

Program

2013 AHCT Symposium on Golden Age Theatre



March 7-9, 2013

El Paso, Texas



Photo: La Vengadora de Las Mujeres

Cambalache Teatro

Special Opportunity at the 2013 AHCT Symposium!

Practicum in Translating *Comedia* from Page to Stage

Practicum sessions offer opportunities to observe and participate in *Comedia* performance, as theater directors and university actors prepare the first-act finale of Moreto's *No puede ser* for production in English. **Page Work sessions** examine how Moreto's Spanish text builds performance possibilities into characters and situations, how different translations (historical and hot off the press) express these ideas in English, and how theater artists shape a script for staging. **Stage Work sessions** experiment with how directors and actors put script into rehearsal, embodying central relationships, teasing out subtexts and status shifts, using performance space dynamically, and engaging audiences. Your participation is welcome, at any point, for as long as your schedule permits.

Practicum Personnel:

Actors: Lluvia Almanza and Oscar Avila, University of Texas at El Paso; Sonia Sandoval and Henry O'Neal, University of Nebraska-Lincoln; Johnathon Boyd, Ohio State University

Directors: Ian Borden, University of Nebraska-Lincoln; David Pasto, Oklahoma City University

Translators: John Crown (1685), Sarah Brew (2013), Harley Erdman (2013), Ben Gunter (2012), Dakin Matthews (2013), Thomas St. Serfe (1668), Amy Williamsen (2013), Vern Williamsen (2013)

Dramaturgs: Ben Gunter, Florida State University; Kerry Wilks, Wichita State University

PRACTICUM SCHEDULE:

Type of session	Session Number	Date/Time	Location
Page work	I (A)	Thurs. 8:30-10:00	Pancho Villa
Stage work	II (C)	Thurs. 10:15-11:45	Hospitality Suite 429
Page work	V (A)	Fri. 8:30-10:00	Pancho Villa
Stage work	VI (D)	Fri. 10:15-11:45	Hospitality Suite 429
Page work	VIII (A)	Fri. 2:45-4:15	Pancho Villa
Stage work	XI (A)	Fri. 4:15-5:30	Pancho Villa
Practicum Showcase!	XII	Sat. 11:30-11:45	Pancho Villa

A Message from AHCT's President

Dear Colleagues,

It is my distinct pleasure to welcome you to the 17th Annual Association for Hispanic Classical Theater Symposium. If this is your first AHCT conference, we welcome you and invite you to join the stimulating and collegial exchange of ideas and insights about Hispanic classical theater that happen at panels, at roundtables, at the new “practicums” (that will bring texts from Spanish to English and then from page to stage), in the vans to and from the theater, in the hospitality room, in the Dome bar, and wherever two or three are gathered together. If you are a “veteran” returning to the conference, you already know and appreciate this special opportunity to see and discuss performances of the works we love and study.

The Chamizal Siglo de Oro Drama Festival this year promises to stimulate much conversation. Performances will range from the traditional (Cambalache Teatro's staging of Lope's La vengadora de las mujeres) to the metatheatrical (Morfeo Teatro's framed entremeses De buraldores y burlados), with a range of adaptations, from setting (Lope's El caballero de Olmedo set in Mexico's Cristero War) to genre (Morfeo Teatro's dramatization of Cervantes's El coloquio de los perros). A rare treat will be the opportunity to see a modern conception of a medieval mystery, Nao d'amores's production of El Misterio del Cristo de los Gascones, whose director, Ana Zamora, will be our plenary speaker.

The program you are reading and the conference itself are the results of much work by many hands. Our team of officers and board members is strong and committed to advancing our mission through their efforts throughout the year. Much of their work is invisible, but certainly not unappreciated. If your conference and theater experience in El Paso is a good one, you have them to thank. Please take a look at the final pages of the program for the long list of names of those who have contributed their efforts and thank them when you see them.

I'd like to thank each of you for attending our conference and bringing your expertise to our gathering. We are excited to have you here and hope you enjoy your time in El Paso!

Susan Paun de García, AHCT President

Association for Hispanic Classical Theater

Symposium on Golden Age Theatre, March 7-9, 2013

El Paso, Texas

Wednesday, March 6 2013

9:00-12:00 AHCT Officers' Meeting
Room: Boardroom

1:30-5:00 AHCT Board Meeting
Room: Boardroom

(Van service to the Chamizal National Memorial available – schedule to be announced)

5:00-7:00 Opening Night Reception, hosted by Los Paisanos, at the Chamizal National Memorial

7:00 Siglo de Oro Spanish Drama Festival, Chamizal National Memorial*
El Caballero de Olmedo by Lope de Vega; performed by Producciones Shake & Falstaff of Puebla, Mexico

Roundtable discussion following the play, moderated by Vincent Martin, San Diego State University

Thursday, March 7 2013

Registration table opens at 8:00 a.m. Located in the foyer area on the 2nd floor.

Session I (A): 8:30-10:00 - Room: Pancho Villa**

Practicum I (Page work) Agustín Moreto. *No puede ser el guardar una mujer*. Lines 719-876
Beat One:

Pedro Pacheco orders Alberto to help him prove that a man actually can sequester his sister. Pedro's sister Inés confronts him, asking why she's suddenly being watched around the clock. Alberto tells Inés privately that Pedro is overreacting to a challenge from his fiancée Ana and her friend Félix, and leaves Inés to tell Marcela how Pedro's opposition is making her romantically interested in Félix for the first time.

Session I (B): 8:30-10:00 – Room: Kohlberg

Chair: David Hildner, University of Wisconsin-Madison

8:30-9:00 “La vengadora de las mujeres. Aproximación a un proceso escénico.” Francisco García Vicente, ESAD-Universidad de Murcia

9:00-9:30 “Una convención dramática áurea: la escena de incendio.” José Enrique López Martínez, Universidad Nacional Autónoma de México

9:30-10:00 “A Short History of a Troubled Genre: Early Opera in Spain and the New World.” Chad M. Gasta, Iowa State University

Thursday, March 7 2013 (continued)

Session II (A): 10:15-11:45 – Room: Pancho Villa**

Chair: Manuel Delgado, Bucknell University

10:15-10:45 “Reconstructing the Comedia Across Deep Time.” Laura Vidler, West Point

10:45-11:15 “Exotic Staged Properties in Early Modern Spanish Short Theater.” Antonio Guijarro-Donadiós, University of Connecticut

11:15-11:45 “The Place of the Court Play Performance.” Lucas A. Marchante-Aragon, College of Staten Island – CUNY

Session II (B): 10:15-11:45 – Room: Kohlberg

Chair: Mindy Badia, Indiana University Southeast

10:15-10:45 “Can the Show Go On? Francisca Baltasara and the Commercial Theater.” Rosie Seagraves, Vanderbilt University

10:45-11:15 “El teatro comercial barroco y la cultura de la celebridad en España.” Alejandro García-Reidy, Syracuse University

11:15-11:45 (No paper currently scheduled)

Session II (C): 10:15-11:45 – Room: Hospitality Suite 429/429A

Practicum I (Stage work): Agustín Moreto. *No puede ser el guardar una mujer*. Lines 719-876
See Session I (A) for description.

11:45-12:45 Lunch Break

(First-time AHCT symposium presenters, and graduate students, are invited to a special reception and informal lunch in the AHCT Hospitality Room)

1:00-2:00 AHCT Annual Membership Meeting – All members encouraged to attend
Room: Pancho Villa**

Thursday, March 7 2013 (continued)

Session III (A): 2:15-3:45 – Room: Pancho Villa**

Chair: Amy Williamsen, University of North Carolina Greensboro

- 2:15-2:45 “Un pacto con el Diablo en la España del s. XVII.” Mina García, Elon University
- 2:45-3:15 “Redemption Theology and Mystical Convent Drama: ‘The Already and the Not Yet’ in the Seventeenth-Century Trinitarian Milieu.” Alisa J. Tigchelaar, Calvin College
- 3:15-3:45 “Illness and Pregnancy: Female Agency in *El acero de Madrid* by Lope de Vega.” Jelena Sánchez, North Central College

Session III (B): 2:15-3:45 – Room: Kohlberg

Chair: Christopher Gascon, SUNY College at Cortland

- 2:15-2:45 “Taking Matters into Their Own Hands: Heroic Women of the Early Reconquest in the Spanish Comedia.” Matthew D. Stroud, Trinity University
- 2:45-3:15 “Memoria and the Wife-Murder(less) comedia.” Gwyn E. Campbell, Washington & Lee University
- 3:15-3:45 “Feminine Honor, Marriage, and Ambiguity in Calderón.” Scott Youngdahl, Virginia Military Institute

Session IV (A): 4:00-5:30 – Room: Pancho Villa**

Special Panel: Cognitive Comedia, I

Chair: Julien Simon, Indiana University East

- 4:00-4:30 “‘Conciencia y alma en esos cuerpos’: Embodiment and Empathetic Observation in *El retablo de las maravillas*.” Cory Reed, University of Texas at Austin
- 4:30-5:00 “Breaking Out of the Vicious Perception Cycle: A Cognitive Explanation for the Absence of the Mother Figure in Criticism of Early Modern Peninsular Comedias”. Judith G. Caballero, Millsaps College
- 5:00-5:30 “How the Actor Prepares: A Somaesthetic Perspective of the 17th Century Spanish Actress.” Elizabeth Petersen, Florida Atlantic University

Thursday, March 7 2013 (continued)

Session IV (B): 4:00-5:30 – Room: Kohlberg

Chair: Kerry Wilks, Wichita State University

4:00-4:30 “Dying from Love: Prince Juan de las Españas, Juan del Encina and the ‘Representación del poder de Amor.’” Benjamin J. Nelson, University of South Carolina Beaufort

4:30-5:00 “Wrighting a Neutral Space Between Spain and Latinidad: An Analysis of Nilo’s Cruz’s Life is a Dream.” Johnathon D. Boyd, The Ohio State University

5:00-5:30 “Un montaje ciberpunk de *La vida es sueño* de Calderón de Barca en Duke University.” Alejandra Juno Rodríguez-Villar, Duke University

6:15 sharp Vans depart hotel for Chamizal National Memorial Theatre

7:00 Siglo de Oro Spanish Drama Festival, Chamizal National Memorial*
La Vengadora de las Mujeres by Lope de Vega; performed by Cambalache Teatro of Murcia, Spain

Roundtable discussion following the play, moderated by Amy Williamsen, UNCG

Hospitality Room 429/429A: Light refreshments will be served following the performance, in the AHCT Hospitality Suite

Friday, March 8 2013

Registration table opens at 8:00 a.m. Located in the foyer area on the 2nd floor.

Session V (A): 8:30-10:00 – Room: Pancho Villa**

Practicum II (Page work): Agustín Moreto. *No puede ser el guardar una mujer*. Lines 877-976

Beat Two: Tarugo (Félix’s sidekick) penetrates Pedro’s security system disguised as a tailor’s assistant named Garulla (born in a *corral* and trained in the Moorish courts of Marruecos). He shows Inés some fabric samples, which just happen to have a portrait of Félix hidden in them. In an aside to Inés, Marcela identifies the portrait, and Inés arranges with “Garulla” to trade a portrait of herself for his picture of Félix.

Friday, March 8 2013 (continued)

Session V (B) 8:30-10:00 – Room: Kohlberg**

Chair: Anthony Grubbs, Michigan State University

- 8:30-10:00 “On How to Insult Your Patrons without Them Noticing it: Vélez de Guevara’s Portrayal of the Pizarros and Tucapela in *Palabras a los reyes y gloria de los Pizarros*.” Judith G. Caballero, Millsaps College
- 9:00-9:30 “Plot Summaries to 1700 Spanish Comedias:: An Unparalleled Collection.” Errol King, Brigham Young University-Idaho
- 9:30-10:00 “Using Proximity Charts to Map the Relationships Between Suelas.” Jaime Cruz-Ortiz, Kennesaw State University

Session V(C) 8:30-10:00 – Room: Charolais

Chair: Gladys Robalino, Messiah College

- 8:30-10:00 “Ley natural, águila y chispa de la conciencia como elementos vertebradores del significado filosófico-moral de *La vida es sueño*.” Manuel Delgado, Bucknell University
- 9:00-9:30 “Searching for Narciso: Musical Performance in Calderón’s *Eco y Narciso*.” Ivy Howell, Indiana
- 9:30-10:00 “Esferas concéntricas de sentido en una comedia calderoniana de privanza.” David J. Hildner, University of Wisconsin-Madison

Session VI (A): 10:15-11:45 – Room: Pancho Villa**

Chair: Don Dietz, Association for Hispanic Classical Theatre

- 10:15-10:45 “Reading Painting in Various comedias.” William R. Blue, Penn State University
- 10:45-11:15 “Music in *La adúltera penitente* by Jerónimo de Cáncer y Velasco, Agustín Moreto y Cabaña, and Juan de Matos Fragoso, and in its early twentieth-century adaptation by Gregorio Martínez Sierra (1881-1947)” Yuri Porras, Texas State University
- 11:15-11:45 “The Performance of Divine Providence on the Early Modern Stage: The Case of Falling Paintings in Two History Plays.” Christopher C. Oechler, Penn State

Friday, March 8 2013 (continued)

Session VI (B): 10:15-11:45 – Room: Kohlberg**

Chair: Isaac Benabu, Hebrew University

- 10:15-10:45 “From Page to Stage: The Modern, Period Staging of José de Cañizares/Sebastián Durón *Nuevas armas de amor*.” Grover Wilkins, Orchestra of New Spain
- 10:45-11:15 “Embarking on New Territory: 11 Minutes' production of *Love and the Doctor*.” Janine Ann Kehlenbach, 11 Minutes Theatre Company
- 11:15-11:45 “The Metatheatrical Deconstruction of Identity in Mira de Amescua's *El más feliz cautiverio*.” Charles Patterson, Western Washington University

Session VI (C): 10:15-11:45 – Room: Charolais

Chair: Sharon Voros, United States Naval Academy

- 10:15-10:45 “Bad Medicine: Pride, Love, and Desire in *El Amor Médico*.” Robert L. Turner III, University of South Dakota
- 10:45-11:15 “La mentira bajo sospecha en *La verdad sospechosa* de Juan Ruiz de Alarcón.” Silvia Arroyo, Mississippi State University
- 11:15-11:45 (No paper currently scheduled)

Session VI (D): 10:15-11:45 – Room: Hospitality Suite 429/429A

Practicum II (Stage work): Agustín Moreto. *No puede ser el guardar una mujer*. Lines 877-976
See Session V (A) for description

11:45-12:45 Lunch Break

Friday, March 8 2013 (continued)

Session VII (A): 1:00-2:30 – Room: Pancho Villa**

Chair: Alejandro Garcia-Reidy, Syracuse University

- | | |
|-----------|--|
| 1:00-1:30 | “Old Concepts, New Contexts: Julián Mesri Reimagines Golden Age Drama,”
Christopher D. Gascón, SUNY Cortland |
| 1:30-2:00 | “Clásicos infantiles en la escena española: Renovación y superación ideológica
de un género (1960-2012).” Esther Fernández, Cornell University |
| 2:00-2:30 | “En la vida todo es verdad y todo mentira, tragedia de un tirano. (Puesta en
escena de la Compañía Nacional de Teatro Clásico).” M. Reina Ruiz,
University of Arkansas |

Session VII (B): 1:00-2:30 – Room: Kohlberg**

Special Panel: Cognitive Comedia, II

Chair: Julien Simon, Indiana University East

- | | |
|-----------|---|
| 1:00-1:30 | “Stages of Thinking: Calderón’s Metadrama of the Mind.” Vincent Martin, San
Diego State University |
| 1:30-2:00 | “Dreaming as Counterfactual Simulation in Calderón de la Barca’s <i>La vida es
sueño</i> .” Isabel Jaén Portillo, Portland State University |
| 2:00-2:30 | “Sense-space and the Comedia.” Charles Victor Ganelin, Miami University |

Session VII (C): 1:00-2:30 – Room: Charolais

Chair: Catherine Larson, Indiana University

- | | |
|-----------|--|
| 1:00-1:30 | “Representing An-‘Other’ Ganymede: The Multifaceted Character of Ismael in
Tirso de Molina’s <i>La prudencia en la mujer</i> (1634).” Felipe E. Rojas, The
University of Chicago |
| 1:30-2:00 | “Actresses, Athletes and Acrobats.” Barbara Mujica, Georgetown University |
| 2:00-2:30 | “We Too Suffer: Calderón’s Honor Husbands.” Ezra Engling, Eastern Kentucky
University |

Friday, March 8 2013 (continued)

Session VIII (A): 2:45-4:15 – Room: Pancho Villa**

Practicum III (Page work): Agustín Moreto. *No puede ser el guardar una mujer*. Lines 977-1034

Beat Three: Pedro marches in to see what kind of a man is daring to visit his strictly sequestered sister. He-man Pedro promptly dismisses the possibly sissy and suddenly bespectacled “tailor’s rep” as no threat. Pedro’s exit leaves Inés and Tarugo free to drop disguises and start plotting how to slip Félix into the house – a plot designed to shatter Pedro’s confidence in any man’s ability to take any woman out of circulation against her will.

Session VIII (B): 2:45-4:15 – Room: Kohlberg**

Chair: Laura Vidler, West Point

- 2:45-3:15 “Hiding the Feet: A Lope de Vega Shoe Sonnet.” John Beusterien, Texas Tech University
- 3:15-3:45 “Slaves to Fashion: Clothing and the Making of a Morisco Slave.” Mindy Badia, Indiana University Southeast
- 3:45-4:15 “Lope (and Shakespeare) in Love.” Robert Bayliss, University of Kansas

Session VIII (C): 2:45-4:15 – Room: Charolais

Chair: Don Larson, Ohio State University

- 2:45-3:15 “Two Princes in a Tower: Educating a Prince in Lope de Vega’s *Los mártires de Japón* and Pedro Calderón de la Barca’s *La vida es sueño*.” Anthony Grubbs, Michigan State University
- 3:15-3:45 “The Queen’s Dreams: Lope’s Representation of Isabel I in *El mejor mozo de España* and *El niño inocente de La Guardia*.” Barbara F. Weissberger, University of Minnesota
- 3:45-4:15 “‘Burlas en tiempo de tantas veras’: Violence in Lope’s Comedy, *Los melindres de Belisa*.” Gabriela Carrión, Regis University

Friday, March 8 2013 (continued)

Session IX (A): 4:15-5:30 – Room: Pancho Villa**

Practicum III (Stage work): Agustín Moreto. *No puede ser el guardar una mujer*. Lines 977-1034

See Session VIII (A) for description

Session IX (B): 4:20 – Room: Kohlberg**

Special screening!

1711 El Teatro del Alcazar: Cañizares in music, a period staging. & Navarrete y Ribera *Escuela de danzar*. Grover Wilkins, Orchestra of New Spain

6:15 sharp Vans depart hotel for Chamizal National Memorial Theatre

7:00 Siglo de Oro Spanish Drama Festival, Chamizal National Memorial*
Misterio del Cristo de los Gascones (compilation); performed by Nao d'amores of Segovia, Spain

Roundtable discussion following the play, moderated by M. Reina Ruiz, University of Arkansas

Hospitality Room 429/429A: Light refreshments will be served following the performance, in the AHCT Hospitality Suite

Saturday, March 9 2013

Registration table opens at 8:00 a.m. Located in the foyer area on the 2nd floor.

Session X (A): 8:30-9:30 – Room: Pancho Villa**

Special Panel: El senex en escena: viejos santos, caducos o trágicos en el teatro
Chair: Benjamin J. Nelson, University of South Carolina Beaufort

8:30-9:00 “La figura del padre y los márgenes del imperio en *La culpa busca la pena y el agravio, la venganza*.” Gladys Robalino, Messiah College

9:00-9:30 “Juan de Ribera y la expulsión de los moriscos: una representación imposible.”
Melissa Figueroa, Cornell University

Saturday, March 9 2013 (continued)

Session X (B): 8:30-9:30 – Room: Kohlberg

Emerging Ideas Session: A chance to share, hear and provide feedback on developing ideas in *comedia* scholarship and pedagogy, in an informal setting

Moderator: Judith Caballero, Millsaps College

Session XI (A): 9:45-11:15 – Room: Pancho Villa**

Special Panel: “If you Build It, They will Come: Opening the Canon through Translation, Production and Performance Tourism”

Moderator, Ian M. Borden, Johnny Carson School of Theatre and Film, University of Nebraska-Lincoln

Panelists:

Ben Gunter, Florida State University

David Pasto, Oklahoma City University

Susan Paun de Garcia, Denison University

Amy Williamsen, University of North Carolina Greensboro

Session XI (B): 9:45-11:15 – Room: Kohlberg

Chair: M. Reina Ruiz, University of Arkansas

9:45-10:15 “De la periferia al centro: *El divino Narciso* y la crítica a la conquista.”

Francisco Javier López Martín, Denison University

10:15-10:45 “Ecos y discursos especulares en *El muerto disimulado* de Ángela de Azevedo.”

Jannine Montauban, University of Montana

10:45-11:15 “‘Bruja, monstruo o cocodrilo será, pues tanto se esconde.’ Humor y premonición en *El conde Partinuplés* de Ana Caro.” Glenda Y. Nieto-Cuevas,

Ohio Wesleyan University

Session XII: 11:30-11:45 – Room: Pancho Villa**

Practicum Showcase

Saturday, March 9 2013 (continued)

Session XIII: 12:00-1:00 – Room: Pancho Villa

The Donald T. Dietz Plenary Lecture

Moderator: Susan Paun de Garcia, Denison University

"En busca de un sentido contemporáneo para la puesta en escena del teatro prebarroco. Nao d'amores: una travesía entre pasado y futuro"

Ana Zamora, Nao d'amores Teatro

About the Plenary Speaker:

Titulada Superior en Dirección de Escena y Dramaturgia por la RESAD (1996-2000), ha ampliado su formación con directores como Jacques Nichet, Massimo Castri y Stephan Schuske. En el año 2001, funda *Nao d'amores* colectivo de profesionales procedentes del teatro clásico, los títeres y la música antigua, que desarrolla una labor de investigación y formación para la puesta en escena del *Teatro Prebarroco*. Con esta compañía ha estrenado los siguientes espectáculos: *Comedia llamada Metamorfosea*, de Joaquín Romero de Cepeda (2001), *Auto de la Sibila Casandra*, (2003) y *Auto de los Cuatro Tiempos* (2004) ambos de Gil Vicente, *Misterio del Cristo de los Gascones* (2007), *Auto de los Reyes Magos* en coproducción con el *Teatro de la Abadía* (2008), *Dança da Morte/ Dança de la Muerte* en coproducción con *Teatro da Cornucopia* de Lisboa (2010); *Farsas y Églogas de Lucas Fernández* en coproducción con la *Compañía Nacional de Teatro Clásico* (2012).

Como directora, ha realizado puestas en escena de textos muy diversos, entre los que podríamos destacar: *Ligazón*, de Valle-Inclán, dentro del espectáculo *Avaricia, Lujuria y Muerte* producido por el *Centro Dramático Nacional* (2009); *Hojas del Árbol Caídas*, a partir de textos de Espronceda en un trabajo de investigación para la ESAC (2008); *Tragicomedia de Don Duardos* de Gil Vicente para la *Compañía Nacional de Teatro Clásico* (2006); o *El Amor al Uso* de Antonio de Solís para la *Compañía José Estruch* (2002). Ha desempeñado los cargos de Ayudante de Dirección en los Equipos Artísticos de la *Compañía Nacional de Teatro Clásico*, bajo la dirección de Eduardo Vasco (2005-2006), y en el *Teatro de La Abadía*, bajo la dirección de José Luis Gómez (2003-2004).

En el ámbito de la gestión cultural, formó parte del equipo organizador de *Titirimundi- Festival Internacional de Teatro de Títeres de Segovia* (2000-1993) y del *Festival Internacional Folk Segovia* (2000-1990). Además, ha participado como ponente en múltiples encuentros y conferencias, ha impartido diversos talleres formativos, y ha realizado publicaciones en distintas revistas especializadas en el ámbito teatral y filológico.

Ana Zamora ha recibido a lo largo de su trayectoria profesional diferentes premios: *Premio Fuente de Castalia* 2012, *Premio Nebrija a Escena* 2011, *Mejor Dirección Teatral* en los *Premios Teatro de Rojas* 2010; *Premio Ojo Crítico de Teatro* 2008 otorgado por *Radio Nacional de España*; *Premio ADE de Dirección* 2008, *Premio Clásicos* 2007 de RTV Surco / TV La



Saturday, March 9 2013 (continued)

Mancha, *Premio Segoviana Bien Vista. Categoría Cultura y Arte* (2002); *Premio José Luis Alonso*, de la ADE (2001). Habiendo sido nominada también para otros prestigiosos galardones entre los que podríamos resaltar: finalista a los *Premios Max 2009 y 2010*, (en las categorías *Mejor Adaptación Teatral*, y *Espectáculo Revelación*), o finalista al *Premio Valle-Inclán*, de *El Cultural*, en sus ediciones de 2009 y 2008.

1:10 AHCT Banquet (Dome Restaurant)

6:15 sharp Vans depart hotel for Chamizal National Memorial Theatre

7:00 Siglo de Oro Spanish Drama Festival, Chamizal National Memorial*
El Coloquio de los Perros by Cervantes; performed by Morfeo Teatro of Cuevas de San Clemente, Spain

Roundtable discussion following the play, moderated by Gladys Robalino, Messiah College

Hospitality Room 429/429A: Light refreshments will be served following the performance, in the AHCT Hospitality Suite



REMINDER OF TIME CHANGE!!! Don't miss your plane on Sunday by oversleeping! Set your clock forward one hour on Saturday night!

* Tickets for performances at Chamizal National Memorial Theatre must be purchased at the theatre entrance (\$5), and are not included in Symposium registration fees.

** Indicates rooms equipped with conference-appropriate technology



The AHCT Extends a Special Thanks To:

The Camino Real Staff:

Victoria Valles (Catering Manager), Hector Anguiano (Sales Manager)

The Conference Committee: Darci Strother, Conference Director; William Robert Blue

Graduate Students Papers Selection Committee: Christopher Weimer, Kerry Wilks

Van Drivers: Yuri Porras, David Hildner, Johnathon Boyd, Darci Strother

Registration Table Volunteers: Gwyn Campbell, Robert Turner, Judith Caballero, Charles Patterson, Janine Kehlenbach, Elizabeth Petersen, Glenda Nieto, Errol King, Jaime Cruz-Ortiz, Laura Vidler

Roundtable Moderators: Vincent Martin, Amy Williamsen, M. Reina Ruiz, Gladys Robalino

Hospitality Volunteers: Alisa Tigchelaar, Lizz Petersen, Ian Borden, Anthony Grubbs, John Boyd, Rob Turner, and Hospitality Coordinators Mindy Badia, Christopher Gascón, and Kerry Wilks

Our hospitality volunteers work very hard, and late into the evening, to make the Hospitality Suite a pleasant experience. When you see them, please let them know how much you appreciate their efforts.

The AHCT also thanks:

- The **Staff of the Chamizal National Memorial**, and ***Los Paisanos***, for their tireless work to make this year's *Siglo de Oro Drama Festival* a reality.



AHCT Officers:

Susan Paun de García, President
Gwyn E. Campbell, First Vice President
Darci L. Strother, Second Vice President
Sharon Voros, Treasurer
Christopher D. Gascón, Recording Secretary

Board Members:

Mindy E. Badía	David Hildner
Isaac Benabu	Donald R. Larson
William R. Blue	Laura L. Vidler
Bruce R. Burningham	Kerry Wilks
Manuel Delgado	Amy R. Williamsen
Anthony Grubbs	Jason Yancey
Ben Gunter	

Charter Members:

Donald T. Dietz	David Gitlitz	Matthew D. Stroud	Vern Williamsen
-----------------	---------------	-------------------	-----------------

Presidents Emeriti:

Donald T. Dietz	Barbara Mujica	Robert Johnston
-----------------	----------------	-----------------

Recipients of Hesse Graduate Student Travel Grant Competition

2013	To be announced at the Symposium!		
2012	María Quiroz Taub	2003	Amy Austin
2011	Melissa Figueroa	2002	Ivan Fernández Peláez
2010	Terilyn Abbott	2001	Elena García Martín
2009	Isabelle Therriault	2000	Julie Gagnon-Riopel
2008	Jonathan William Wade	1999	Jerelyn Johnson
2007	Anita Damjanovic	1998	Rogelio Miñana, Cecilia McGinnis
2006	María José Domínguez-Sullivan	1997	Laura L. Vidler, Adabel Díaz Rivera
2005	Reyes Caballo-Márquez	1996	Christopher D. Gascón
2004	Ester Fernández	1995	Mindy E. Badía
		1994	Pithamber Polsani
		1993	Christopher Weimer

The Association for Hispanic Classical Theatre is online! Visit our website at:

<http://www.comedias.org/AHCT/AHCT/Welcome.html>



Please “Like” the AHCT on Facebook