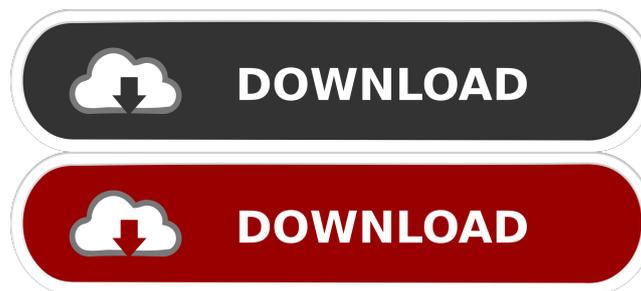


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Solo and in *Compañía La Pasión*, where he directed (and wrote, if not directed) *La Jaula de Morfeo*, works as an important presence in the general narrative, and especially in the Spanish drama of the 1980s. In 1985, he wrote and directed *Dios sabe porqué*. In the early 1990s, he directed (and wrote, if not directed) *Pasaje prohibido*, another important performance in the 20th-century Spanish drama. Theatrical activity and cinema In the theater, the intermissions of the plays of Miguel Delibes belong to his personal writing, as well as the three-act version of the *Long Day's Journey Into Night* of Eugene O'Neill, and the one-act version of *Tartuffe*. After appearing on television, he returned to the theater, first in 1989 with the play *Dios sabe porqué*, which

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was produced by the great Pedro Almodóvar. On film, his work is intense and prolific, though always criticized and almost never received well by the Spanish press, which accuses him of having abandoned theatre for cinema. He has worked in the film industry since the 1960s, starting in shorts and then having a brief hiatus. He resumed in the 1970s, with *The Great Silence* (1981) and *Amigos X siempre*, while his 1994 film *Amigos de Sí, Amigos de Nadie* and *Amigos X siempre* are among the best Spanish films of that decade. In 1993, he made a film version of his play "Dios sabe porqué" with a great cast, including Marisa Paredes, Pedro Sancho and Pedro Almodóvar, who directed. In 1994, he directed and co-wrote a film version of *Amigos de sí, amigos de nadie*, co-directed by Maruja Grifell, who also co-directed his last film of that decade, *Amigos X siempre*, a documentary film about the relationships between survivors of the Spanish Civil War, including Federico García Lorca, Luis Buñuel and Julio Cortázar. In 1996, the film was awarded the (Mention of the Jury) by the FIPRESCI. In the same year, he also wrote and directed the film *Perfectos desconocidos*, based on a play by Lope de 82157476af

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