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The Association for Hispanic Classical Theater, Inc.

Newsletter: June 2019

Cordial greetings from the President and Board of Directors of the Association for Hispanic Classical Theater. This issue of the newsletter includes highlights of the 2019 AHCT Symposium and Chamizal Siglo de Oro Festival, news on the latest innovations from the Board, and information concerning AHCT events in Almagro this summer and in 2020.



Amy R. Williamsen, 1959-2019

It is with profound sadness that the AHCT bids farewell to one of Golden Age theater's most beloved champions, Amy R. Williamsen. She was taken from us suddenly and much too soon on April 22, just days after many of us laughed and chatted with her at the annual symposium. No one embodied the engaging spirit of the AHCT

more completely and perfectly than Amy. A presence in the organization founded by her father Vern since its inception, she officially joined the AHCT in 1986, was elected to the board in 1994, took over the position of secretary from her father from 1985 to 1986, and contributed in countless ways through the years to the association's endeavors and development. To say that her boundless energy, warmth, eloquence, and wisdom will be greatly missed is an understatement. The AHCT will dedicate the 2020 issue of *Comedia Performance* to Amy, in addition to publishing two volumes of essays in honor of the profound impact her scholarship has had on Hispanic Golden Age studies. We will celebrate her life and spirit with several special events at the 2020 symposium.

In Recognition: Treasurer Sharon Voros

Sharon Voros will step down from the position of AHCT treasurer at the conclusion of the calendar year. Sharon took over as treasurer in 1990, just six years after the AHCT was founded, and has worked under all five AHCT presidents. Her 30 years as custodian of the association's finances make her the longest serving officer in the history of the AHCT. We cannot thank her enough for her painstaking efforts, vision, and generosity throughout the years. Fortunately, Sharon will continue serving on the AHCT Board of Directors, and will leave our finances in the very capable hands of Rob Turner.

Photo courtesy of
Sharon Voros.





The cast of *Wild Thing* after their performance at the Chamizal. Photo by C. Gascón.

The 2019 Siglo de Oro Drama Festival, Chamizal National Memorial Theater

The 44th annual Siglo de Oro Festival at the Chamizal featured *Wild Thing* (*La serrana de la vera* by Luis Vélez de Guevara), UMass Amherst Department of Theater; *Quijote. Femenino. Plural*, Estival Producciones, España; *Cómicos, a donde el viento nos lleve*, Morfeo Teatro, España; and *El merolico: entremeses bululuados*, Efe Tres Teatro, México.

Entrevista: Ainhoa Amestoy, *Quijote. Femenino. Plural*.

Ainhoa Amestoy, creadora, directora y actriz principal de *Quijote, femenino, plural*, compartió sus pensamientos sobre su trabajo y su experiencia en El Paso.

Pregunta: ¿Qué nos pueden enseñar las figuras femeninas del *Quijote*? **AA:**

El texto de Miguel de Cervantes reserva sorpresas al lector en todos los aspectos, y, cómo no, lo hace también a la hora de presentarnos un abanico inagotable, calculado y variado de personajes femeninos (casi doscientos). Algunos de estos personajes podrían abarcar una novela o una obra de teatro de manera independiente, dada la complejidad, potencia e interés tanto de la historia que representan como del carácter que el autor les ha otorgado; lejos, en muchos casos, del arquetipo femenino al que nos tiene acostumbrado gran parte de la literatura del Siglo de Oro, con unas mujeres modeladas a base de lo que el imaginario masculino piensa de ellas. Las mujeres cervantinas, sean damas o criadas, aldeanas o señoras, jóvenes o maduras, tienen una voz propia y pelean para que su palabra sea escuchada; son conscientes de sus intereses y los defienden, sin necesidad de sentirse respaldadas por la figura del padre, hermano o esposo; se hacen a sí mismas, se adaptan, se renuevan y creen en sus capacidades. Son mujeres fuertes, determinadas, clarividentes, ilustradas, inteligentes, capaces de soñar y que, al igual que el hidalgo protagonista, clamarán por la libertad, la dignidad y la igualdad, cuestionando las estructuras tradicionales de la autoridad, venciendo y convenciendo. Como Sancha, nuestra protagonista, muchas de ellas abandonan el ámbito doméstico para volver, más tarde, transformadas.



Lidia Navarro (Minstrel), Lorenzo Pappagallo (Tour Manager), and Ainhoa Amestoy (Minstrel), *Quijote. Femenino. Plural*. Photo by C. Gascón

Pregunta: ¿Qué tal tu experiencia en El Paso? **AA:** Fue un privilegio presentar *Quijote, femenino, plural* en El Paso. Sentimos que el público, acostumbrado a ver teatro, comprendió desde el principio la propuesta y la gozó extraordinariamente desde múltiples perspectivas: desde la más filológica hasta

Fernando Villa discusses *El merolico: entremeses bululuados*. Photo by C. Gascón



la más humana, navegando desde los momentos más cómicos y dinámicos a los más dramáticos y profundos, o prestando especial atención a aspectos plásticos como las delicadas muñecas diseñadas por Andrea D'Odorico. Por otra parte, el ambiente que se crea con la mezcla del público de la ciudad y los especialistas en Siglo de Oro, así como otros asiduos al festival, sumada a la alternancia de conferencias y representaciones de diferentes países nos resultó absolutamente enriquecedor. Por último, los responsables del teatro y del festival facilitaron enormemente el desarrollo de nuestro trabajo. Todos estos aspectos acrecientan nuestro deseo de seguir estableciendo puentes de indudable interés entre España, México y EE.UU.

Pregunta: ¿Cuáles son tus proyectos teatrales actuales o futuros? **AA:** Actualmente mi productora, Estival Producciones, está de gira con un espectáculo basado en textos de María de Zayas y Sotomayor (*Desengaños amorosos*), que precisamente muestra un tipo de mujer afín a la cervantina y cuya dirección corre a mi cargo. Se estrenó con éxito el pasado año en el

Festival de Almagro y este año ha estado programado en espacios como el Teatro de la Comedia de Madrid (sede de la Compañía Nacional de Teatro Clásico). Por otra parte, en julio estrenaré, también como directora, un nuevo proyecto titulado *Amor, amor, catástrofe*, que se presentará en la Universidad Internacional Menéndez Pelayo (Santander). Se trata de un texto basado en Pedro Salinas, poeta español de la Generación del '27, que guarda una especial relación con las universidades estadounidenses, dado el vínculo que tuvo este autor con ellas y su relación personal con la profesora de Smith College Katherine R. Whitmore, nacida en Kansas.



Dragoncillo Puppet Troupe: Jared White, Jason Yancey, Esther Fernández, and Jonathan Wade. Photo by C. Gascón.

AHCT Symposium 2019

This year's conference featured 18 sessions and 66 presenters, performers, and participants. Special sessions and events included a practicum on translating language, fencing, and gendered behavior in Quevedo's *La destreza*; a reception courtesy of Los Paisanos; a leadership development panel on adaptive change; and a shadow puppet show, "Second Hands and the Ladies' Man," based on plays by Quevedo, directed by Jason Yancey, and performed by Dragoncillo Puppet Troupe.



Ignacio García, Director of the Almagro Play Festival, gave the Donald T. Dietz Plenary Address, entitled "Almagro, reserva natural de Siglo de Oro." García shared his vision of a festival "en que quepan todos los artistas y todos los espectadores." He emphasized aspects of diversity, inclusion, and accessibility in this year's festival, which will feature the work of 26 *directoras*, 24 *dramaturgas*, and 14 *autoras* of Spanish Golden Age theater.

Ignacio García details "el milagro almagreño" in his plenary address. Photo by C. Gascón.

Notes from the Board Meeting

Elections. President Bruce Burningham, Vice President for Membership and Registration Darci Strother, Vice President for the Annual Conference Esther Fernández, Secretary Christopher Gascón, and Treasurer Rob Turner were elected

to serve as officers in 2020. Board members re-elected to another three-year term (2018–2020) were Mindy Badía, Anthony Grubbs, Ben Gunter, Valerie Hegstrom, Susan Paun de García, Darci Strother, Laura Vidler, and Sharon Voros.

RSA affiliate status. The AHCT has gained affiliate status with the Renaissance Society of America and will be permitted up to four panels at their conference each year. Next year's RSA conference is April 2-4, 2020, Philadelphia, PA.

New symposium presentation format. Next year, the AHCT will pilot a different presentation format on Friday of the conference. It will consist of sessions of 10-minute papers centered around specific performance themes. The new format will allow all attendees to watch and respond to all presenters.

Strategic Planning Update. Strategic Planning Committee Chair Laura Vidler reports that the Strategic Planning Committee presented the first complete draft of recommended goals, action items, and success metrics at the 2019 meeting of the Board. The Board had approved new mission and vision statements, as well as a set of strategic themes that guided the development of goals. The committee is collecting feedback from Board members this summer, after which revisions will be made before presenting the final draft of the complete strategic plan before the end of the year. The Board wishes to express its thanks to the chairs and members of the four Goal Teams. The Strategic Planning Committee also wishes to express its sincere gratitude for the contributions of Amy Williamsen and deep grief for her loss. We are even more motivated to carry out our work knowing that Amy's energy, creativity, and enthusiasm, embedded in these goals, will

Despite a power outage caused by high winds, intrepid Board members soldiered on to complete their meeting, aided by the eerie green light of glow sticks. Photo by Laura Vidler.



help carry the AHCT through the next decade. For further details on AHCT's strategic vision and the Goal Teams' work, see the Strategic Planning page on the AHCT website: <http://www.wordpress.comedias.org/strategic-planning-update/>.

AHCT Founders' Prizes

Winners of the 2019 awards. Rob Bayliss announced that the winners of The Franklin Smith Comedia Translation Prize for outstanding English translations of Golden Age plays are Donald Larson for his translation of Lope's *La discreta enamorada*, *The Cleverest Lady in Madrid*, and Rick Davis, for his translation of Calderón's *La dama duende*, *The Phantom Lady*, in his volume, *Calderón de la Barca, Four Great Plays of the Golden Age*, Smith & Kraus, 2009. The winner of The Matthew Stroud Comedia Article Prize for outstanding scholarly article is Melissa Figueroa, for her article "Theater Reminiscences: The Politics of Memory after the Expulsion of the Moriscos," *Journal of Spanish Cultural Studies*, vol. 19, no. 3, 2018, pp. 281-96. Congratulations to Don, Rick, and Melissa for their excellent contributions to the field!



Rob Bayliss awards Melissa Figueroa the Matthew Stroud Comedia Article Prize. Photo by C. Gascón

Call for nominations: 2020 AHCT Founders' Prizes. The Prize Committee is accepting nominations for the AHCT Vern Williamsen Comedia Book Prize, for outstanding scholarly book published in the last three years, and for the Donald Dietz Comedia Prize in Service, in recognition of an individual who has made significant contributions to furthering the AHCT's mission. Details on submissions/nominations may be found at www.wordpress.comedias.org/ahct-prizes/. Questions may be directed to Rob Bayliss at rbayliss@ku.edu. Entries must be received by October 1, 2019.

Happenings



Almagro 2019. *Todo el mundo es opiniones*. Coloquios organizados por la AHCT. 7, 14 y 21 julio 2019, 11.00h., Valdeparaíso. Nuestra organización dirigirá tres paneles de discusión, titulados *Todo el mundo es opiniones*, durante el Festival Internacional de Teatro Clásico de Almagro, que tendrán como objetivo discutir la programación teatral de cada fin de semana. Estos paneles han sido organizados por Glenda Y. Nieto- Cuebas, Ohio Wesleyan University, en colaboración con otros académicos que ejercen en España, Estados Unidos y

Canadá: Bruce R. Burningham, Illinois State University, Erin Cowling, MacEwan University, Esther Fernández, Rice University, Alejandro García Reidy, Universidad de Salamanca, Harrison Meadows, University of Tennessee, Knoxville, Tania de Miguel Magro, West Virginia University, Alejandra Juno Rodríguez Villar, Hanover College, Rebeca Rubio, University of California at Davis y Reina Ruiz, University of Arkansas.

AHCT Almagro 2020, July 7-9, 2020. The AHCT will host a conference in Almagro next year in tandem with the Festival de Teatro Clásico, with workshops and working group sessions in which papers will be read in advance. A call for papers is forthcoming; inquiries may be directed to Glenda Nieto-Cuebas at gynietoc@owu.edu.

Olmedo Clásico, 11-21 julio 2019. Del 11 al 21 de julio se celebrará el 14 Festival de «Olmedo Clásico», cuya programación completa (espectáculos, jornadas sobre teatro clásico, curso para actores, curso para profesores, aulas de espectadores, etc.) puede verse en su web: www.olmedoclasico.es. Entre los días 15 y 17 de julio están programadas las 14 jornadas sobre teatro clásico, que, con el título "Teatro clásico y Educación," acogerán a especialistas de primera línea que reflexionarán en sesiones de debate sobre la situación de nuestros clásicos teatrales en los distintos niveles del sistema educativo y se propondrán actividades concretas que puedan mejorarla. Habrá además espectáculos teatrales y diálogos sobre ellos.



Sex and Gender in Cervantes / Sexo y género en Cervantes. Essays in Honor of Adrienne Laskier Martín, Esther Fernández Rodríguez, Mercedes Alcalá Galán (eds.), Kassel, Edition Reichenberger, 2019. Esta colección rinde honor a la eminente trayectoria erudita de Adrienne Laskier Martín. Los distintos capítulos engloban tres áreas prolíficas que han definido parcialmente su investigación a lo largo de su carrera: el humor y lo burlesco, el erotismo, y los estudios de animales. Se han escogido específicamente la sexualidad y el género en la obra de Cervantes como ejes temáticos por su amplio alcance para abarcar novedosas lecturas muy acordes con las aportaciones a los estudios literarios del Siglo de Oro de Adrienne L. Martín. <http://www.reichenberger.de/Pages/1135.html>.

Call for papers: Decentering the Anthropocene: Spanish Ecocritical Texts and the Non-Human.

Ecocritical studies are encouraged of any form of Spanish cultural production from general and genre fiction (crime, sci-fi, vampire, graphic, nautical, mystical) to (cyber)poetry, theater, performance art, film, photography, or other art forms. Theoretical approaches may include ecosophy, otherness, ecofeminisms, animal studies, intersectionality, ecojustice, and others. Interested contributors should send 300-500 word abstracts, in English, and brief biographical statements via email to the editors Maryanne Leone (maleone@assumption.edu) and Shanna Lino (slino@yorku.ca) by **September 16, 2019**. For further details see <https://www.asle.org/calls-for-contributions/edited-collection-decentering-the-anthropocene-spanish-ecocritical-texts-and-the-non-human/>.

LATT Conference, Lawrence, KS. *Latin American Theatre Review* will host the Latin American Theater Today (LATT) Conference, April 1-5, 2020, in Lawrence, Kansas. The conference will include speakers, panels, and a mini play festival featuring Latin American and Latinx theater. More details are forthcoming; inquiries may be directed to Rob Bayliss at rbayliss@ku.edu.

Are you interested in inviting a theatrical production from Spain to perform at your campus? Please contact Lorenzo Pappagallo, Curator and Producer of XperTeatro Performing Arts at xperteatro@gmail.com, and he will get in touch with the artists and help coordinate the tour.

AHCT Reminders

Graduate Student Award Opportunities. The AHCT Board has established two graduate student **Everett W. Hesse Conference Awards** per year to cover the cost of conference registration, in addition to the **Everett W. Hesse Travel Award**, which is awarded to help with travel expenses. Many graduate students find it difficult to secure funding to attend conferences. You can support them and this new initiative by making a donation via the AHCT website. Look for the "Donate" button and the "Support Graduate Student Attendance" message on the right side of every page of the site (<http://www.wordpress.comedias.org/>).

Comedia Performance, AHCT's annual journal, publishes articles on topics related to the performance of the Spanish Golden Age *comedia*. Articles are due by October 1. To submit material, please visit <http://editorialmanager.com/comedia>. The online system will guide you through the steps to upload your submission to the editorial office. The subscription price is included in the annual AHCT membership dues. Additional copies are \$20 each and may be purchased online by way of PayPal at <http://www.wordpress.comedias.org/comedia-performance/>. Institutional subscription pricing information is available at https://www.psupress.org/journals/jnls_CP.html. *Comedia Performance* also advertises recently published books, performances, study abroad programs, and conferences. Ads are \$100 for a full page; checks should be made out to AHCT and sent to the AHCT treasurer. Send camera-ready ads to Barbara Mujica at: mujica@georgetown.edu.

Benefits of AHCT membership. You can renew your membership easily on the AHCT webpage at <http://www.wordpress.comedias.org/ahct-membership-inquiry/>. Members of AHCT whose dues are up-to-date may borrow or stream videos from the archive of performances of Golden Age plays, receive the Association's annual journal, *Comedia Performance*, and access the semiannual AHCT Newsletter. To update your member profile, please access your file via your username and password, and update your record at <http://ahct.echapters.com/>. If your email address has changed, re-subscribe to the listserv at: http://mail.comedias.org/mailman/listinfo/comedias_comedias.org.

**Call for Papers: The AHCT Annual Spanish Golden Age Theater Symposium
April 16–18, 2020, Hilton Garden Inn, El Paso. Submission deadline: September 1, 2019.
<http://www.wordpress.comedias.org/2020-el-paso/>**

The Association for Hispanic Classical Theater invites submissions for its 2020 Symposium. The conference dates coincide with the world's longest-running Spanish Golden Age theater festival, the *Siglo de Oro* Drama Festival at the Chamizal National Memorial, April 15-18, 2020. The AHCT provides conference attendees tickets and transportation to and from the Chamizal each evening to attend the plays. The Association encourages studies on performance aspects of *Siglo de Oro* plays, though proposals for papers or special sessions on other topics related to Spanish Golden Age theater are welcome. Possible areas of analysis may include, but are not limited to papers or panels on:

- Contemporary performances of Golden Age plays
- Performances in interesting historical and/or cultural contexts
- Music and/or dance in relation to performance of *Siglo de Oro* plays
- The performance history of a play or thematically related plays
- Audiences or reception theories in relation to performance
- Performance aspects of, or directors'/actors' perspectives on *Siglo de Oro* plays
- Intercultural exchange in the performance of Golden Age plays
- Performance elements of Golden Age plays in translation
- Costumes, props, lighting, sets, and/or scenery
- Golden Age performance and technology or social media
- Interactive workshops on performing Golden Age drama
- Performance aspects of dramatic texts

Papers should be 20 minutes in length and may be delivered in Spanish or English. To submit an abstract, visit the 2020 El Paso Conference page <http://www.wordpress.comedias.org/2020-el-paso/>, and click the link for the Abstract Submission Form. If you are a graduate student, please submit a complete ten-page paper in Word (no PDFs please), eliminating your name from the paper itself, with page numbers and works cited (not counted in page limit) in MLA form, through the AHCT Graduate Presentations form, accessible through the link for graduate papers on the 2020 Conference page. This applies to all students, including those who have been invited to be members of panels, whether organized by faculty members or others. Any inquiries related to graduate submissions may be sent to gradsubmissions@comedias.org. Graduate students whose papers are accepted for presentation will be considered for the Everett W. Hesse Travel Grant (one award to assist with travel expenses) and the Everett W. Hesse Conference Award (two awards covering the cost of conference registration).

This year, we are particularly interested in proposals from faculty and experienced theater practitioners for Friday's new format, which will feature 10-minute, hot topic position papers on performance issues, including, but not limited to:

- **The stage life of props and costumes**
- **Puppetry and masks**
- **Violence and combat**
- **Acting challenges and famous players**
- **Producers and the business of staging comedias**

Submitters of abstracts of 10-minute position papers should be sure to click the option indicating 10-minute paper on the Abstract Submission Form, and must be able to give their papers on Friday, April 17. Participants may submit for one format only, not both. The deadline for receipt of all submissions (abstracts and graduate student papers) is **September 1, 2019**. Submitters will be notified of their status by November 1, 2019. Check the 2020 conference page for further details on the symposium, registration, and lodging.

With best wishes for the summer,
Chris Gascón, AHCT Recording Secretary
gasconc@cortland.edu

