

Book Reviews

Francesca Colecchia and Julio Matas, editors and translators. *Selected Latin American One-Act Plays*. Pittsburgh: University of Pittsburgh Press, 1973. xix 204 pp. Cloth and Paper.

El drama en un acto tiene la misma virtud del cuento: la intensidad. Dos obras dedicadas al drama hispanoamericano de esta clase han aparecido en los Estados Unidos: la antología-texto *En un acto*, de Frank Dauster y Leon Lyday (New York, 1974) y la presente. En ésta, los antologadores vertieron a un inglés elegante, pero natural y directo, diez dramas selectos. Otra virtud de este texto es su introducción, que nos detalla en forma rápida la trayectoria del teatro hispanoamericano.

Los dramas seleccionados por los autores son: *Incredible Thought It Seems* (Xavier Villaurrutia), *A Solid Home* (Elena Garro), *Dialogues* (Luisa J. Hernández), *The Guillotine* (M. Montes Huidobro), *Ladies at Play* (Julio Matas, uno de los antologadores), *The Man Who Turned Into a Dog* (Osvaldo Dragún), *Crossroads* (Carlos Solórzano), *Remington 22* (Gustavo Andrade), *The Forceps* (Román Chalbaud) y *Love Yourself Above all Others* (Jorge Díaz). La temática de estos diez dramas, para bien o para mal, es uniforme: los dilemas del individuo moderno en su lucha contra su prójimo. Las que en opinión del suscrito son las dos mejores selecciones difieren en algo del resto en cuanto a tema. La del chileno Díaz trata, con increíble sarcasmo, la protesta social, tan propia de la literatura hispanoamericana. Y la de Dragún, argentino, ataca a la sociedad que priva al hombre de su dignidad. Dentro de su uniformidad temática estos dramas ofrecen sin embargo algunas variaciones al tratar las diferentes facetas de la angustia del hombre moderno: odio, irresponsabilidad, hipocresía, ambición y crueldad. Acción y diálogo son por lo general rápidos, con lo cual el interés del lector rara vez decae.

Una observación adversa debe hacerse a este libro. Las antologías de la literatura hispanoamericana que tenemos por lo común han reunido selecciones sombrías, deprimentes y casi trágicas. Se corre el peligro de que el público lector adquiera la idea errada de que los hispanoamericanos son una asamblea de congregateos derrotados y amargados. Hay en la literatura hispanoamericana algunas obras de humor sano; y muchísimas otras de rebelión triunfante y de elevado idealismo. ¿Por qué entonces tales obras son evitadas por los antologadores? Y la presente antología no es excepción. En ella, el humor—cuando lo hay—es sarcasmo y la rara sonrisa no viene sin una opresión al corazón.

Pero a pesar de estas consideraciones hay que reconocer los méritos de esta obra, según se señaló anteriormente. Se recomienda esta antología al público interesado en las letras de Hispanoamérica y se le garantiza que encontrará en ella por lo menos dos dramas de primerísima clase (los de Dragún y Díaz) y que experimentará emociones fuertes. Y se recomienda igualmente para todo estudiante de teatro que quiera aceptar el singular reto que ofrece la representación del drama en un acto: la intensidad.

Evelio Echevarría
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[We received two reviews of this book. Because they have different but complementary emphases, we are presenting both.]

Selected Latin American One-Act Plays is comprised of ten works from Spanish America, all but one of them written during the 1950's and 1960's. Among the ten are three from Mexico [Xavier Villaurrutia's *Incredible Though It Seems* (1934), Elena Garro's *A Solid Home* and Luisa Josefina Hernández' *Dialogues*], two from Cuba [Matías Montes Huidobro's *The Guillotine* and Julio Matas' *Ladies at Play*], and one each from Guatemala [Carlos Solórzano's *Crossroads*], Venezuela [Ramón Chalbaud's *The Forceps*], Colombia [Gustavo Andrade Rivera's *Remington 22*], Chile [Jorge Díaz' *Love Yourself Above All Others*], and Argentina [Osvaldo Dragún's *The Man Who Turned Into a Dog*].

The volume begins with a rather good general introduction to the theatre in Spanish America from its pre-Columbian beginnings to the present, even though it probably does not reflect quite adequately the relative importance of the theatre of the past twenty years. In the final paragraphs of the Introduction there is a statement of purpose or goal: "the aim . . . is not only to acquaint the reader with a new and stimulating drama, but also to provide university and community theatres with material which is sufficiently fresh and challenging to merit their performance of it" (p. xix), and additionally to give "preference to those works which demand simple, yet imaginative stage productions." (p. xviii). The plays do call for simple, yet imaginative productions, and a number of them may well be sufficiently fresh and challenging to interest theatrical groups in this country. Perhaps the best of the lot is Montes Huidobro's intriguing *The Guillotine*, but Garro's *A Solid Home* and Dragún's *The Man Who Turned Into a Dog* also merit special attention.

The ten plays selected have the virtue of presenting many of the major tendencies or schools in contemporary Spanish American drama, and for this reason the volume could quite profitably be used alongside those recently prepared by Oliver, Woodyard and Peden for courses in translation. One finds, for example, elements of existentialism in *Crossroads*, absurdist-tinged fantasy in *A Solid Home*, ritual, madness and cruelty in *The Forceps* and *Ladies at Play*, and the play-within-a-play with its complex system of actor-character and role shifts in *The Guillotine* and *The Man Who Turned Into a Dog*. A distinct social commitment can also be seen in most of the plays, though it is present in its clearest form in the strident satire *Love Yourself Above All Others* and the highly poignant *The Man Who Turned Into a Dog*. Several of the pieces, nonetheless, notably Villaurrutia's *Incredible Though It Seems* and Hernández' *Dialogues*, are philosophical rather than social in their orientation.

The plays, then, are basically well chosen, both in terms of intrinsic merit and of breadth of coverage, with the only really questionable inclusion being, in my view, Rivera's rather weak *Remington 22*. Díaz' *Love Yourself Above All Others* is clearly not comparable to his better full-length plays, but its humorously grotesque flavor does justify its place in the work. The quality of the translation is generally quite acceptable, though as is often the case renderings which are somewhat stilted or forced do creep in from time to time.

Selected Latin American One-Act Plays, the first volume in translation to

devote itself to the one-act play, is a welcome addition to our slowly growing repertoire of readily obtainable texts, in Spanish or English, of Spanish American drama. At least now when all the Hispanic editions of individual plays or volumes on individual playwrights join Jorge Díaz' *Teatro* in that nether-nether world known as "out of print," we may just have enough texts available to continue giving our courses.

Leon F. Lyday

The Pennsylvania State University

Castagnino, Raúl, H. *Semiótica, ideología y teatro hispanoamericano contemporáneo*. Buenos Aires: Editorial Nova, 1974. 270 pp.

Raúl Castagnino emplea el criterio semiótico para analizar las obras de teatro hispanoamericano contemporáneo entre los años 1955-1962 y encuentra en las obras de este período cierta coherencia ideológica y afinidad de renovación técnica.

En la introducción al libro, "Lineamientos generales," nos informa la razón por la cual elige el criterio semiótico para el estudio. Sigue una pequeña digresión sobre la actitud de la literatura contemporánea respecto al poder dominante: antes de la guerra estaba atada a prejuicios y convenciones docentes y, después, reaccionando en contra de los poderosos y mandones, rompieron convencionalismos y prejuicios temáticos y formales.

Para explicar los procedimientos acaecidos en el arte de posguerra, Castagnino emplea el verbo "problematizar," que parece fijar maravillosamente lo que es la literatura experimental y algo del "teatro del absurdo." Se comprende entonces que el arte teatral en este período no tuvo por intención el entretener, sino intentó sacudir al público y hacerlo participante.

El libro presenta las dos líneas distintas: en los años 50, cuando se notó la vigencia de lo ideológico, la denuncia y la rebeldía; y en los años 60, cuando se impusieron las creaciones colectivas que provocaron a participar al público.

Los textos analizados son: *Ida y vuelta* (1955) de Mario Benedetti; *Las manos de Dios* (1956) de Carlos Solórzano; *El fabricante de deudas* (1962) de Sebastián Salazar Bondy; *Sempronio* (1959) de Agustín Cuzzani; *En la diestra de Dios Padre* (1959) de Enrique Buenaventura; *El robo de cochino* (1961) de Abelardo Estorino; *Funeral Home* (1956) de Walter Béneke; y *Juicio final* (1962) de José de Jesús Martínez. Todas las obras analizadas por Castagnino están publicadas en la antología compilada por Carlos Solórzano, *El teatro hispanoamericano contemporáneo* (México: Fondo de Cultura Económica, 1964).

Esta obras presentan, entre temas comunes, el dinero, el poder y el conflicto religioso. Hay variaciones, sin embargo, debido a que el dinero surge como ausencia y pobreza, como mentira, como factor de desentendimiento generacional, y como signo de clase y poder. También, el poder y el dinero surgen como armas de opresión, lo mismo que la religión como arma de sumisión.

El libro de Castagnino es importante, ahora que hay estudios semióticos de los géneros literarios; el teatro se adapta bien a esta interpretación de signos que no se había empleado todavía. Se trata, pues, de una publicación de primera categoría que les será útil a los críticos literarios del teatro hispanoamericano.

Teresinha Alves Pereira
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Play Synopses

JUGANDO A LA GALLINA CIEGA. Roberto Armijo (El Salvador). Colección Teatro. San Salvador, El Salvador: Ministerio de Educación, Dirección General de Cultura, Dirección de Publicaciones, 1970, 69 pages. 2 acts; 2 women, 5 men; 2 interiors.

The action of this absurdist play takes place in two adjacent apartments. The author introduces the theme of a decadent society in the very beginning of the work by pointing out that the apartment building is in ruins and only these two apartments are inhabited. In the first apartment live an old couple, La vieja and El viejo, who listen to all that happens in the second apartment, which is the home of a young couple, El and Ella. The isolation of the two couples and their complete lack of communication with society is shown. In order to escape reality, the old couple resort to children's games of fantasy. The young couple face reality squarely and try to change it, but are destroyed in the process. This demonstrates the theme, stated in the title of the play, that life is only a game in society. Playing this game is the only way that man can survive; otherwise, he is destroyed. In this manner, a pessimistic view of the individual's place in society is expressed. (Janet Pieter)

HAMBRE. Jorge Rozsa (Bolivia). *Teatro selecto contemporáneo hispanoamericano*. Orlando Sardiñas, Carlos Suárez Radillo, eds. Madrid: Escelicer, 1971. Vol. 2, pp. 44-84. 3 acts; 6 men, 3 women.

The entire action of *Hambre* takes place in a graveyard; the significance of the contrast between life and death is all-important and becomes increasingly obvious as the action progresses. The play opens with the funeral of a factory worker. In attendance are the deceased's boss, don Gregorio, accompanied by a friend; his son, Roberto, accompanied by his girlfriend Lydia; who is in turn accompanied by her friend, Carmen. A priest presides ostensibly to unite these subrelationships. Interspersed among this complicated assemblage are two minor characters: the gravedigger and an old woman.

Roberto is truly dissolute and outraged at the death of his father, while Lydia is compassionate and empathic. They, along with the priest, encloistered in his religion, stand apart from the other major characters, amidst whose awkward ceremonious condolences, thinly covering passionate and greedy undertones, the principal theme of hunger is first introduced. It is clearly seen as a naturalistic and pessimistic impetus for all human endeavor.

There is a sudden nuclear explosion; a messenger enters and announces the arrival of WWII. The players cease acting, as it were, and assume an air of incredibility which is to parallel that of the audience. This adds a new dimension to the play; contact now is direct with the spectator, the entire theatre becomes the stage. It becomes obvious that all existing life is encompassed in this graveyard—to exit means a certain violent death.

In the ensuing drama, the title of the work finds its true application. Starvation sets in, the old woman dies, don Gregorio dies, and his friend steals his food and his now useless money. The friend proceeds to "buy" Carmen and set

up a concubine away from the others, but this relationship uses itself up as quickly as his "money" is consumed. Living strictly for sensual gratification, he becomes insane, kills Carmen, and is even about to eat her when he also dies.

The conflict now rests between Roberto and the priest; the former's realism against the latter's refuge into religion. Yet there are no resolutions; in whatever form they may be, their principles are retained. Therefore, they, along with Lydia, retain their lucidity. In the end, they march out of the graveyard to face actual death, rather than succumb to the horrors of hunger.

A refuge of living human passions existing only in a graveyard, it follows that meaning in life may ultimately come out of death. (Craig Garris)

LADIES AT PLAY. Julio Matas (Cuba). *Selected Latin American One-Act Plays*. Francesca Colecchia and Julio Matas, Pittsburgh: University of Pittsburgh Press, 1973, pp. 165-175. 1 act; 3 women; 1 interior.

The protagonists are Ernestina, Celeste and Florangel. Two of the women, Ernestina and Celeste, are sisters. As the play begins, the two sisters (heavily made-up and adorned as carnival-like grotesque figures) anxiously await the arrival of Florangel, an old friend. The three women are finally reunited after several years of separation. The relation between the characters is portrayed through a game called "naked truth." The situation reveals that Celeste, who at one time was engaged to a man she loved very much, found herself in a situation of betrayal. More clearly, we learn that Florangel married Celeste's fiancée. Celeste's bitter feelings, which have remained just as strong as when the situation occurred, are expressed in a very gruesome but indirect manner to Florangel.

As the play progresses, we realize that revenge against Florangel is the objective of the two sisters. They successfully carry out their plan to kill Florangel, and receive a sadistic sense of pleasure upon completing the task. There appears to be an underlying message in the play: The collapse of a long and cherished dream is apt to cause feelings of bitterness and revenge in one who feels very helpless to change a situation. It is implied that one should not rely on others for happiness to the extent that he or she is unable to adapt to the pressures of everyday life when the most of cherished desires vanish. One must be an independent person, and peace of mind is essential in living a satisfying life. (Susan Tallmon)

A FORMIGUINHA QUE FOI À LUA. Zuleika Mello (Brazil). *Teatro Infantil*. Lúcia Benedetti, ed. Rio de Janeiro: Serviço Nacional de Teatro, Ministério da Educação e Cultura, 1969, pp. 245-292. 3 scenes; 8 fantasy characters; 3 settings: 1 interior of an anthill, and 2 exterior, a strawberry field and the moon.

As the curtain rises in this children's play, the song of Formigona, the mother-ant, sets the theme: "I am an ant that likes to work." The theme is reinforced by the tidy setting, as well as the reference to the allegory of the capricious grasshopper and the farsighted ants, while we are introduced to Cabeçuda, the whimsical, questioning, stubborn child-ant who is in opposition to the mother's status quo attitude. But being basically obedient, Cabeçuda does as her mother tells her

and goes out to pick strawberries, where she meets Mágico, the local magician/scientist/professor who wants to establish direct communication between the Earth and the Moon via the so-called "teleluna." After staunchly defending the value of the "ser microscópico," Cabeçuda, always willing to try anything new, rides away on a rainbow for the moon, leaving the magician to explain her disappearance to the frantic mother. While on the moon she meets the moon castle guard Guardião, and his horse, Lunar; Baluh, the young shepherd of the clouds; and of course, Lua, the moon. Lua and Guardião continually reprimand the other three for their games and call for their good behavior, but the main problem is Cabeçuda, whose curiosity and stubbornness (attributes which earned her her nickname) will not let her quit until she completes her mission, finding out the "teleluna" number of the moon. So even on the moon there is the young child-adult authority conflict which forms a strong bond of friendship between the horse, Lunar, the shepherd-boy, Baluh, and the child-ant, Cabeçuda. They play on and explore the living quarters of Lua, whom they keep waking and to whom they are continually giving headaches; she is firm in wanting to keep her "teleluna" number a dark secret. Cabeçuda's honesty and truthfulness earn Lua's forgiveness after Cabeçuda succeeds in communicating the secret number to Earth—her truthfulness, that is, along with Mágico's "teleluna" threat of ant-war if his envoy is not allowed to return safely. Lua, after sprinkling some stars in the darkening dusk-sky, gives in and decides personally to accompany Cabeçuda back to Earth, where there is a happy reunion of all the terrestrial and lunar beings represented and the noteworthy discovery is duly reported by a conscientious reporter of the newspaper, *Fala Tudo*. As the play ends, Lua and her companions are rushing back home to take their places in the now dark night sky; Cabeçuda, now the "Formiguinha que foi a lua," is accompanied home by her mother informing her it's past her bedtime; and Mágico, after advising the audience to study in order to also discover important things, wishes everyone a "Boa noite." (Rose Mary Simas)

Plays in Performance

Georgetown University

Labor Dei by Silviano Santiago. Presented by Department of Portuguese at a Luso-Brazilian Festival on April 6, 1974. Directed by Teresinha Alves Pereira.

Indiana University at Bloomington

El delantal blanco by Sergio Vodanović (Chile) and *Los fantoches* by Carlos Solórzano (Guatemala). Presented November 22, 1974, by Department of Spanish and Portuguese. Both plays were directed by George Jacobsen.

Pennsylvania State University, New Kensington

Ladies at Play by Julio Matas (Cuba), *Florinda and Don Gonzalo* by Luisa Josefina Hernández (México) and *Crossroads* by Carlos Solórzano (Guatemala). Presented by the Department of Spanish, Italian and Portuguese in conjunction with the Department of Theatre and Film Arts on November 14 and 15, 1974. Directed by Peter Grego (Department of Theatre and Film

Arts) with the assistance of Luis F. González-Cruz (Department of Spanish, Italian and Portuguese).

Chamizal National Memorial, El Paso, Texas

I Too Speak of the Rose by Emilio Carballido. Presented by the Festival Association for the Performing Arts, El Paso, Texas, on September 4-14, 1974. *In the Right Hand of God the Father* by Enrique Buenaventura was presented January 16-26, 1975.

Auburn University

En la ardiente oscuridad by Antonio Buero Vallejo. Presented by the Department of Foreign Languages, fall quarter. *El censo* by Emilio Carballido, *El juego sagrado* by Wilberto Cantón, *El delantal blanco* by Sergio Vodanović and *La repetición* by Anton Arrufat were presented February 27-28, 1975. Directed by Sylvia Brann.

University of Pittsburgh

The Man Who Turned Into a Dog by Osvaldo Dragún, *Dragon and Martha* by Luisa Josefina Hernández and *Love Yourself Above All Others* by Jorge Díaz. Presented by Pittsburgh Poor Players, Inc. in cooperation with the Latin-American Theatre Program, University of Pittsburgh, on October 3-12, 1974. Directed by Peter Grego.

El Centro De Servicios Para Mexicanos, Topeka, Kansas

La carpa de los Rasquachis, written, directed and produced by El Teatro Campesino (The Farmworkers' Theatre) on November 22, 1974.

Gramercy Arts Theatre, New York

O casi el alma by Luis Rafael Sánchez (Puerto Rico) and *O.K.* by Isaac Chocrón (Venezuela). Presented by the Compañía de Teatro Repertorio Español in conjunction with the Second Latin American Theatre Festival, held in 1974-75. Directed by René Buch and produced by Gilberto Zaldívar.

University of California, Los Angeles

El delantal blanco by Sergio Vodanović and *La señora en su balcón* by Elena Garro. Presented by the "Teatro Leído" of the Department of Spanish and Portuguese during fall semester, 1974. *Memorias de un país lejano*, an unedited Venezuelan piece, was presented by the same group, as well as *Cuestión de vida o muerte* by José Martínez Queirolo in January, 1975. Luis Marques Páez, a noted director of Venezuelan theatre, presented a talk, "Teatro de los Barrios," in October, 1974.

Recent Publications, Materials Received and Current Bibliography

[The following recent publications noted or received by the Editors of the *Latin American Theatre Review* may prove of interest to readers. Inclusion here does not preclude subsequent review.]

Vilalta, Marua. *El otro día, la muerte*. México: Joaquín Mortiz, 1974.

The Orgy, Modern One-act Plays from Latin America. Edited and trans. by Gerardo Luzuriaga and Robert S. Rudder. Los Angeles: UCLA Latin American Center, 1974. [Includes *The Orgy* and *The Schoolteacher* by Enrique

- Buenaventura; *The Story of The Man Who Turned Into a Dog* and *The Story of Panchito González* by Osvaldo Dragún; *R.I.P* by José Martínez Queirolo; *Romeo Before the Corpse of Juliet* and *You Don't Have to Complicate Happiness* by Marco Denevi; *Black Light* by Alvaro Menén Desleal; *March* by Alberto Adellach; *The Crucifixion* by Carlos Solórzano; and *The Eve of The Execution, or Genesis was Tomorrow* by Jorge Díaz.]
- O'Neill, Carlota. *Teatro*. México: B. Costa-Amic Editor, 1974. 212 p. [Includes: *Circe y los cerdos, Como fue España encadenada, and Cuarta dimensión.*]
- O'Neill, Carlota. *Circe and the Swine*. Trans. Barbara and John Sarnacki. Ms.
- O'Neill, Carlota. *Trapped in Spain (Cómo fue España encadenado)*. Trans. Barbara and John Sarnacki. Ms.
- Herzfeld, Anita and Teresa Cajiao Salas. *El teatro de hoy en Costa Rica: Perspectiva crítica y antología*. San José: Editorial Costa Rica, 1974, 268 p. [Includes: Alberto Cañas, *Algo más que dos sueños*; Samuel Rovinski, *El laberinto*; Daniel Gallegos, *La colina*; Antonio Yglesias, *Las hormigas*; William Reuben, *Teófilo Amadeo: Una biografía.*]
- Martínez Queirolo, José. *Teatro 1*. Guayaquil: Editorial Casa de la Cultura Ecuatoriana, 1974. 331 p. [Includes: *Requiem por la lluvia, La casa del qué dirán, El baratillo de la sinceridad, Goteras, Los habladores, Montesco y su señora, Las faltas justificadas, En alta mar, Q.E.P.D., Cuestión de vida o muerte.*]
- Korn, Guillermo (texto) y Miguel Garcia (fotos). *15 meses de teatro en Caracas* (agosto 1971-octubre 1972). Caracas: Italgáfica, 1972.
- Román, Sergio. *Función para butacas*. Guayaquil: Editorial Casa de la Cultura Ecuatoriana, 1972. 47 p. [Extrateatro, by the author of *Un extraño en la niebla*; directed by Ramón Arias Altamirano and premièred 26 November 1971 in the Casa de la Cultura Guayaquil, subsequently in the Segundo Festival Intercolegial de Teatro Nacional.]
- Leñero, Vicente. *The Construction Workers (Los albañiles)*. Trans. and adapted by Louis E. Roberts. Ms.
- Bravo Elizondo, Pedro. "El teatro chicano," *Revista Chicano-Riqueña*, I, 2 (otoño, 1973), 36-42.
- Martin, Eleanor Jean. "Carnaval afuera, carnaval adentro: Síntesis del pensamiento social de René Marqués," *Revista Chicano-Riqueña*, II, 1 (invierno 1974), 39-49.
- Bulletin of "Association Internationale des Critiques de Théâtre," 6(abril 1974). [Includes symposium on "Theatre outside the big cities" and "Theatre and Television."]
- Escena 2: Revista Nacional de Teatro y del Espectáculo*. Caracas: Publicación bimestral de la Dirección de Artes Escénicas del Instituto Nacional de Cultura y Bellas Artes, dic-enero, 1974-75. [Includes articles on: "El teatro marginal en Mérida y Barquisimeto," "El teatro de los barrios en escena," "Entrevista con Luis Valdéz," "Testimonios sobre el teatro fuera del teatro."]
- Morán, Julio César. "Conducta humana y coherencia existencial en *Un guapo de 900* de Samuel Eichelbaum," *Estudios literarios e interdisciplinarios* (La Plata: Facultad de Humanidades y Ciencias de la Educación, Universidad Nacional de La Plata, 1968), 71-96.

- Shank, Theodore. "A Return to Aztec and Mayan Roots," *The Drama Review*, Vol. 18, No. 4 (December 1974), 56-70. [Discusses the Chicano Theatre Festival, held in México City in 1974, focusing on dances, rites, and documentary techniques, as well as the ideas of Luis Valdéz.]
- Morton, Carlos. "The Teatro Campesino." *The Drama Review*, Vol. 18, No. 4 (December 1974). [Discusses the development of the Chicano Theatre.]
- Adoum, Jorge Enrique. *The Sun Trampled Beneath the Horses' Hooves*. *The Massachusetts Review*, Winter-Spring, 1974, a special issue dedicated to Latin America.
- Luzuriaga, Gerardo and Robert Rudder. *Los clásicos del teatro hispanoamericano*. México: Fondo de Cultura Económica, Colección Tezontle, 1975. 908 pp. [It includes: Rabinal Achí; González de Eslava's *Entremés del ahorcado* and *Entremés de Diego Moreno y Teresa*; Ruiz de Alarcón's *La verdad sospechosa*; Sor Juana's *Sainete segundo* and *Loa para el auto Sacramental de "El Divino Narciso"*; *Ollántay*; Manuel Eduardo Gorostiza's *Contigo pan y cebolla*, Manuel Ascensio Segura's *Ña Catita*; Daniel Barros Grez' *Como en Santiago*; Gutiérrez y Podestá's *Juan Moreira*; F. Sánchez' *Barranca abajo*; Ramos' *Tembladera*; Moock's *La serpiente*; Arlt's *La isla desierta*; Eichelbaum's *Un guapo del 900*; Nalé Roxlo's *El pacto de Cristina*; Villaurrutia's *Parece mentira* and *¿En qué piensas?*, Usigli's *El gesticulador*; and Celestino Gorostiza's *El color de nuestra piel*, plus two general introductions, biobibliographical notes and a Glosario de términos teatrales y dramáticos.
- Ordaz, Luis and Erminio G. Neglia. *Repertorio selecto del teatro hispanoamericano contemporáneo*. Caracas: Editorial Giannelli, 1975. Distributed by Monte Avila Editores.
- Neglia, Erminio G. *Aspectos del teatro moderno hispanoamericano*. Bogotá: Editorial Stella, 1975.