Aires: Carro de Tespis, 1965.

*El afano* (1975).

*Una anticuada máquina infernal.*

*Arrimo de puercoespines.* In *Cuatro obras de teatro argentino*. Buenos Aires: Talía, 1969.

*Austera* (1929).

*Espártaco* (1939).

*El hombre que poda la parra* (1943).

*Mástiles quebrados* (1949).

*El problema del oficial* (1969).

*El papel de plata*

*Las sábanas blancas* (1965). Buenos Aires: Carro de Tespis, 1965.

*Tengo que matarte Angela* (1935).

*La toma de la bohardilla* (1963). Buenos Aires: Carro de Tespis, 1963

*Los turistas* (1967).

*Vida de Santa Teresita del niño Jesús* (1934).

*El voto femenino* (1933).

### ARG 81

**FERRETTI, AURELIO (1907–1964)** was born in Buenos Aires. In 1957 he was chosen as program director for Radio Nacional. He wrote novels in addition to his farses and has been director of independent theatrical organizations. In 1962 he was awarded the Premio Nacional for his contributions to literature.

### Plays

*Las bodas del diablo.* In *Revista Argentores*, no. 281 (1948).

*Bonome, farsa del hombre y el queso.* In *Farsas*. Buenos Aires: Ediciones Tinglado, 1952.

*El café de Euterpe.* In *Teatro*. Buenos Aires: Editorial Quetzal, 1963.

*La cama y el sofá.* In *Teatro*. Buenos Aires: Editorial Quetzal, 1963.

*Farsa de farsas.* In *Farsas*. Buenos Aires: Ediciones Tinglado, 1952.

*Farsa del cajero que fue hasta la esquina.* Buenos Aires: Ministerio de Educación y Justicia, Dirección General de Cultura, 1957; Buenos Aires: Centro Editor de América Latina, 1966. In *Conjuntos: teatral nuevos horizontes* (Tupiza, Bolivia) no.5 (August 1958).

*Farsa del consorte (Bertón y Bertina).* In *Farsas*. Buenos Aires: Ediciones Tinglado, 1952.

*Farsa del héroe y el villano.* In *Proscenio* año 2, no. 5 (1949); *Farsas*. Buenos Aires: Ediciones Tinglado, 1952.

*Farsa del hombre y el queso.* In *Farsas*. Buenos Aires: Ediciones Tinglado, 1952.

*Farsa del sexo opuesto.* In *Talía*, no. 31 (1967).

*Farsa sin público.* In *Cuatro obras de teatro argentino*. Buenos Aires: Talía, 1969.  
*Fidela.* In *Farsas*. Buenos Aires: Ediciones Tinglado, 1952; Buenos Aires: Carro de Tespis, 1961.  
*Histrión.* In *Teatro*. Buenos Aires: Editorial Quetzal, 1963.  
*La multitud.* Buenos Aires: Ediciones Tinglado Libre Teatro, 1946.  
*La pasión de Justo Pómez.* In *Teatro*. Buenos Aires: Editorial Quetzal, 1963.  
*La prédica con música.* In Talía, año 2, no. 10 (1955).  
*Pum en el ojo.* In *Teatro*. Buenos Aires: Editorial Quetzal, 1963.

## ARG 82

**FINZI, ALEJANDRO (1954–)** was born in Buenos Aires and studied literature at the Universidad del Comahue. During the 1980's he lived in exile in France, where some of his plays were translated into French and performed. He lives in Neuquén where he directs the Grupo Teatral Rio Vivo and is professor at the Universidad Nacional del Comahue. His plays have been performed in Europe and Latin America.

### Plays

*Bairoletto y Germinal.* Buenos Aires: Ediciones UnTER, 1999.  
*Benigar.* Neuquén, Argentina: Fondo Editorial Neuquino, 1994.  
*Camino de cornisa; Molino Rojo* (1988).  
*La leyenda de el Dorado o Aguirre, el marañón.* Neuquén, Argentina: Fondo Editorial Neuquino, 1994.  
*Viejos hospitales* (1986).

## ARG 83

**FONTANARROSA, ROBERTO (1944–)** was born in Rosario and is known as a humorist as well as playwright. His work has appeared in number of journals and newspapers in Argentina and abroad.

### Plays

*Inodoro Pereyra el renegau* (1977). Buenos Aires: Ediciones de la Flor, 1981.  
*La mano en la lata* (1983).  
*Serio o no serio* (1982).  
*Sueño de barrio* (1982).

## ARG 84

**FORERO, MARÍA TERESA (1940–)** was born in Buenos Aires and taught literature for many years before beginning to write for children. In addition to plays, she wrote for television and won awards for her narrative. She won the Premio Estrella de Mar 1981/1982.

### Plays

*Aquí*  
*Del triunfo de los coches.*  
*Fábrica de nubes.*  
*Me pongo a acampar.*

*Muecas en el espejo.*  
*El nono en el jardín.*

### ARG 85

**FRANCHI, FRANCO** is known as a dramatist and narrator. He was active in the Teatro Abierto in 1982. His plays have been performed in Uruguay, Peru, and Cuba.

#### Plays

*Archipiélago.*  
*El examen cívico.* Buenos Aires: Ediciones Búsqueda, 1988.  
*Estación.*  
*El inquisidor general.*  
*El recaudador fiscal* (1985).  
*Las suertes cíclicas.*

### ARG 86

**GALLIPOLI, ELIO (1944–)** was born in Marina Gioiosa, Italy and immigrated to Argentina at age eight. He began his career as an actor and later began writing plays. He is associated with the theater of the absurd in Argentina. He won the Premio Municipal in 1972.

#### Plays

*El diez y seis de octubre.* In *Teatro abierto.* Buenos Aires: Argentores, 1981.  
*La espera* (1980).  
*¡Hola hermanito!* (1975).  
*Para amarte mejor.* Buenos Aires: Teatro Abierto, 1983.  
*El rector* (1980).  
*Repetición y diferencia* (1987).  
*El rictus* (1979).  
*Strogonoff* (1985).  
*El sur y la nada.* Buenos Aires: Del Plata, 2000.  
*Varón V.* (1982).

### ARG 87

**GAMBARO, GRISELDA (1928–)** was born in the La Boca barrio of Buenos Aires to Italian immigrants. She lived extensively in Italy and Spain during the military regime which prohibited publication of some of her plays. In addition to theater she also wrote novels and short stories, many of which she adapted into plays. She is generally associated with theater of the absurd and the style known as the “grotesco criollo.” She has received the Premio Emecé, Premio Argentores, and the Premio Instituto Torcuato de Tella.

#### Plays

*Antigonia furiosa* (1986) In *Antología Teatro Abierto 1981.* Buenos Aires: Editorial Teatro Abierto, 1981; *Teatro Vol 3.* Buenos Aires: Ediciones de la Flor, 1990. In English in *Information for foreigners: three plays.* Evanston, IL: Northwestern University Press, 1992;

- Atando cabos*. In *Teatro*. Vol. 6. Buenos Aires: Ediciones de la Flor, 1996
- El campo*. Buenos Aires: Ediciones Insurrexit, 1967; Buenos Aires: Centro Editor de America Latina, 1981. In English as *Camp in Voices of change in the Spanish American theater*. Austin, TX: University of Texas Press, 1971.
- La casa sin sosiego*. In *Teatro*. Vol. 6. Buenos Aires: Ediciones de la Flor, 1996.
- Dar la vuelta*. In *Teatro*. Vol 2. Buenos Aires: Ediciones de la Flor, 1987.
- De profesión maternal* (1997). In *Teatro*. Buenos Aires: Grupo Editorial Norma, 2002.
- Decir sí* (1981). In *21 Estrenos argentinos*. Buenos Aires: Editorial Teatro Abierto, 1981; *Siete dramaturgos argentinos*. Ottawa: Girol, 1983; *Teatro breve contemporáneo argentino*. Buenos Aires: Colihue, 1983; *Teatro*. Vol 3. Buenos Aires. Ediciones de la Flor, 1984; *Dramaturgas latinoamericanas contemporáneas*. Madrid: Editorial Verbum, 1991.
- Del sol naciente*. In *Teatro*. Vol. 1. Buenos Aires: Ediciones de la Flor, 1984
- Desafiar al destino*. In *Teatro*. Vol. 5. Buenos Aires: Ediciones de la Flor, 1992.
- El desatino* (1965). Buenos Aires Centro de Experimentación Audiovisual del Instituto Torcuato di Tella, 1965. In *Teatro*. Barcelona: Editorial Argonauta, 1979.
- Efectos personales*. In *Teatro*. Vol. 5. Buenos Aires: Ediciones de la Flor, 1992.
- Es necesario entender un poco*. Buenos Aires: Ediciones de la Flor, 1996.
- Falta de modestia* (1997). In *Teatro*. Buenos Aires: Grupo Editorial Norma, 2002.
- La gracia*. In *Teatro*. Vol. 3. Buenos Aires: Ediciones de la Flor, 1990.
- Información para extranjeros* (1973). In *Teatro*. Vol 2. Buenos Aires: Ediciones de la Flor, 1987. In English as *Information for foreigners in Information for foreigners: three plays*. Evanston, IL: Northwestern University Press, 1992.
- Lo que va dictando el sueño* (2000).
- La malasangre*. In *Teatro*. Vol. 1. Buenos Aires: Ediciones de la Flor, 1984. In English as *Bad blood*. Woodstock, IL.: Dramatic Publishing Co., 1994.
- Mi querida* (2001). In *Teatro*. Buenos Aires: Grupo Editorial Norma, 2002.
- El miedo*. In *Teatro*. Vol 3. Buenos Aires: Ediciones de la Flor, 1990.
- Las paredes* (1966). In *Teatro*. Barcelona: Editorial Argonauta, 1979. In English as *The walls in Information for foreigners: three plays*. Evanston, IL: Northwestern University Press, 1992.
- Mi querida* (2001). In *Teatro*. Buenos Aires: Grupo Editorial Norma, 2002.
- Morgan*. In *Teatro*. Vol. 5. Buenos Aires: Ediciones de la Flor, 1992.
- Nada que ver* (1972). Buenos Aires: Ediciones Noe, 1972. In *Teatro*. Ottawa, Canada: Girol, 1983.
- Nosferatu* (1985).