

**Dictatorship, Recovery, and Innovation:
Contemporary Theatre of the Southern Cone**

Katya Soll

University of Kansas

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Dictatorship, Recovery, and Innovation: Contemporary Theatre of the Southern Cone – Essay

I was brought up in a family where love for the arts and interest in other cultures were deeply rooted and widespread. My parents had introduced me to Shakespeare and opera before I started kindergarten and I was involved in small-scale theatrical productions and music lessons from an early age. With this introduction to classical music came early exposure to foreign languages; long before I actually set foot in a language class, I had sung pieces in German, Italian, French, Latin, and even Serbian! In middle school, I started taking Spanish and fell in love with the language and the culture. So when the time came for me to start college, the choice of majors was easy for me: I would double-major in my two great passions, theatre and Spanish. Initially, my plan was to become an actress and learn Spanish as a hobby or secondary interest.

My perspective on my chosen areas of study changed completely during a study abroad trip to Argentina the summer after my freshman year. Since books in Spanish are more expensive and hard to come by in the U.S., I knew that this was a wonderful opportunity for me to combine my interests and acquire some books of Spanish-language theatre, but I felt completely lost as to where to begin. I had only ever read one play in Spanish before and couldn't name more than a few playwrights in Spanish. Since my Spanish was still a work in progress, I didn't have time to sit in a bookstore and try to read through a bunch of plays to figure out which ones I would like. As I stood staring at the shelf, though, I noticed one slim black volume. It was one of the books they had by Griselda Gambaro, one of the few Argentine playwrights I had previously heard of; I knew that she was an innovative contemporary writer and considered one of the most significant playwrights in Argentina. But what really caught my eye was the title: *La señora Macbeth* (*Lady Macbeth*). As a lifelong Shakespeare fanatic, I was instantly intrigued—what would this

Shakespearean story look like when transported across oceans and centuries? When I opened it, I saw the short cast list: Lady Macbeth, the three witches, Banquo's ghost. No one else. And just like that, I was hooked. By the time my study abroad trip finished, I had not only worked my way through the play, I had completed a rough translation of the text so that my mother and sister (fellow Shakespeare fans, but not fellow Spanish speakers) could read the play themselves. It was a completely new experience for me; I had worked in almost every possible job in the theatre, but had never been so intimately involved with each word in a play. A newfound love for translation and Latin American theatre was born.

This interest was magnified my junior year, when I had the opportunity to complete an independent study in contemporary Spanish and Latin American theatre, reading and discussing nearly thirty plays over the course of the semester. Several of the plays I read that semester brought my attention to a whole new area of Latin American theatre: works that respond to and try to help society process the traumatic events of repressive dictatorships. Ariel Dorfman's canonical psychological drama *La muerte y la doncella* (*Death and the Maiden*) deals with the direct aftermath of Chile's dictatorship (1973-1990), as the wife of a government official in charge of a truth commission is brought face-to-face with her former torturer. In the case of Argentina, Eduardo Pavlovsky's *El señor Galíndez* (in *3 dramaturgos rioplatenses*) examines the psychology of the torturer in order to understand how decent people are pulled in to violent situations, while Lucía Laragione's *Cocinando con Elisa* (*Cooking with Elisa*, in *Fábula, sexo y poder*) provides a more symbolic look at the dynamics of repressive power by examining the manipulative relationship between a cook and her assistant. My fascination with these plays led not only to the expansion of my book collection, but to a change in career path, as I went on to study Spanish and Latin American theatre as a graduate student.

During my M.A. the opportunity to see a live performance of Ricardo Prieto's *El huésped vacío* (*The Hollow Guest*, in *Teatro uruguayo contemporáneo*) at a Spanish-language theatre in New York City drew my attention to Uruguay. Also written during a context of dictatorial repression, this psychological thriller asks its audience to consider what exactly they would give up for a feeling of security. The discovery of this play cemented my interest in the region known as the Southern Cone (Argentina, Chile, and Uruguay). All of these countries share a common experience of dictatorship during the late twentieth century: in Argentina, the so-called Dirty War lasted from 1976 to 1983, while the rule of General Pinochet in Chile extended from 1973 to 1990 and a series of military-backed leaders governed Uruguay from 1973 to 1985. They have all struggled since then with questions of culpability, impunity, and recovery, questions which have frequently been addressed by artists in the strong theatrical communities of these nations. As nations, they are also united by networks of exiles, immigrants, and artists carrying plays and ideas from one country to the other. My investigations of these related and intertwining theatrical traditions have formed the basis for most of my work in graduate school and are the focus of my current work on my dissertation.

Since, as mentioned previously, acquiring Spanish-language books is frequently an expensive and difficult process here in the U.S., I was thrilled to get the opportunity to spend nearly three months traveling and doing research in the Southern Cone this past summer, spending six weeks in Buenos Aires, Argentina and three each in Montevideo, Uruguay and Santiago, Chile. Throughout the course of this trip, I was able to see nearly sixty productions, about thirty in Buenos Aires and around fifteen each in Montevideo and Santiago. While many of these plays are unpublished, I amassed a large collection of programs and flyers with useful information for my understanding of the contemporary theatre scene and for preserving my

memories of this amazing experience. This trip also permitted me to exponentially expand the literary part of my theatre collection.

Until the 1960s, Latin American theatre was not considered a valid area of study, not only in the U.S. but also frequently in Latin America itself. It can therefore be difficult to find published copies of Latin American plays. Looking at the bibliography for this collection, it is easy to see how rare it is for these plays to be published outside of their native countries, and even in those countries the theatre sections at bookstores are generally filled primarily with translations of the so-called “universal” classics (Shakespeare, Ibsen, Greek tragedies, etc.). Through a careful search of major bookstores, used bookstores, small shops connected to theatres and cultural centers, and even occasional visits to publisher’s offices, I was able to build up this collection of contemporary plays from the Southern Cone. While many were chosen because of their connections to my interests in theatre related to dictatorial periods, memory, and recovery, others help provide a better sense of the full variety of work being performed currently in these countries, from older canonical writers who have shaped the development of their national stages to newer innovators just beginning to make their mark on the stage. In several cases, I was able to purchase plays that I saw on my trip, though most were not yet published. Together, however, the plays that I saw and the books that I found have given me a much deeper understanding of the role of theatre in these countries and the wide variety of issues and styles that they represent.

I hope to continue to expand my collection of contemporary plays through further research trips to the Southern Cone, although internet forums such as Amazon and E-bay have greatly facilitated my ability to purchase new books without travel. I also plan to contact playwrights directly to see if they would be willing to share manuscript copies of unpublished

plays. While one area that I am interested in expanding in the future is my collection of critical and historical works about theatre in these countries and during these periods, to me the plays themselves will always be the most important aspect of my collection. They are a constant reminder of why I do what I do: because I truly believe that these works and these words matter. They help us understand humanity in its most difficult times and confront our own ghosts and traumas, whatever they may be. I am sometimes asked, "Doesn't it get depressing, reading about dictatorships and torture all the time? Isn't it hard seeing humanity at its worst?" The answer for me is simple: actually no, this is humanity at its best. Each of these items speaks to me of people who stand up to repression, who aren't afraid to ask the most difficult questions and risk their lives if it can help make their world better, who always find ways to move on and discover something new: in other words, people who fight darkness with beauty.

Dictatorship, Recovery, and Innovation: Contemporary Theatre of the Southern Cone – Annotated Bibliography

Argentina

Plays

1. *3 dramaturgos rioplatenses. [3 Playwrights from the Río de la Plata]* Ottawa: GIROL Books, Inc., 1983.

One of the earliest books in this collection, the three plays in this anthology represent some of the most canonical works in twentieth century Argentine and Uruguayan theatre. Florencio Sánchez—an Uruguayan author who spent part of his life in Argentina—is considered the father of contemporary theatre in the region, while Roberto Arlt was a mid-century innovator who brought a new degree of complexity and psychological depth to the theatre of his time. Eduardo Pavlovsky's *El señor Galíndez* is one of the most famous plays about Argentina's dictatorial periods, taking the innovative approach of exploring torture from the perspective of the torturer.

2. Ardiles Gray, Julio. *Fantasmas y pesadillas. Teatro (1972-1978). [Ghosts and Nightmares. Theatre (1972-1978)]* Buenos Aires: Centro Editor de América Latina, 1983.
3. Borla, Alberto. *Teatro. Tomo III. [Theatre. Vol. III]* Buenos Aires: Corregidor, 2000.
4. *Cierre de un ciclo. Roberto Cossa, El viejo criado. Ricardo Monti, Marathon. [End of a Cycle. Roberto Cossa's The Old Servant. Ricardo Monti's Marathon]* El teatro argentino 16. Buenos Aires: Centro Editor de América Latina, 1981.
5. *Fábula, sexo y poder: Teatro argentino al final del siglo XX. [Fable, Sex, and Power: Argentine Theatre at the End of the 20th Century]* Lawrence, KS: LATR Books, 2009.

Along with two other significant plays from the late twentieth century, this anthology includes one of my first Argentine plays, *Cocinando con Elisa (Cooking with Elisa)*. In this study of the relationship between a cook and her young assistant, Lucía Laragione creates a brilliant study of power and manipulation. The constant references to blood, hunting, and knives that the kitchen atmosphere provides act as a powerful allegory to Argentina's dictatorial struggles.

6. Gambaro, Griselda. *La señora Macbeth. [Lady Macbeth]* Buenos Aires: Grupo Editorial Norma, 2003.

Griselda Gambaro is one of Argentina's best known and most influential contemporary playwrights. This play reimagines the Shakespearean character of Lady Macbeth in a fascinating exploration of complicity and the consequences of culpability. It was the first book purchased in this collection and to this day remains one of my favorite plays.

7. Grasso, Jorge. *Teatro. Tomo II. Electra, Julieta y otras piezas más o menos gay*. [Theatre. Vol. II. *Electra, Juliet, and other more-or-less gay plays*] Buenos Aires: Corregidor, 2002.
8. Kartún, Mauricio. *Chau Misterix; El partener; La Madonnita; La suerte de la fea*. [Goodbye Misterix; The Partner; Little Madonna; The Ugly Woman's Luck] Buenos Aires: Losada, 2006.
9. Spregelburd, Rafael. *Todo; Apátrida, doscientos años y unos meses; Envidia*. [Everything; Stateless, Two Hundred Years and a Few Months; Jealousy] Buenos Aires: Atuel, 2011.

Rafael Spregelburd is part of a new generation of Argentine writers dealing with issues of contemporary Argentine identity in the face of neoliberalism and economic crises. His work frequently employs innovative staging techniques such as overlapping dialogue and onstage music. I had the opportunity to see him perform *Apátrida, doscientos años y unos meses* in Buenos Aires last summer, in which he brilliantly portrayed both the play's characters: two turn-of-the-century intellectuals debating the role of art in national identity.

10. Tolcachir, Claudio. *El viento en un violín y otros textos*. [The Wind in a Violin and Other Texts] Buenos Aires: Atuel, 2011.

Like Spregelburd, Claudio Tolcachir is a multi-talented leader of the contemporary Buenos Aires theatrical scene, particularly as a playwright and as the director of Timbre 4, a theatre company whose work I was able to enjoy on several occasions. His plays explore the lives of the marginalized of Buenos Aires, whether for reasons of class, education, illness, or lifestyle. In plays such as *El viento en un violín*, he weaves together the stories of vastly different families, finding true connection and community in a city of 13 million people.

11. Veronese, Daniel. *La deriva*. [Adrift] Buenos Aires: Adriana Hidalgo, 2000.

Programs

12. *Carpa quemada, 1910*. [The Burnt Circus Tent, 1910] By the Grupo de Teatro Catalinas Sur. El Galpón de Catalinas. Buenos Aires, Argentina. 22 June 2013.

This community theatre group creates and produces their own shows from volunteers of all ages. Their performances reflect the rich cultural history of their working-class neighborhood. In this case, a group of over seventy turn-of-the-century anarchic circus clowns recounts the early history of Argentina through music. The program includes the lyrics to all of the songs.

13. *Golpes a mi puerta*. [Knocks on my Door] By Juan Carlos Gené. Teatro Andamio '90. Buenos Aires, Argentina. 23 June 2013.

One of the most powerful productions I saw in Buenos Aires, this play tells the story of two nuns who take in a man on the run from the repressive government. It is a powerful debate on the relationship between religion and government.

14. *El gorila. [The Gorilla]* By Alejandro and Brontis Jodorowsky. Teatro Sarmiento. Buenos Aires, Argentina. 19 June 2013.

Father-son team Alejandro and Brontis Jodorowsky created this one-man show (directed by Alejandro and performed by Brontis) based on Kafka's short story "A Report to the Academy," in which a gorilla who has learned to be a man tells his own story. While frequently hilarious, it is also a powerful condemnation of what humanity really is: the gorilla becomes more human as he learns to lie, cheat, and be more selfish. As a performance, Brontis' ability to embody the gorilla at all stages of his transformation was extraordinary.

15. *Hijos del monte. [Children of the Mountain]* By Nayla Marchese, Lucas Antona, and Alan Robinson. Teatro Payró. Buenos Aires, Argentina. 31 May 2013.

16. *La isla desierta. [The Desert Island]* By Roberto Arlt. Teatro Ciego Argentino. Ciudad Cultural Konex. Buenos Aires, Argentina. 25 May 2013.

The Blind Theatre of Argentina, composed mostly of blind actors, takes regular plays and performs them in total darkness. Spectators are led into the theatre in darkness, so they have no visual reference for the space, and then immersed in a performance that surrounds them with sounds and smells.

17. *Para mí sos hermosa. [To Me You Are Beautiful]* By Paula Ransenberg. Timbre 4. Buenos Aires, Argentina. 16 June 2013.

In this one-woman show, Paula Ransenberg portrays the reactions of a variety of characters (often several at once) to the 1940 disappearance of magician Harry Vansky. The accordion-style program was only handed out after the performance and tells what happened to each character later in life.

18. *Qué me has hecho, vida mía. [What Have You Done to Me, My Love]* By Marcelo Pitrola, María Merlino, and Diego Lerman. La Carpintería. Buenos Aires, Argentina. 25 May 2013.

A historical play based on the Peronist era in Argentina, this one-woman show tells the story of Fanny Navarro, a popular singer and actress who first became involved in the political scene and was then abandoned and ruined by it. The program provides an introduction to the various historical figures mentioned throughout the show.

19. Teatro x la Justicia 2013, séptima edición: *Más frágil que el silencio y Una mujer inquietante. [Theatre for Justice 2013, seventh edition: More Fragile Than Silence and A Disconcerting Woman]* By Daniel Zaballa and María Rosa Pfeiffer. Tadrón Teatro. Buenos Aires, Argentina. 27 June 2013 and 10 June 2013.

This two-show theatre festival examines the role of violence in Argentine society. In the case of *Más frágil que el silencio*, it studies the disappearances of the Dirty War, while *Una mujer inquietante* looks at more contemporary class-based violence in Buenos Aires.

20. *La última vez. [The Last Time]* By Mónica Salvador. Auditorio Losada. Buenos Aires, Argentina. 21 May 2013.

La última vez acts as a simultaneous work of art and public service announcement. The play itself provides an inside look at the tragic consequences of domestic violence, while the program offers information for victims and their friends for who to contact and how to escape these situations.

Chile

Plays

21. *Antología: Dramaturgia chilena del 2000: nuevas escrituras. [Anthology: Chilean Dramaturgy of 2000: New Works]* 2nd ed. Comp. María de la Luz Hurtado and Vivian Martínez Tabares. Santiago, Chile: Cuarto Propio, 2009.
22. *Bestiario: Freakshow, temporada 1973/1990. [Bestiary: Freakshow, the 1973/1990 Season]* Santiago, Chile: Ceibo, 2013.

The three plays in this anthology were first performed throughout the early 2000s and then combined as a trio to be performed at the Centro Cultural Gabriela A. Mistral in Santiago for the thirtieth anniversary of the military coup d'état. I was able to attend a sold-out performance of *Grita (Yell)*, by Marcelo Leonart, and can honestly say that this portrayal of the conversations between the widow of an ex-torturer and one of his supposed victims was one of the most thought-provoking and brilliant plays I have ever seen, challenging all of my preconceptions. I was instantly inspired to get in touch with the publishers of this anthology so that I could track down a copy.

23. Calderón, Guillermo. *Teatro II: Villa – Discurso – Beben. [Theatre II: Villa – Speech – Beben]* Santiago, Chile: LOM, 2012.

These three plays by Guillermo Calderón approach the idea of past violence and its effect on the present in different ways. In *Villa*, three women debate different ideas for what to do with Villa Grimaldi, one of the most infamous detention and torture centers of the dictatorship. The second presents a fictitious *Discurso (Speech)* by President Michelle Bachelet in which she discusses the difficulties of transitional government and recovery. The last, *Beben* (German for “quake”), is told from the perspective of four German rescue workers after an earthquake and examines a society that has quite literally been shaken to its core and must now recover.

24. Dorfman, Ariel. *La muerte y la doncella. [Death and the Maiden]* New York: Siete Cuentos, 1992.

Ariel Dorfman's *La muerte y la doncella* is one of the few Latin American plays that is well-known outside of Latin America itself; it was even made into a film version by Roman Polanski,

starring Sigourney Weaver, Gene Hackman, and Ben Kingsley. It is an ambiguous and thought-provoking study of the true meanings of justice and revenge in a country that is trying to recover from a traumatic period of repression, and was one of the first post-dictatorial plays that I ever read.

25. Josseau, Fernando. *Demencial Party*. [*Demented Party*] Santiago, Chile: Pehuén, 2012.

26. _____. *El Embajador*. [*The Ambassador*] Santiago, Chile: Pehuén, 2012.

27. Premio Dramaturgia Editorial MAGO 2010: *Devórame otra vez, Cristian Cristino. Rape, Martín Celis*. [2010 Playwrighting Award Editorial MAGO: *Devour Me Again, Cristain Cristino; Rape, Martín Celis*] Santiago, Chile: MAGO, 2010.

28. Radrigán, Juan and Flavia. *En el nombre del padre y de la hija: El descanso de las velas / Bailando para ojos muertos*. [*In the Name of the Father and of the Daughter: The Candles' Rest / Dancing for Dead Eyes*] Santiago, Chile: Cuarto Propio, 2009.

This anthology combines a play by Juan Radrigán, one of Chile's premier writers during the dictatorial era, with a play by his daughter Flavia, a rising star in the contemporary Chilean stage. In *Bailando para ojos muertos*, Juan Radrigán extends his interest in the most marginalized members of society to an examination of a homosexual son's difficult relationship with his parents. Flavia Radrigán's *El descanso de las velas* is an intimate look at feminine identity in contemporary society and its contradictions.

29. *Teatro chileno y dictadura: Cuatro obras contestatarias*. [*Chilean Theatre and Dictatorship: Four Rebellious Plays*] Lawrence, KS: LATR Books, 2009.

Programs

30. *Acción armada: 42°26'S/73°35'W*. [*Armed Action: 42°26'S/73°35'W*] By Andrés Kalawski. Teatro Universidad Católica. 3 August 2013.

One of my favorite performances from my visit to Chile, *Acción armada* looks at the situation of Chile's internal exiles, forced by the government to leave their jobs and families and move to remote parts of the country. In this case, a theatre director from Santiago is exiled to the island of Chiloé where he is forced to direct a performance in honor of the tenth anniversary of the coup. This production simultaneously commemorates the thirtieth anniversary of the coup and the seventieth anniversary of this theatre's founding. The program includes a variety of interviews and articles on all of these subjects.

31. Centro Cultural Gabriela A. Mistral. *Vacaciones de invierno*. [*Winter Vacation Schedule*]. No. 21. Santiago, Chile. July 2013

Many Chilean theatres do not print individual programs for their shows. Instead the larger ones such as this cultural center print up monthly newsletters that include individual show

information and articles. *Grita*, from *Bestiario* (number 22), was one of the performances that I saw at this center.

32. *Historia de Amor. [Love Story]* By Montserrat Zagal. Teatro Cinema. Teatro Universidad Católica. Santiago, Chile. 31 July 2013. Five programs.

The innovative Teatro Cinema uses a variety of cinematic projections in combination with live actors to create a completely original theatrical experience. The five programs from this show contain different images of actors interacting seamlessly with projected scenery, props, and even performers.

33. *M100, Julio 2013*. Centro Cultural Matucana 100. Santiago, Chile. July 2013.

Like the Centro Cultural Gabriela A. Mistral (number 31), Matucana 100 does not create individual programs and instead distributes combined flyers about their shows throughout a given month. I saw two outstanding productions at this center: *Mina antipersonal (Landmine)* by Claudia Di Girólamo, an abstract study of torture victims-turned-collaborators, and *Cienfuegos* 39 (a local address) by Pierre Sauré Costa, the story of clandestine resistance workers during the dictatorship.

34. *La historia de Xile contada por los pobres-muertos con el permiso de los ricos vivos. Segunda parte: El dolor de Xile. [The History of Chile as Told by the Poor-Dead with the Permission of the Rich Alive. Second Part: The Pain of Chile]* Based on texts by Marco Antonio de la Parra. Teatro Antonio Varas, Universidad de Chile. 2 August 2013.

This musical-historical review of Chilean history from the 1920s to the coup d'état in 1973 is inspired by the need to understand not only the dictatorship itself, but its deep roots in Chilean history and society. The program provides a useful guide to the many historical characters mentioned throughout the show.

Uruguay

Plays

35. Armas, Dino. *Se ruega no enviar coronas. Ave mater. [Please Don't Send Flowers. Ave Mater]* Montevideo: Estuario, 2012.
36. *Comedia Nacional: escrituras para la escena. Obras uruguayas contemporáneas. [The National Theatre: Works for the Stage. Contemporary Uruguayan Plays]* Montevideo: Rumbo, 2010.

In honor of the centenary of the death of Florencio Sánchez, considered the father of Uruguayan theatre, the National Theatre and the Uruguayan Writers Union collaborated on this anthology of the first plays performed on their newly-renovated stage. The first, *Detrás del*

olvido (On the Other Side of Forgetting) by Leonardo Preziosi, is my favorite, examining a son's transnational search for closure in the disappearance of his parents, victims of Operation Condor (a collaboration between the dictatorships of the Southern Cone). The other two plays take very different looks at the role of music in Uruguay; the first is a rock musical, while the second is a tango melodrama.

37. Diana, Raquel. *Alicia: ¿quién lo soñó? (Episodios de la vida posmoderna)*. [*Alice: Who Dreamed It? (Episodes from Postmodern Life)*] Illustrations by Marcos Ibarra. Montevideo: Yaugurú 110, 2007.

This award-winning play by Raquel Diana takes new artistic form in this illustrated edition. This genre-bending form is perfect for a play that combines, among other things, references to Lewis Carroll's *Alice in Wonderland*, TV detective dramas, Jonathan Swift, and cartoon superheroes. It was published in a limited 500-edition run, of which this is copy #495.

38. Grasso, Ricardo. *La quinta pared y otras obras*. [*The Fifth Wall and Other Plays*] Montevideo: AG, 2005.
39. Larrea, Robero. *Teatro 2*. [*Theatre 2*] Montevideo: ORBE Libros, 2010.
40. Larreta, Antonio. *Las Maravillosas*. [*Marvelous Women*] Montevideo: Trilce, 1998.
41. Mieres, Hugo. *Esta es la noche; Manual de instrucciones para jugar con el tigre; Nadie vio nada*. [*This is the Night; Instruction Manual for Playing with Tigers; No One Saw Anything*] Montevideo: Trilce, 2008.
42. Plaza Noblia, Héctor. *La Cerrazón*. [*The Threatening Sky*] Montevideo: Instituto Nacional del Libro, 1991.

A finalist for the Tirso de Molina prize in 1980 (the highest award in all of Spanish-language theatre), this political allegory looks at a city invaded by a dense mist. Hidden in the mist are a group of mysterious invaders who steal the city's inhabitants one by one to study their dreams and desires under the guise of offering them a solution to all their problems.

43. Rehmann, Carlos. *Basura y otros textos para teatro*. [*Trash and Other Works for the Theatre*] Montevideo: Estuario, 2012.
44. Rosencof, Mauricio. *Las ranas y otras obras*. [*The Frogs and Other Plays*] Los Nuestrós 11. Buenos Aires: Ediciones del Sol, 1994.

One of Uruguay's most important playwrights, Mauricio Rosencof spent the twelve years of the dictatorship in prison, much of it in solitary confinement in a one-by-two-meter cell. The first two plays in this anthology were written before the dictatorship and take a realistic look at Uruguay's national character and founding myths, while the second two were written during his imprisonment and take a more symbolic look at power relations and the human spirit.

45. *Teatro uruguayo contemporáneo: Antología. [Contemporary Uruguayan Theatre: Anthology]* Coord. Roger Mirza. Madrid: Fondo de Cultura Económica, 1992.

While this anthology contains a total of 15 plays by the most influential Uruguayan playwrights of the twentieth century, it is particularly important to me because it includes the first Uruguayan play that I ever read: *El huésped vacío (The Hollow Guest)*, by Ricardo Prieto. Besides this play, which is one of six works that I examine in my dissertation, this anthology was also my introduction to most of the Uruguay's canonical writers and includes a detailed history of Uruguayan theatre.

Programs

46. *Antígona oriental. [Antigone of the East]* By Marianella Morena. Teatro Florencio Sánchez. Montevideo, Uruguay. 29 June 2013. Program and flyers.

In this revision of the Antigone story, she searches with other mothers and sisters of the disappeared for information about her lost loved ones. During the performance the actresses throw flyers with the pictures and names of thousands of actual victims of the dictatorship into the audience. My collection includes fifteen of these flyers as well as the show's program

47. *Las descentradas. [Eccentric Women]* By Salvadora Medina Onrubia. Comedia Nacional. Montevideo, Uruguay. 14 July 2013.

48. *Rescatate. [Save Yourself]* By Gustavo Bouzas. Teatro La Candela. Montevideo, Uruguay. 14 July 2013.

This tragicomic play about the lack of options for poor young men in contemporary Uruguay employs a lot of street slang, known as "plancha." The program includes a mini "plancha" dictionary to help audience members follow the performance and to teach them about this marginalized culture.

49. *Snorkel.* By Federico Guerra. El Galpón, Sala 0. Montevideo, Uruguay. 6 July 2013.

50. *Socio Espectacular, Julio 2013.* Montevideo, Uruguay, July 2013. Magazine and membership card.

Many of Montevideo's theatres, cinemas, and entertainment venues together form the "Socio Espectacular" club. For a low monthly fee, members receive discounted or free admission to an unlimited number of shows and venues in Montevideo. Their monthly publication includes a guide to possible performances, as well as articles and interviews about these performances.