

AHCT Annual Spanish Golden Age Theater Symposium
in collaboration with
LA Escena Festival

Congreso anual del siglo de oro de la AHCT
en colaboración con
el Festival LA Escena



Del 17 al 19 de septiembre de 2026
September 17-19, 2026

UCLA, Los Angeles, California

❧ *Loa / Acknowledgments* ❧

AHCT quiere agradecer a las siguientes organizaciones
AHCT wants to extend a special thanks to the following organizations

LA Escena for keeping theater alive / por mantener vivo al teatro

UCLA for hosting our event / por ser nuestra anfitriona

Hotel Angeleno & Kimpton Hotel Palomar for welcoming us in LA / por acogernos en LA

Gracias en especial a... / Special thanks to...

Javier Patino Loira (UCLA/ LA Escena)

Marta Albalá Pelegrín (California State Polytechnic University, Pomona / LA Escena)

Barbara Fuchs (UCLA/ LA Escena)

Yulia Melentyeva & Jun Fukukita (Kimpton Hotel Palomar)

Avnish Pushpala (Hotel Angeleno)

❧ *Tras bambalinas / Backstage* ❧

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❧ *Primera Jornada / First Act* ❧

Jueves 17 de septiembre de 2026 / Thursday, September 17, 2026

La mesa de inscripción está abierta de 7:50 a 2:00pm. Ubicación: Rolfe, planta baja
Registration table opens at 7:50am and closes at 2:00pm. Location: Rolfe, 1st floor

❧ *Tramoyando – Board Meeting 8:00-9:00am* ❧

8:00-9:00am Board Meeting Location: Rolfe 1301
Open to the Board members and Lifetime members.

❧ *Intermedio / Intermission 9:00-9:10am* ❧

¡Que comience la función! / Opening Ceremony

9:10-9:20 Valerie Hegstrom, AHCT President Location: Royce 314

Sesión/Session 1 9:20-10:50 Location: Royce 314
Golden Tongues: Adapting Comedia in Los Angeles

Moderador Diana Echeverría Palencia, UCLA

Participantes Roger Mason, playwright
Nicholas Pilapil, playwright
Abe Zapata, playwright

A roundtable with LA playwrights Roger Mason, Nicholas Pilapil, and Abe Zapata, discussing their adaptations of *La verdad sospechosa*, *La vida es sueño*, and *El perro del hortelano*.

❧ *Intermedio / Intermission 10:50-11:00am* ❧

Sesión/Session 2a 11:00am-12:30pm Location: Royce 314
Roundtable: Mexican Baroque: Primer Festival Internacional de Teatro Barroco y
Dissección Escénica

Moderadora Margaret Boyle, Bowdoin College

Participantes: Araceli Rebollo Hernández, UNAM/INBAL
Margaret Boyle, Bowdoin College
Bruce Burningham, Illinois State University
Barbara Fuchs, UCLA

This panel presents the conception, curatorial framework, and outcomes of the inaugural Baroque Theater and "Theater Dissection" festival in Mexico City, a collaboration among the Secretaría de Cultura del Gobierno de México, the Centro Cultural Helénico, and the Universidad del Claustro de Sor Juana marking the 330th anniversary of Sor Juana Inés de la Cruz. We reflect on how the partnership shaped repertoire, and public programs, and how the "Theater Dissection" laboratory invited artists and scholars to anatomize Baroque texts through contemporary performance practice. Case studies include: *Fuenteovejuna*. Breve tratado sobre las ovejas domésticas; *La cueva de Salamanca*; Segismunda; and *Tempo Barroco*. Panelists will share excerpts from the festival and open a discussion on sustaining baroque repertoires for contemporary audiences in Mexico City and beyond.

Sesión/Session 2b 11:00am-12:30pm
Making Theater Happen

Location: Rolfe 4302

Moderador DeLys Ostlund, Portland State University

11:00-11:30 "Lope, eternamente joven"
José Carlos Cuevas, Universidad Complutense de Madrid

11:30-12:00 "Dreams in Panels: *La vida es sueño* (2018) and the Graphic Potential of the Comedia"
Jonathan Wade, Brigham Young University

12:00-12:30 "Entre el repertorio y el proyecto: modelos de producción para el teatro clásico en el siglo XXI"
Alejandra Juno Rodríguez Villar, Hanover College

❧ *Intermedia / Intermission 12:30-2:00pm* ❧

Sesión/Session 3 2:00-4:30

Location: Royce 314

Play Screening of Fuenteovejuna, followed by a Q&A session

Presentador: José Carlos Cuevas, Universidad Complutense de Madrid

Elenco por orden de aparición:

Cobrador: Antonio Valenzuela

Mujer: Marta Rodríguez

Dueño: Paco Amaro

Alojera: María Dolores Ramos

Ríos: José García

Caballero: José Morillo-Velarde

Autor compañía: Jesús Ruiz

Alguacil: Juan Francisco Murillo

Cómico 1: Manuel Molinillo

Cómico 2: Juan Pulgarín

Alcalde / Juez pesquisidor: Paco
Navarro

Lope de Vega: José Carlos Cuevas

Cómica 1: Andrea de la Torre

Cómica 2: Carmen Chávez

Cristobalillo: Gonzalo Carracedo

Comendador: José Carlos Jurado

Flores: Javier Cuesta

Ortuño: Miguel Pulgarín

Maestre de Calatrava: Javier Lorenzo

Laurencia: Blanca Mellado

Pascuala: Marina Carracedo

Fronoso: Enrique Torres

Barrildo: José Perea

Mengo: Antonio Cabezas

Alonso: Tomás Alejandre

Esteban: Camilo Ríos

Reina Isabel: Casilda Rodríguez

Rey Fernando: Pedro del Pino

Manrique: Antonio Luis Amaro

Regidor: Manuel Gahete

Juan Rojo: Sebastián Gómez

Cuadrado: Pepe Rivera

Cimbranos: Diego Ramos

Jacinta: Mercedes Mellado

Equipo de producción

Dirección: José Carlos Cuevas y Pedro Hofhuis

Versión: José Carlos Cuevas

Dramaturgia: Guillermo Gómez Sánchez-Ferrer

Escenografía: Vicente Palacios y Juan Ruesga

Iluminación: Pedro Hofhuis

Vestuario: Isabel Alba

Esgrima: Jesús Esperanza

Coreografía: Nieves Rosales

Música: Nacho Doña

Producción: Ayuntamiento de Fuente Obejuna

Performing Fuenteovejuna in Fuente Obejuna: A Living Theatrical Tradition

Performances of Lope de Vega's Fuenteovejuna in the town of Fuente Obejuna, in the province of Córdoba, date back to 1935, when the play was staged to commemorate the 300th anniversary of the playwright's death. A significant change took place in 1992, when the inhabitants of Fuente Obejuna began taking part in the cast and assuming the principal roles. Since then, the production has been performed by the people of the town, a practice that continues today.

In 2018, the production was declared a Bien de Interés Cultural, recognizing its historical, artistic, and cultural value. This designation acknowledges both the tangible and intangible heritage associated with Fuente Obejuna, including the legendary story of Fuente Obejuna and the distinctive theatrical tradition through which the inhabitants of the town stage Lope de Vega's Fuenteovejuna.

Attending a performance of Fuenteovejuna in Fuente Obejuna offers a unique experience, allowing spectators to engage with the history of the town whose resistance to tyranny inspired one of Lope de Vega's most celebrated works.

The most recent production, staged from August 18 to 22, 2026, under the direction of José Carlos Cuevas and Pedro Hofhuis, included the character of Lope de Vega as a tribute to the theater of Spain's Golden Age.

Fuenteovejuna en Fuente Obejuna por Fuente Obejuna

Las representaciones de Fuenteovejuna de Lope de Vega en Fuente Obejuna, provincia de Córdoba, se remontan a 1935, con motivo del III Centenario de la muerte del autor madrileño (1635). A partir de 1992 los vecinos del pueblo empezaron a implicarse en el reparto asumiendo los papeles principales, acontecimiento que supuso un antes y un después en la representación por cuanto adquiere el carácter de evento de participación popular que es seña de identidad desde entonces. Ya en 2018 fue declarada oficialmente Bien de Interés Cultural, título que protege su valor histórico, artístico y cultural, destacando su patrimonio material e inmaterial, como la propia leyenda y la singular representación teatral.

Asistir a ver Fuenteovejuna en Fuente Obejuna es una experiencia única en España que permite al espectador viajar en el tiempo y conocer la verdadera historia de un pueblo que se rebeló contra la tiranía y que inmortalizaría Lope en unas de sus obras más emblemáticas.

Del 18 al 22 de agosto de 2026 se representó la última edición, dirigida por José Carlos Cuevas y Pedro Hofhuis, quienes incluyeron al personaje de Lope de Vega en un claro homenaje al teatro del Siglo de Oro.

~ Entremés - LCA Escena Festival ~

¡Favor de divertirse!

6:00 Opening Ceremony **Location: UCLA, Macgowan Hall**

7:00 *Historias amorosas no tan ejemplares o Lo que pasa en el sarao se queda en el sarao*

Unipersonal inspirado en las novelas de María de Zayas, que subraya el paralelismo entre la violencia retratada y la actual. A partir de "Novelas amorosas y ejemplares" y "Segunda parte del Sarao y entretenimiento honesto" ("Desengaños amorosos") de doña María de Zayas y Sotomayor.

Solo show based on the novels of María de Zayas, creating parallels between the violence found in Zayas' works and that found in the modern world. The play takes inspiration from *Novelas amorosas y ejemplares* and *Desengaños amorosos*.

Author, Director, Cast: Paola Izquierdo

Producer: Programa de Creadores Escénicos del Sistema de Apoyos a la Creación y Proyectos Culturales (SACPC)

Iluminación, asistencia de dirección y coordinación de producción: Tamara Garduño Pacheco

Performance for recording: Ensamble Eidos

Violin: Esperanza Ramos

Harpsichord and organ: Guillermo Cuéllar

Song: "Hombres Necios":

Lyrics: Redondillas by Sor Juana Inés de la Cruz

Music: Grupo El diputado Sánchez

Lighting design, assistant director, and production: Tamara Garduño Pacheco and Arturo Zamorano

Props: Arturo Zamorano

Costume assistant and design: Martha Izquierdo



Photography: Pili Pala and Cortesía Festival of the Teatro a Una Sola Voz Festival

❧ Segunda Jornada / Second Act ❧

Viernes 18 de septiembre de 2026 / Friday, September 18, 2026

La mesa de inscripción está abierta de 8:45 a 2:00pm. Ubicación: Rolfe, planta baja
Registration table opens at 8:45am and closes at 2:00pm. Location: Rolfe, 1st floor

❧ Tramoyando – Board Meeting 8:00-9:00am ❧

8:00-9:00am Board Meeting Location: Rolfe 1301
Open to the Board members and Lifetime members.

❧ Intermedio / Intermission 9:00-9:10am ❧

Sesión/Session 4a 9:10-10:40am Location: Royce 306
Nuevas dramaturgias: conversaciones con artistas

Moderador Marta Albalá Pelegrín, California State Polytechnic University, Pomona / LA Escena

Participantes Christian Nájera, writer, director, and producer
Paola Izquierdo, playwright, actor, and director
José Carlos Cuevas, director, Jóvenes Clásicos, and Universidad Complutense de Madrid

A roundtable with directors and actors Christian Nájera, Paola Izquierdo, and José Carlos Cuevas on their productions for the 2026 LA Escena Festival.

Sesión/Session 4b 9:10-10:40am Location: Rolfe 4302

Revisiting the *Comedia*: New Approaches to Early Modern Texts
Moderador Alejandra Juno Rodríguez Villar, Hanover College

9:10-9:40 “¿‘Un libro de alabanzas de las mujeres’?: The *querelle des femmes* and Lope de Vega’s *La vengadora de las mujeres*”
Valerie Hegstrom, Brigham Young University

9:40-10:10 “A Dramaturg’s Reflection on ‘The Courage to Right a Woman’s Wrongs’”
Kailey Henderson, Michigan State University, *2026 Nesse Grant Award Winner*

10:10-10:40 “Collaboration, Uncertainty, and Public Humanities: Lessons from the First-Residencia-Laboratorio Nuevas Dramaturgias del Teatro Hispánico”
Gabriela Villanueva Noriega, Universidad Nacional Autónoma de México

❧ Intermedio / Intermission 10:40-10:50pm ❧

Sesión/Session 5a 10:50-12:20pm Location Royce 306

Moderador Adapting and Translating for Contemporary Audiences
John Slater, Colorado State University

10:50-11:20 “*La venganza de Tamar* de Tirso en los escenarios anglosajones contemporáneos”
Naima Lamari, Universidad de Avignon. **Note: The author will present via live stream.**

11:20-11:50 “Comparing Two Adaptation of Lope de Vega's *La prueba de los ingenios*”
DeLys Ostlund, Portland State University

11:50-12:20 “Translations Spiced with Spanish”
Kathleen Costales, University of Dayton
Ben Gunter, Florida State University / Theater with a Mission
Kerry Wilks, University of Wisconsin-Green Bay
Anthony J Grubbs, Michigan State University

Sesión/Session 5b 10:50-12:20pm Location Rolfe 4302

Moderador Chivalric *Comedia*
Rob Bayliss, University of Kansas

10:50-11:20 “Rewriting Roldán: Bernardo del Carpio as Refundición in the *Mocedades Comedias*”
Harrison Meadows, University of Tennessee, Knoxville

11:20-11:50 “The Holy Calvary, or the Divine Knights of Calderón's *Las órdenes militares* (1662)”
Christopher C. Oechler, Gettysburg College

11:50-12:20 “Pierre Corneille's *Le Cid* and Nineteenth-Century Performances of Guillén de Castro's *Mocedades del Cid* in Madrid”
Alexander J. McNair

❧ *¡Visita al alojero! / Aloja Time! 12:20-1:30❧*
Pizza and Beverages at Rolfe 1301
Everyone is welcome!

Sesión/Session 6a 1:30-3:00 Location Royce 306

Moderador Reframing the *Comedia* Through Different Lenses
Valerie Hegstrom, Brigham Young University

1:30-2:00 “*El Amor enamorado*, de Lope de Vega: Humanización mitológica y deseo en el teatro lopesco”
Adrián Pérez Boluda, California State University, Northridge

2:00-2:30 “AI Integration in The Advanced Spanish Classroom”
Robert L. Turner III, University of South Dakota

2:30-3:00 “La Comedia como herencia: From Performance Studies to Heritage Studies”
Rob Bayliss, University of Kansas

Sesión/Session 6b 1:30-3:00 Location Rolfe 3402

Staging and Stagecraft: From Stage to Plaza
Moderador Ben Gunter, Florida State University / Theater with a Mission

1:30-2:00 "Acrobats, Preachers, and Other Creatures of the Plaza"
John Slater, Colorado State University

2:00-2:30 "The Autor Behind the Playwright: Lope de Vega's *El Brasil restituído* and the Staging of the New World"
Sara Buitrago Montero, Brown University

2:30-3:00 "*El hijo pródigo* de Lope de Vega desde una visión contemporánea"
Ana Yunuén Castillo Colín, Universidad Internacional de la Rioja

❧ *Intermedio / Intermission 3:00-3:10pm* ❧

Sesión/Session 7a 3:10-4:40 Location Royce 306

Performance Elements Beyond the Text
Moderador Marissa Luquette, Rutgers University

3:10-3:40 "Harmonies of the Siglo: Musical Implementation in Chamizal's Siglo de Oro Drama Festival (1985-2013)"
J. Yuri Porras, Texas State University

3:40-4:10 "The Force of Costume: De/Re-Constructing Honor with Elisa Sanz"
Bruce Burningham, Illinois State University

4:10-4:40 "Moving Muses: Sculpture Exhibition of Four Early Modern Spanish *Autoras*"
Elizabeth Cruz Petersen, Independent Scholar

Sesión/Session 7b 3:10-4:40 Location Rolfe 3402

Perspectives on Sor Juana: Agency, Culture, and Performance
Moderador Kailey Henderson, Michigan State University

3:10-3:40 "Acoustic Transculturation and Eucharistic Bilocation: Teocualo and Transubstantiation in Sor Juana Inés de la Cruz's *Loa to Divine Narcissus*"
Mayra A. Cortes, UCLA

3:40-4:10 "The Threshold of Violence: Hospitality, Emotion, and Female Agency in Golden Age Theater"
Beatriz Salamanca, Universidad Javeriana Cali

4:10-4:40 "BADA Spanish Theatre Program: Reimagining the Ibero-American Golden Age"
Paula Rodríguez, The British American Drama Academy

~ Baile - LA Escena Festival ~

¡Favor de divertirse!

7:00 *La casa de empeños*

On her first day on the job, Leonor comes across a copy of *Los empeños de una casa*. Interestingly, the characters in the book share names with her and her new colleagues: Carlos, Castaño, and Ana. Intrigued, Leonor will try to unravel the mystery of that book without losing her freedom. A baroque sitcom about adapting and adjusting.

Written by: Christian Nájera Jiménez.

Inspired by: "Los empeños de una casa," by Sor Juana Inés de la Cruz.

Lighting, Set Design, and Costumes: Eva Aguiñaga.

Direction and production: Christian Nájera Jiménez.

Cast

Leonor: Asstrid Etcheverry

Ana and Product Placement: Dulce Medina.

Carlos: Ismael Rojas.

Castaño: Daniel Ibarra.

Adapted by:

Christian Nájera Jiménez



8:30 *Amar después de la muerte*

“España es el país más fuerte del mundo. Siglo tras siglo tratando de destruirse a sí misma y todavía no lo ha conseguido”. Esta frase, atribuida a Otto von Bismarck, ha definido a la perfección la idiosincrasia de una nación empeñada en aniquilarse a sí misma. Con *Amar después de la muerte*, Calderón de la Barca nos emplaza en un momento histórico de máxima tensión entre los convivientes de aquella España: La Rebelión de las Alpujarras (1568-1571). Una desgarradora tragedia sobre un amor truncado por la guerra, pero también la historia de un pueblo y de un episodio que no merece ser olvidado. Sus temas resuenan aún hoy y abordan cuestiones de clase, conflictos intergeneracionales, justicia e integración social.

Elenco:

Don Álvaro Tuzaní- Pape Labraca

Malec / Garcés- Juan Antonio Hidalgo

Doña Isabel / Soldado- Natalia Ruiz

Doña Clara- Cristina Jiménez

Mendoza/Soldado- Manolo Supertramp

Don Fernando / Cadí / Don Juan de Austria- Javier Cereto

Alcuzcuz / Inés- Marina Cloy

Narrador / Corregidor / Don Lope de Figueroa- José Carlos Cuevas

Piano- Nacho Doña

Violonchelo- Sabrina Rui

Percusión- Pedro Valdivielso

Equipo artístico:

Dirección- José Carlos Cuevas

Adaptación- José Carlos Cuevas y Marta Albalá
Pelegri

Composición musical- Nacho Doña

Iluminación- Gari Lariz

Diseño cartel y dramaturgia sonora- Javier Cereto

Producción- Pablo Lomba y José Carlos Cuevas

Distribución- Jóvenes Clásicos

Fotografía- Daniel Pérez

Gestión administrativa- Meta Producciones

Escénicas S.L.



❧ Tercera Jornada / Third Act ❧

Sábado 19 de septiembre de 2026 / Saturday, September 19, 2026

La mesa de inscripción está abierta de 8:45am a 2:00pm. Ubicación: Rolfe, planta baja
Registration table opens at 8:45am and closes at 2:00pm. Location: Rolfe, 1st floor

❧ Tramoyando – Board Meeting 8:00-9:00am ❧

8:00-9:00am Board Meeting Location: Rolfe 1301
Open to the Board members and Lifetime members.

❧ Intermedio / Intermission 9:00-9:10am ❧

Sesión/Session 8a 9:10-10:40am Location: Royce 306

Roundtable: “Radio Comedia: Diversifying the Classics with Podcasts and Audio Drama”

Moderadora Laura Muñoz, Colorado Mesa University

Participantes Marta Albalá Pelegrín, California State Polytechnic University, Pomona
Rebecca Smith, University of California, Los Angeles
Katerina Levinson, Stanford University
Rhonda Sharrah, University of California, Los Angeles

This roundtable explores the process and pedagogical potential of adapting comedias into audio drama and podcast formats. Members of Diversifying the Classics, a UCLA-based initiative dedicated to revitalizing Hispanic Golden Age theater, share insights into producing works such as an audioplay of Ana Caro’s *Valor, agravio y mujer* and a new musical production of Calderón’s *Amar después de la muerte*, in collaboration with Spanish company Jóvenes Clásicos. Recently, the Radio Comedia team, lead by Marta Albalá Pelegrín, has begun expanding its production efforts towards younger audiences with Radio Entremés, adaptations of entremeses for children, and with materials for teaching comedia. Panelists will reflect on strategies for choosing and adapting texts, technical and collaborative aspects of audio production, and the educational opportunities made possible by podcast-style presentations. The session will also discuss the integration of performance with interviews and teaching materials for diverse student audiences, positioning radio drama as a vital tool for expanding access to Spanish classical theater as well as fostering transatlantic artistic exchange.

Sesión/Session 8b 9:10-10:40am Location: Rolfe 4302

Racial and Religious Tensions in the *Comedia*

Moderador Francisco Javier López Martín, Denison University

9:10-9:40 “Ruly Women, Unruly Banquets: Eating and Drinking on Stage in converso comedias”
Harley Erdman, University of Massachusetts at Amherst

9:40-10:10 “What the Ear Knows: Sonic Racialization and Corporeal Legibility in María Antonia de Blancas’s *El esclavo de su amor, y el ofendido vengado*”
Marissa Luquette, Rutgers University

10:10-10:40 “Staging the Small Witness: The Child as a Site of Crisis in *Los baños de Argel* and *Don Quijote de la Mancha*” **Note: The author will present via live stream.**
Habib Zanzana, University of Scranton

~ Intermedia / Intermission 10:40-10:50am ~

Sesión/Session 9 10:50-12:30 Location: Royce 306
Awards and Plenary Speaker

10:50-11:00

Founder's Prizes

Maestra de ceremonias: Valerie Hegstrom, AHCT President

Presentadores: Rob Bayliss (University of Kansas)

Harrison Meadows (University of Tennessee, Knoxville)

The Don Dietz Comedia Prize for Service to AHCT

The Donald Dietz Comedia Prize for Service to AHCT is awarded every three years to an individual who has made significant contributions to the furthering of AHCT's mission. This prize is intended to encourage and recognize Hispanic classical theater performance advocacy and service to the Association.

The Amy Williamsen Prize for Collaborative Comedia Research

The Amy Williamsen Prize for Collaborative Comedia Research is awarded every three years to a major research project led by two or more AHCT members in keeping with the AHCT's mission to promote research on Hispanic Classical Theater.

The Vern Williamsen Comedia Book Prize

The Vern Williamsen Comedia Book Prize is awarded every three years to the outstanding scholarly book published by a current member of the Association during the previous three years. Monographs, edited volumes, critical editions and anthologies related to the Comedia are eligible for the prize; monographs emphasizing the performance of Hispanic classical theater are especially encouraged.

The Hesse Grant Award

The Hesse Grant was established in honor of the founder of the *Bulletin of the Comediantes* and early AHCT supporter Everett Hesse to recognize outstanding scholarship by graduate students working on early modern Hispanic theater and performance studies.

11:00-12:30 Plenary Speaker

❧ *Primera dama – Plenary Speaker* ❧

Barbara Fuchs, UCLA

Introducción: Valerie Hegstrom, AHCT President



Cutting-Edge Comedia

The theater world often creates unwarranted distinctions between classical theater on the one hand and avant-garde or postdramatic work on the other. How can we as scholars support and visibilize work that eschews these distinctions to bring comedia fully into the now? This talk surveys partnerships and projects that engage theatermakers of all stripes in a vibrant dialogue with an endlessly generative corpus, and explores the techniques that help bring the corpus to contemporary audiences.

Barbara Fuchs is Distinguished Professor of Spanish and English at UCLA, where she also directs the Diversifying the Classics project and serves as Associate Dean for Public and Engaged Humanities. She has published widely on early modern literature and culture as well as contemporary performance. Recent books include *Fuente Ovejuna*, an adaptation for children of Lope de Vega's play (UANL, 2026), *Knowing Fictions: Picaresque Reading in the Early Modern Hispanic World* (Penn, 2021) and *Theater of Lockdown: Digital and Distanced Performance in a Time of Pandemic* (Bloomsbury 2021). She is an editor of the *Norton Anthology of World Literature*, and recently completed her term as Articles Editor for *Renaissance Quarterly*.

❧ *Intermedia / Intermission 12:30-1:30pm* ❧

Sesión/Session 10a 1:30-3:00**Location: Royce 306**

Secular Concerns Through Religious Pretexts

Moderador Harley Erdman, University of Massachusetts at Amherst

1:30-2:00 "The Devil on Stage: Temptation, Spectacle, and Virtue in the Golden Age Comedia"
Morgan Schneider, The University of Tennessee, Knoxville

2:00-2:30 "El Autor ha salido del escenario: *theatrum mundi* y la fabricación del sujeto moderno"
Francisco Javier López Martín, Denison University

2:30-3:00 "Everinta, mujer amazónica y *regina fortis* en *Mártir y rey de Sevilla*, *San Hermenegildo* de
Antonio Enríquez Gómez"
Carmen Saen de Casas, Lehman College

Sesión/Session 10b 1:30-3:00**Location: Rolfe 4302**

Negotiating Spaces of Conflict

Moderador Bruce Burningham, Illinois State University

1:30-2:00 "‘Es tierra dichosa y bella’: una lectura ecocrítica de la obra *El Nuevo Mundo descubierto por
Cristóbal Colón* de Lope de Vega"
Gissaeli Cruz, California State University, Long Beach

2:00-2:30 "On Staging ‘Extremes’: Disability and Melancholy in *El Príncipe melancólico*"
Alani Hicks-Bartlett, Brown University

2:30-3:00 "La bobería como disfraz cognitivo en *La boba para otros y discreta para sí* y *La dama boba*
de Lope de Vega"
Judith G. Caballero Navarro, Millsaps College

❧ *Mojigangas y jácaras – LCA Escena Festival* ❧

*¡Favor de divertirse!***4:00 Golden Tongues**

Golden Tongues is a collaboration between Diversifying the Classics and Playwrights' Arena. Since 2013, the Golden Tongues initiative has commissioned and staged new adaptations in English of Hispanic classical plays by Los Angeles playwrights.

***Donde comen dos, comen tres* by Abe Zapata jr.**Adapted from Lope de Vega's *El perro del hortelano*

Set in Los Angeles during the 1940s, this adaptation takes Lope de Vega's playful and mischievous Golden Age comedy and infuses it with Mexican-American tradition. *Donde comen dos, comen tres* shows life on a family farm turned upside down after its owner passes away.

Danna, who inherits the farm, is not quite sure what she wants from life. When her childhood best friend, Marcia, arrives to help her settle the estate and begins a relationship with farmhand Guillermo, Danna decides she must break them up. Will her cunning plans, rooted in love and jealousy, tear them apart? Will Danna's own desire find a place?

7:00 *La Celestina: An Illuminated Lecture* by theatre dybbuk

In this Illuminated Lecture with **theatre dybbuk**, Professor Barbara Fuchs addresses *La Celestina*, an extraordinary text from an extraordinary time. Written in Spain at the turn of the sixteenth century, soon after the expulsion of the Jews, *La Celestina* gives powerful voice to marginal characters somehow central to every exchange and transaction—wily go-betweens, panders, and disaffected servants. Along the way, it asks radically uncomfortable questions of its society and our own: what do we owe each other, especially across lines of class or gender? How do we make room for ourselves, when society has already decided on our place? In a time of profound dislocation, how do we find meaning in the world? A mix of manifesto and cautionary tale, bawdy story and philosophical meditation, *La Celestina* haunts us with its devastating insight.

The event combines scholarship about this classic presented by Dr. Barbara Fuchs with performances by actors from theatre dybbuk.

8:30 *Canciones de Olmedo*

Canciones de Olmedo es una adaptación musical de *El caballero de Olmedo* de Lope de Vega. Basándonos en la musicalidad propia del verso, hemos concebido este espectáculo con diez canciones originales y una puesta de escena enmarcada en un club musical de los años 50. Una reminiscencia del aroma que emanan los versos del Fénix de los Ingenios, un canto melancólico y nostálgico al amor y al desamor.

Elenco:

Don Alonso- Pape Labraca
Tello- Juan Antonio Hidalgo
Doña Inés- Natalia Ruiz
Doña Leonor- Cristina Jiménez

Don Rodrigo- Manolo Supertramp
Don Fernando- Javier Cereto
Fabia- Marina Cloy

Piano- Nacho Doña

Violonchelo- Sabrina Rui

Percusión- Pedro Valdivielso

Equipo artístico:

Dirección y adaptación- José Carlos Cuevas
Composición musical- Nacho Doña
Vestuario- Isabel Alba
Iluminación- Gari Lariz
Diseño cartel- Miryam Madueño

Producción- Pablo Lomba y José Carlos Cuevas
Distribución- Jóvenes Clásicos
Fotografía- Daniel Pérez
Gestión administrativa- Meta Producciones
Escénicas S.L.



❧ *Autores de la compañía / Founding Members* ❧

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The Amy Williamsen Prize for Collaborative Comedia Research

2026: To be announced during the conference

The David Gitlitz Comedia Prize in Pedagogy and Mentorship

2024: Alejandra Juno Rodríguez Villar
2021: Glenda Nieto Cuebas
2018: Valerie Hegstrom

The Donald Dietz Comedia Prize for Service

2026: To be announced during the conference
2023: Darci Strother
2020: Lynn Vidler
2017: Barbara Mujica

The Franklin Smith Comedia Translation Prize

2022: The UCLA Working Group on the Comedia in Translation and Performance, The
Courage to Right a Woman's Wrongs (Valor, agravio, y mujer)
2019 (co-winners): Don Larson, The Cleverest Lady in Madrid (La discreta enamorada) and
Rick Davis, The Phantom Lady (La dama duende)

The Hesse Grant Award

2026 - Kailey Henderson
2025 - Marissa Luquette
2023 - Katerina Levinson
2021 - Victoria Rasbridge
2020 - Cayce Elder
2019 - Rebeca Rubio
2018 - Eduardo Paredes Ocampo
2017 - Giovanni Francisco Salazar Calvo
2016 - Harrison Meadows
2015 - Kristina Sutherland
2014 - Christopher Oechler
2013 - Christopher Oechler

2012 - María Quiroz Taub
2011 - Melissa Figueroa
2010 - Terilyn Abbott
2009 - Isabelle Therriault
2008 - Jonathan William Wade
2007 - Anita Damjanovic
2006 - María José Domínguez-Sullivan
2005 - Reyes Caballo-Márquez
2004 - Esther Fernández
2003 - Amy Austin
2002 - Iván Fernández Peláez
2001 - Elena García Martín
2000 - Julie Gagnon-Riopel
1999 - Jerelyn Johnson
1998 - Rogelio Miñana, Cecilia McGinnis
1997 - Lynn Vidler, Adabel Díaz Rivera
1996 - Christopher D. Gascón
1995 - Mindy E. Badía

The Matthew Stroud Comedia Article Prize

2025: Pablo García Piñar, "The Ethics of Staging Crip Comedia." *Arizona Journal of Hispanic Cultural Studies* 27 (2023): 147-165.
2022: Erin Cowling, "Representing the Unrepresentable: A One-Man Re-telling of Cervantes's *Entremeses*." *eHumanista/Cervantes* 8 (2020): 132-144.
2019: Melissa Figueroa, "Theater Reminiscences: The Politics of Memory After the Expulsion of the Moriscos." *Journal of Spanish Cultural Studies* 19.3 (2018): 281-296.

The Vern Williamsen Comedia Book Prize

2026: To be announced during the conference
2023: Esther Fernández, *To Embody the Marvelous: The Making of Illusions in Early Modern Spain* (Vanderbilt UP, 2021).
2020: Yolanda Gamboa and Bonnie Gasior, co-editors of *Making Sense of the Senses: Current Approaches in Spanish Comedia Criticism*, a volume published in honor of Charles Ganelin (Juan de la Cuesta, 2017).
2017: Margaret Boyle, *Unruly Women: Performance, Penitence, and Punishment in Early Modern Spain* (Toronto: University of Toronto Press, 2014).

The Walker Reid Comedia Production Prize

2024: Dragoncillo Shadow Puppet Troupe, "¡Quijóteres!"
2021: Teatro Inverso, Rosaura. This production reimagines *La vida es sueño* from the perspective of Rosaura.
2018: NowNow Theater's production of *Jealous of Herself*. Performed in Oxford (UK) in 2016, adapted and directed by Sarah Grunnah, based on Harley Erdman's translation of *La celosa de sí misma*.