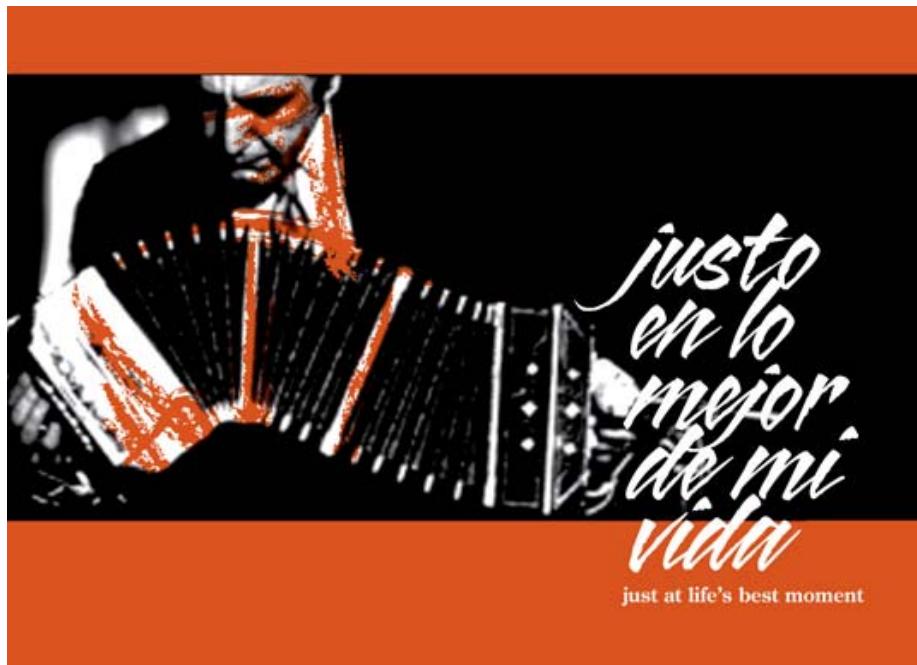


Study Guide



Justo en lo Mejor de mi Vida

(Just at Life's Best Moment)

de/by
Alicia Muñoz

Spanish/English Vocabulary

Words are translated in the sense of the play, rather than other possible meanings

(Argentine slang marked with an *, general slang with a +)

ablandar	<i>to soothe</i>	buey	<i>ox</i>	delincuente	<i>a delinquent</i>
abombado	<i>bursting</i>	buraco	<i>hole</i>	deprimir	<i>depression/ depressed</i>
acidez	<i>acidity</i>	cachetear	<i>to slap</i>	descocado	<i>unlocated</i>
acuclillarse	<i>to squat</i>	cacho	<i>a piece</i>	defraudé	<i>I let you down</i>
afanado	<i>robbed</i>	cagón	<i>coward</i>	desinflado	<i>deflated</i>
agobiar	<i>to burden</i>	cajón de frutas	<i>fruit box</i>	desmejorar	<i>to rot</i>
aguantar	<i>to hold up</i>	calabresa *	<i>nasty attitude</i>	desmayar	<i>to faint</i>
agujero	<i>a hole</i>	camelo *	<i>gossip</i>	desmoronarse	<i>to decay</i>
alarde +	<i>show-off</i>	cana	<i>grey hair/police</i>	despelote	<i>mess</i>
al cohete *	<i>in vain</i>	canalladas	<i>dirty tricks</i>	déspota	<i>despot</i>
alivio	<i>relief</i>	canchero	<i>experienced</i>	desvía	<i>deviates</i>
amainar	<i>to calm down</i>	capote +	<i>coat</i>	diariero	<i>paperboy</i>
amasijar * to tumble around		carajo	<i>damn</i>	embalurdás	<i>to become confused</i>
anche *	<i>and also</i>	caray +	<i>ha! dear me!</i>	emputecido +	<i>obsessed</i>
apacible	<i>gentle/mild</i>	carpiendo *	<i>rushing</i>	enganchado +	<i>involved</i>
apañar	<i>take care of</i>	casco	<i>helmet</i>	empeñoso	<i>eager</i>
apabullado	<i>mentally OD</i>	catre	<i>folding cot</i>	encamarse *	<i>to sleep with</i>
apechugar +	<i>to put up with</i>	celoso	<i>jealous</i>	enchastre	<i>mess</i>
apesadumbrar	<i>to grieve</i>	cobijas	<i>comforter/blanket</i>	engayolar +	<i>to compromise</i>
apestoso	<i>stinking</i>	colmo +	<i>the limit</i>	engominado	<i>greased/gelled hair</i>
apurar	<i>to use up</i>	compadecer	<i>be sorry for</i>	engrupir	<i>to lie</i>
armado	<i>reinforced</i>	compases	<i>compasses</i>	enquilombadas	<i>disasters</i>
arpía	<i>harpy</i>	contener	<i>to keep in check</i>	ensimismado +	<i>be engrossed</i>
aspero	<i>rough</i>	contramano	<i>wrong way</i>	envenenado	<i>poisoned</i>
asqueroso	<i>disgusting</i>	correazo	<i>blow with a leather strap</i>	epa +	<i>hey!</i>
atónito	<i>astonished</i>	crápula	<i>a jerk</i>	escarlatina	<i>scarlet fever</i>
atorrante	<i>lazy</i>	crepó	<i>died</i>	escasea	<i>scarce</i>
bajón	<i>in a slump</i>	colgar	<i>to hang</i>	esgunfiando *	<i>delayed</i>
balurdo	<i>confusion</i>	curda +	<i>drunkard</i>	espamiento	<i>big scene</i>
bancarlo	<i>put up with</i>	chabón *	<i>a kid</i>	estallar	<i>to explode</i>
bandoneón +	<i>a form of accordion</i>	chaleco	<i>vest</i>	estirar la pata	<i>kick the bucket</i>
batería	<i>group of percussion instruments</i>	chancleta	<i>slipper</i>	estorbo	<i>nuisance</i>
berrinche +	<i>tantrum</i>	changa *	<i>a gig</i>	estrilar +	<i>to become mad</i>
biabas	<i>hard knocks</i>	che *	<i>buddy</i>	estuche	<i>a case</i>
bola +	<i>lack of attention</i>	chinelas	<i>slippers</i>	fachada	<i>façade</i>
bolada +	<i>moment</i>	chinchudo +	<i>cranky</i>	falopero	<i>druggie</i>
boliche +	<i>bar/pub</i>	chopes +	<i>beers</i>	falluto *	<i>a liar</i>
boludez	<i>sillyness</i>	choqueada	<i>shocked</i>	fajo	<i>sheaf/wad</i>
bondi +	<i>bus</i>	chorro	<i>a thief</i>	fangote	<i>a lot</i>
botiquín	<i>medicine chest</i>	chucho	<i>goose bumps</i>		
bronca	<i>anger</i>	decaer	<i>to decay</i>		
		defunción	<i>death</i>		

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farrear	<i>to goof around</i>	mufado	<i>grumpy</i>	rajar	<i>to leave</i>
flechazo	<i>love at first sight</i>	muralla	<i>wall</i>	raptar	<i>to kidnap</i>
fueye *	<i>bellows of accordion</i>	nabo *	<i>turnip/ignorant</i>	rechiflar *	<i>to go crazy</i>
fulminar	<i>to terminate</i>	neuras	<i>phobias</i>	retobo +	<i>no other way</i>
fulo/a *	<i>mad</i>	ñato *	<i>buddy</i>	retroceder	<i>to turn back</i>
fusible	<i>fuse</i>	obnubilado	<i>obsessed</i>	rebobinar	<i>to rewind</i>
gil	<i>dummy</i>	ojazos	<i>big eyes</i>	roña +	<i>filth/meanness</i>
grogui +	<i>groggy</i>	orgullo	<i>pride</i>	sabihondo	<i>know-it-all</i>
guacho *	<i>bastard</i>	otario	<i>gullible</i>	sacar la cara	<i>to defend someone</i>
guita +	<i>cash/dough</i>	parca *	<i>death</i>	sacudir	<i>to shake</i>
hachazos *	<i>a chop</i>	palmear	<i>to clap</i>	sahumerio	<i>incense</i>
hinchada +	<i>fed up</i>	pañales	<i>diapers</i>	salpicar	<i>to splash</i>
hipoteca	<i>mortgage</i>	pavada	<i>a silly thing</i>	sepelio	<i>burial</i>
hizo el verso	<i>made up</i>	peliaguda	<i>tricky</i>	sifonero *	<i>soda seller</i>
ir de frente +	<i>to be upfront</i>	pendejo/a	<i>immature</i>	sobrio	<i>temperate</i>
jermu *	<i>woman</i>	pesadilla	<i>nightmare</i>	sollozo	<i>sob</i>
jodemos	<i>we mess around</i>	pestañear	<i>to blink/wink</i>	tacaño	<i>stingy</i>
jonca	<i>coffin</i>	peste	<i>plague</i>	tangueadas	<i>tango dancing</i>
julepeado	<i>scared</i>	petisa	<i>tiny</i>	tapar	<i>to cover</i>
lamer	<i>to lick</i>	piantan	<i>they leave</i>	tibiecito	<i>warm</i>
lampazo	<i>a mop</i>	pibe *	<i>guy</i>	tranqui *	<i>chill-out</i>
lenteja +	<i>slow-poke</i>	picaflor	<i>hummingbird</i>	tránsfuga	<i>deserter/fugitive/transient</i>
ligar	<i>to get</i>	pichona +	<i>darling</i>		
lija	<i>sandpaper</i>		<i>(young pigeon)</i>	tricotá	<i>sweater</i>
lunga *	<i>long</i>	pijoteando +	<i>bargaining</i>	trompada	<i>punch</i>
llevadero/a	<i>bearable</i>	pingo +	<i>horse</i>	trucha	<i>fake</i>
macana +	<i>silly thing</i>	piola *	<i>smart-ass</i>	turro *	<i>pain in the rear</i>
macanudo	<i>fine/dandy</i>	piyo +	<i>novice</i>	ubicarse +	<i>to understand</i>
mango	<i>money</i>	pique	<i>took off</i>	vahido	<i>vertigo</i>
manicomio	<i>mental hospital</i>	pirado +	<i>crazy</i>	velorio	<i>a wake</i>
masoquearte	<i>masochistic</i>	placard	<i>closet</i>	verja	<i>a grating/grill</i>
maula	<i>difficult</i>	planteos de mina	<i>girly</i>	volcar	<i>to overturn</i>
mareado	<i>dizzy</i>	póliza	<i>insurance policy</i>	yegüita	<i>little whore</i>
me costó un huevo	<i>it took a lot</i>	ponja *	<i>Japan</i>	yelo *	<i>ice</i>
menea	<i>hip shifts</i>	porquería	<i>worthless</i>	yirar *	<i>to float</i>
mesada	<i>monthly payment</i>	pozos +	<i>holes</i>	yugar *	<i>to work</i>
metejón	<i>obsession</i>	primicias	<i>news</i>	zafar	<i>to escape</i>
mertiolate	<i>mecurachrome</i>	prolijidad *	<i>neat</i>	zarpar	<i>crazy</i>
metiste los cuernos	<i>unfaithful</i>	prórroga	<i>overtime</i>		
minas +	<i>women/chicks</i>	puchoa +	<i>cigarette</i>		
mocos	<i>mucus</i>	punguista *	<i>pick-pocket</i>		
muñequita	<i>little doll</i>	quiebra	<i>bankrupt</i>		
		quilombo *	<i>a mess</i>		
		quinuela	<i>lottery</i>		
		quinielero	<i>lottery seller & buyer</i>		

Synopsis of Plot

Characters:

- Enzo** 50 years old, but looks slightly older. He is a sensible man who hides his emotions behind a mask of stubbornness and bad temper.
- Piguyi** About 40 years old, temperate, sardonic. He has the classical appearance of a tango orchestra musician.
- Veronica** Enzo's wife. She is very typical of a housewife; patient, diplomatic, wanting to maintain domestic harmony.
- Yanina** Enzo's daughter, 16 years old. By turns she is a rebel and sweet.
- Lucho** Enzo's brother, some years younger than him. He is gentle and protective.

The play begins with Piguyi onstage, apparently waiting. Enzo enters, and is delighted to see his old orchestra friend with whom he hasn't spoken for over 10 years. Then things become bizarre. The phone rings, but Enzo's answering it doesn't stop the ring. Enzo tries to play his bandoleón, but can get no sound out of it, though Piguyi plays it easily. Stranger still, Veronica and Yanina come and go, crying and frustrated, yet they pay no attention to either Enzo or Piguyi.

We soon find out that this encounter takes place the day of Enzo's death. Piguyi is also dead, and has come to lead Enzo to the other realm. Though Piguyi cautions Enzo to hurry, so that he won't hear or witness things disturbing, Enzo hesitates, and soon discovers that his wife was not entirely as he had thought her, and that his sweet, young daughter has been sleeping with her boyfriend (whom he hated) and is now pregnant. Even worse, it appears his own brother has betrayed him.

Biography Alicia Muñoz



Alicia Muñoz was born in Buenos Aires, Argentina in 1940. Her first artistic leanings were musical, and she was an orchestra violinist for 20 years. During this time she also studied drama with theatrical directors Roberto López Pertierra and Luis Agustoni, as well as showcasing her first works. Her first play was titled “*Ciudad en Fuga*” (*City in Flight*), a tragic-comedy about the yellow fever epidemic of 1871 in Buenos Aires which was well-received by both the public and critics. From there, she has written more than 20 plays of various genres, from comedy to tragedy, specializing in historic themes that permit her to speak with greater depth of current events. Plays which have been presented include “*La Taberna del Cuervo Blanco*” (*Tavern of the White Raven*), “*El Pobre Franz*” (*Poor Franz*), based on a letter to Franz Kafka’s father, “*La Coronela*” (*The Lady Colonel*) – a monologue, “*La Chalequera*”, and “*El Año de la Peste*” (*Year of the Plague*). Recent works include “*Un León Bajo el Agua*” (*A Lion Under Water*), which received the Trinidad Guevara and Argentores best play of 2003 awards, and “*Justo en lo Mejor de mi Vida*” (*Just at Life’s Best Moment*), awarded the 2004 ACE theater reporters’ award and the 2005 “Estrella de Mar” for best comedy in the city of Mar del Plata. She has also written TV shows and is currently finalizing a film script with director Rodolfo Mórtola.

The following is provided for students and instructors of Spanish:

CURRICULUM

ESTUDIOS:

DRAMATURGIA: con Roberto Lopez Pertierra y Luis Agustoni.

MUSICA: Conservatorio Nacional Lopez Buchardo (violín, piano, guitarra, composición)

CANCIÓNISTICA: (Composición de canciones) con Homero y Virgilio Espósito.

PREMIOS:

EL DIA QUE NO SE PUSO EL SOL: Premio comedia – Concurso Argentores (1977)

LA FIERA: Mención especial drama – Concurso Argentores (1977)

ALCEN LAS BARRERAS: 1º premio Fundación Gonzalez Cadavid (1978)

UNA SILLA AL SOL: Mención concurso Fundación Gonzalez Cadavid (1978)

OBRAS ESTRENADAS:

TEATRO

HISTORIA DE PIRATAS (INFANTIL) (1979) – MANZANA DE LAS LUCES

CIUDAD EN FUGA (1979) – MANZANA DE LAS LUCES

EL PIANTADO (1980) – TEATRO MUNICIPAL (NECOCHEA)

EL AÑO DE LA PESTE (1981) – TEATRO OLIMPIA

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LA TABERNA DEL CUERVO BLANCO (1982) – TEATRO POPULAR DE LA CIUDAD
ALLA POR EL AÑO 8 (1982) – MANZANA DE LAS LUCES
EL POBRE FRANZ (1983) – SALA PLANETA
LA COLA DEL 5 (1984) – TEATRO DEL MAR (PINAMAR)
LA CORONELA (1985) – LA GRAN ALDEA
LA CHALEQUERA (1987) – LA GRAN ALDEA
CRONICAS DE PICHINCHA (1992) – ALTOS DE MONSERRAT
AY, POETA (1998) – AUDITORIUM (MAR DEL PLATA)
HAY QUE SEGUIR (1999) – ANDAMIO 90
SUPONGAMOS (2001) – MARGARITA XIRGU
¡QUÉ TE PASA! (2001) – LA MÁSCARA
UN LEÓN BAJO EL AGUA (2003) TEATRO CERVANTES
EL CORAZÓN REMENDADO (2003) GARGANTÚA
ISABEL DE GUEVARA (2003) EL BÚHO
JUSTO EN LO MEJOR DE MI VIDA (2003) TEATRO MAIPO
NEGOCIEMOS (2004) ANDAMIO 90

TELEVISION:

TODO EMPEZO CON DON PEDRO (1981 / 82) CANAL 11
FLAVIA CORAZON DE TIZA (1992) CANAL 9
ALTA COMEDIA (1992 / 93 / 94 / 95) CANAL 9

DISTINCIIONES:

PREMIO TRINIDAD GUEVARA 2003 POR “UN LEÓN BAJO EL AGUA”.
PREMIO ARGENTORES 2002-2003 POR “UN LEÓN BAJO EL AGUA”.
PREMIO ACE 2003-2004 POR “JUSTO EN LO MEJOR DE MI VIDA”.
PREMIO ESTRELLA DE MAR (MEJOR ESPECTÁCULO DE COMEDIA) POR
“JUSTO EN LO MEJOR DE MI VIDA”.

Varias de sus obras (**LA CORONELA, LA TABERNA DEL CUERVO BLANCO, AY POETA, CIUDAD EN FUGA**, etc.) fueron estudiadas y presentadas como ponencias en diversos congresos internacionales, por las investigadoras Marta Lena Paz, Catalina Artesi y Estela Castronuovo, integrantes del programa TEALHI (Teatro Argentino, Latinoamericano e Hispánico) del Instituto de Artes del Espectáculo – Facultad de Filosofía y Letras UBA.

Biography **Mario Marcel**

Mario Marcel is Argentine. With more than 50 years dedicated to acting, theater education, and directing, in Europe, South America and the United States, Mr. Marcel has participated in well over 200 productions, and has held official positions within the cultural world as well. In 1984 Marcel arrived in Washington DC, where he has worked with the Centro de Arte, Centro de la Juventud Latinoamericana, and the OAS Grupo Panamericano. After joining the ranks of GALA as actor, Marcel represented the United States at international festivals both within and outside the United States. In 1991 Mr. Marcel co-founded Teatro de la Luna, serving as director of its Workshops for Actors and Technicians, bringing to the stage, and adapting universal and contemporary repertory works. In 1994 he returned to GALA, without abandoning TEATRO DE LA LUNA, and represented the US once again at the International Theater Festival in El Salvador, acting with Hugo Medrano in Airplanes by C. Gorostiza, which was later added to GALA's permanent repertoire. He has appeared many times in the Latino Affairs Office's "Linea Directa" television program. Presently Mr. Marcel is developing TEATRO DE LA LUNA's EXPERIENCE THEATER program in schools throughout the area. In 1999, along with Nucky Walder, Mr. Marcel won the Cultural Alliance of Greater Washington's Tony Taylor Award and in May 2005 receives the Elizabeth Campbell Award from the American Association of University Women.

