



ME



MYSELF

AWRY



Shadow Puppets

Inspired by the extremes of

*Luevedo &
Juan Rana*





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Inspired by the entremeses of

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Juan Rana*



dragoncillo
puppet troupe



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SYNOPSIS

Me, Myself, Avry! combines three *entremeses* (or short farces) of early modern Spanish Literature and two brief pedagogical workshops in a show designed to introduce audiences to the literature of seventeenth-century Spain, the genre of the *entremés*, and the art of shadow puppetry. The three *entremeses* that make up the show—*The Ladies' Man* (*El marión*) and *Second Hands* (*La ropavejera*) by Francisco de Quevedo, and *The Fabulous Johnny Frog* (*El Maravilloso Juan Rana*) by various authors—approach the theme of identity from a variety of perspectives. [This video](#) presents several clips of the workshops and [this one](#) highlights a number of moments from the plays.

The show begins with THE TIME MACHINE, a brief workshop that situates the audience within the context of early modern Spain, describes the essential characteristics of the *entremés*, and provides an overview of shadow puppetry. **(8 minutes)**

THE LADIES' MAN is about Constanzo, a young man who is courted by three female suitors, all of whom he rejects. His watchful father, guardian of his son's good name and virtue, remains a constant threat until he too appears on stage to unleash his fury. SECOND HANDS introduces a unique vender who sells second-hand body parts to a whole series of characters who are not happy with their appearance for one reason or another. **(16 minutes)**

DYNAMITE TAVERN is an original piece written for the purpose of involving the audience in the staging of an impromptu shadow puppet play. **(5 minutes)**

THE FABULOUS JOHNNY FROG weaves together several iconic adventures of Juan Rana, one of the most popular characters of the early modern Spanish stage. **(29 minutes)**

The *entremeses* present a world turned upside-down, where social expectations are constantly questioned and the protagonists play with multiple identities. The comical situations proposed by these three farces and themes they introduce—love and relationships, self-awareness and transformation—are visionary within their own context and remain relevant to twenty-first century audiences.

SINOPSIS

Bajo el título de *¡Soy quien soy! (Retablo de títeres de sombra)* unimos tres entremeses del Siglo de Oro y dos breves talleres pedagógicos que introducen a los más jóvenes a la España del siglo diecisiete, al género del entremés y al funcionamiento de los títeres de sombra. Los tres entremeses que forman el espectáculo—*El marión* (Francisco de Quevedo), *La ropavejera* (Francisco de Quevedo) y *El maravilloso Juan Rana* (varios autores)—narran distintas historias que comparten la problemática de la identidad desde distintas perspectivas. [Este vídeo](#) presenta varios clips de los talleres y [éste](#) destaca algunos momentos de los entremeses.

El montaje comienza con *LA MÁQUINA DEL TIEMPO*, un taller pedagógico que guía al público más joven a entender el contexto histórico de la España del Siglo de oro, el entremés como una farsa cómica y el funcionamiento de los títeres de sombra. **(8 minutos)**

EL MARIÓN trata de un joven, Constanzo, que, muy a su pesar es cortejado por varias enamoradas a quienes rechaza. La atenta mirada de su padre protector del buen nombre de su hijo y de su virtud se presenta como una constante amenaza. *LA ROPAVEJERA* hace referencia a una comerciante muy particular que vende partes del cuerpo de segunda mano a toda una serie de personajes que quieren cambiar su físico para parecerse a la imagen idealizada que tienen de sí mismos. **(16 minutos)**

TABERNA DINAMITA es una pieza escrita con el fin de involucrar al público en la representación de una obra de títeres de sombra. En la versión preparada para Almagro, Don Quijote y Sancho llegan a una taberna manchega donde una escena cómica se vuelve explosiva para todos. **(5 minutos)**

Finalmente, *EL MARAVILLOSO JUAN RANA* une varias icónicas aventuras del Famoso Juan Rana que concluirán con el parto del protagonista en escena. **(29 minutos)**

Los tres entremeses presentan un divertido mundo al revés, en donde las expectativas sociales se cuestionan constantemente y los protagonistas juegan con múltiples identidades con toda naturalidad. Las divertidas situaciones que proponen estas tres obras resultan visionarias para la época en las que se escribieron y hoy en día no han perdido vigencia alguna.



ARTISTIC TEAM /FICHA ARTÍSTICA

Director | Jason Yancey

Translation and adaptation | Jonathan Wade, Jared White

Design of pedagogical materials | Jonathan Wade, Jared White

Video | Jason Yancey

Sound | Jason Yancey

Lighting | Jason Yancey

Production | Jason Yancey

Design and construction of the puppets | Jason Yancey

Design and construction of the miniature theater | Jason Yancey, Jan Yancey

Puppeteers | Esther Fernández, Jonathan Wade, Jared White, Jason Yancey

Director: Jason Yancey

Adaptación/versión español: Esther Fernández, Jonathan Wade, Jared White

Traducción/versión inglés: Jonathan Wade, Jared White

Diseño y coordinación de materiales pedagógicos: Jonathan Wade, Jared White

Videoescena: Jason Yancey

Sonido: Jason Yancey

Iluminación: Jason Yancey

Producción: Jason Yancey

Diseño y construcción de títeres: Jason Yancey

Diseño y construcción del teatrino en miniatura: Jason Yancey, Jan Yancey

Titiriteros: Esther Fernández, Jonathan Wade, Jared White, Jason Yancey

TECHNICAL REQUIREMENTS/NECESIDADES TÉCNICAS

Space: The Company needs 45 minutes to set up their stage, which requires the following minimum specifications: 12 feet wide, 8 feet high, and 12 feet deep. Access to an outlet is paramount since the shadow puppets depend on a projector for illumination. In addition to the projector, the company uses a sound system and a computer. We will bring our own electrical strip to accommodate all of these devices. An indoor performance space is preferred so that the image is not overwhelmed by excessive natural light.

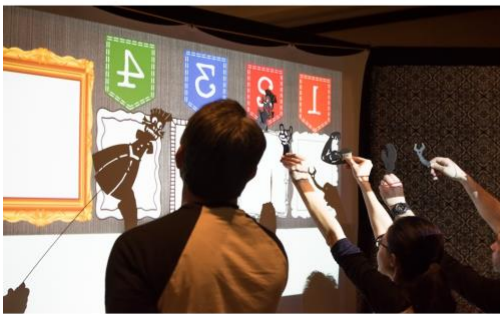
Furniture: Besides spatial considerations and electrical access, the company will need four chairs and a rectangular table.

Escenario: La compañía requiere por lo menos 45 minutos para montar el escenario. Para poder hacerlo, hace falta un espacio que tenga las siguientes especificaciones mínimas: 3 metros de ancho, 4 metros de largo y 2,5 metros de alto. Acceso a un enchufe es fundamental, ya que los títeres de sombra dependen de un proyector para crear la imagen. Además del proyector, usamos un sistema de sonido para el espectáculo y una computadora. Tenemos nuestro propio ladrón para conectar todo esto, pero necesitaremos un adaptador de enchufe.

Muebles: Además de los requisitos de espacio, acceso a electricidad y un adaptador de enchufe, se necesitan cuatro sillas y una mesa (2 metros de largo).



The Time Machine/La máquina del tiempo¹



¹ La presentación que hemos incluido en este dossier está en inglés, como originalmente la hemos presentado hasta la fecha, pero la traduciremos al español para el montaje en español.

THE SPANISH GOLDEN AGE



1. "This is a special time machine that will take us to the past. Hold on to your seats!"



2. "Where are we now? In Spain/España, five hundred years ago!"



3. "These are some of the people who lived in Spain at the time. They aren't all that different from us, but look at how they are dressed!"



4. "This is a royal castle: El Escorial! It's where the king, Felipe II, lived. Do you know any other castles like this one?"



5. "Spain was a land where Jews and Muslims shared what they knew about arts and sciences. Sadly, the communities they lived in didn't always accept them but their culture lived on."



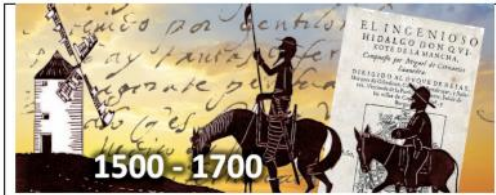
6. "This is a palace in Granada called the Alhambra. It was built by Spanish Muslims. And this is a street in Jewish neighborhood of Toledo. They look a little different than the castle we saw earlier, don't they?"



7. "Spain sometimes fought in battles against other countries, on land and sea."



8. "They weren't always at war. This was a time when Spain was full of art! Music, painting, literature! Do you do any of these?"



1500 - 1700

9. "Do you recognize this character fighting a windmill? He's *Don Quijote*, one of the most famous books of all time, written by Miguel de Cervantes."



1500 - 1700

10. "This is a very famous painting: *Las meninas*, by Diego Velázquez. Look how the artist put himself in the painting too!"



11. "This period in Spain was so rich in art that today we call it the Golden Age or El Siglo de Oro."



12. "The most popular activity in the Golden Age was theater! Every afternoon people went to see actors perform on stage."



13. "One of the most popular kinds of plays was called an *entremés*. It was a short, silly scene stuck in the middle of the play to make the audience laugh."



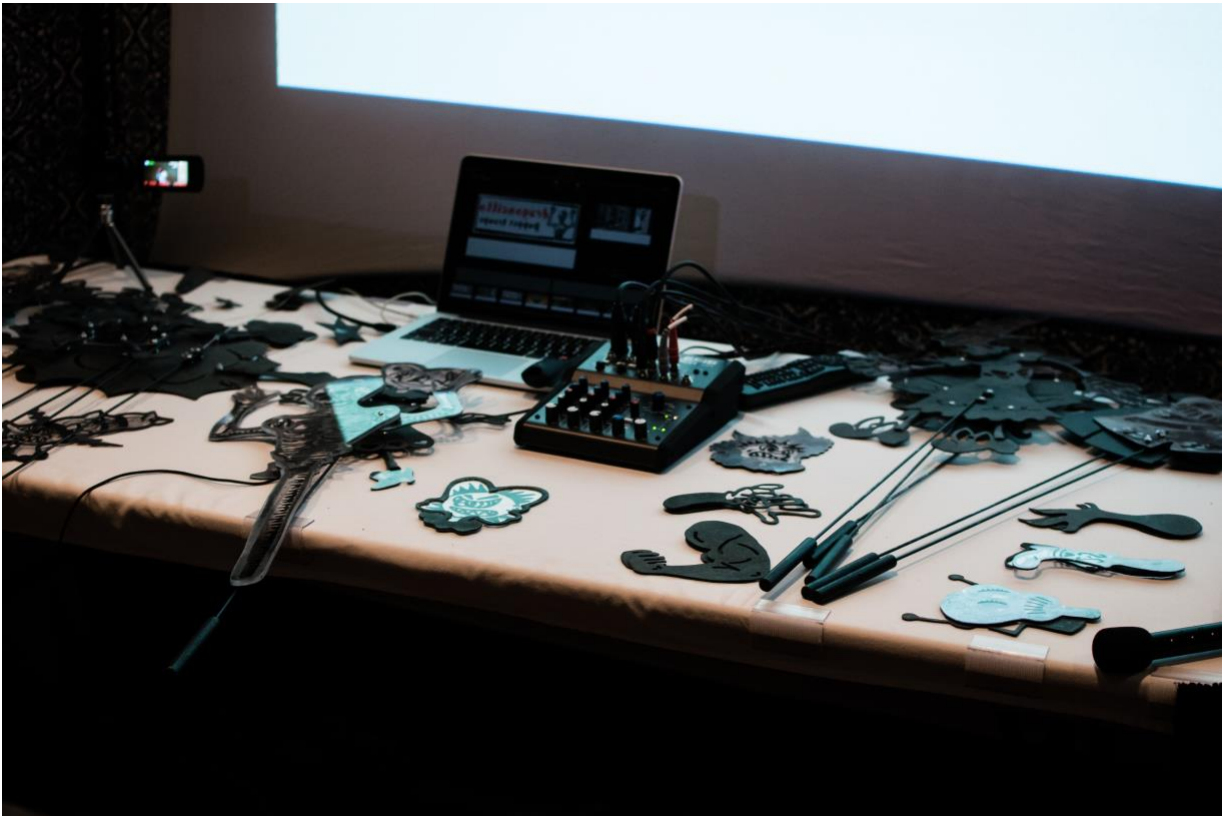
14. "Imagine that you went to see a movie, but after about 30 minutes or so the movie stopped so you could watch a short, funny cat video on YouTube. You just watched an *entremés*!"



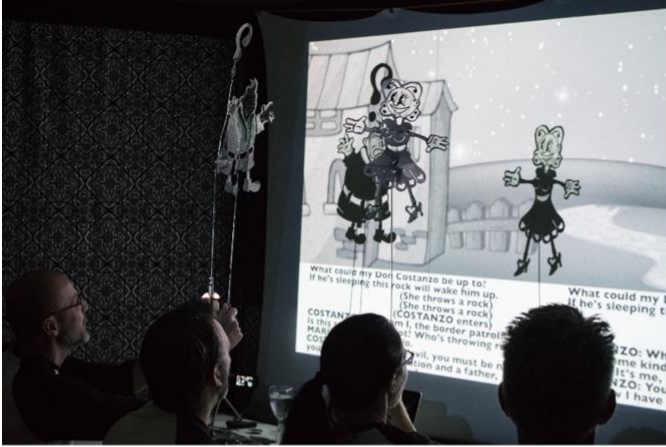
15. "People in the Golden Age loved *entremeses*. In fact, sometimes it was their favorite part of the show! Our plays today are both based on *entremeses*."



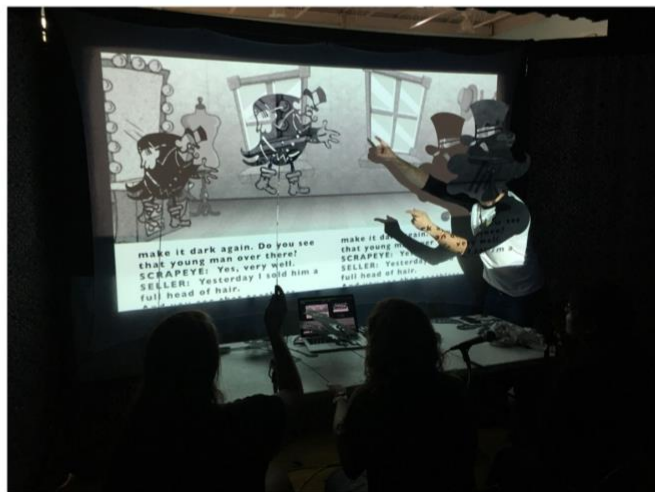
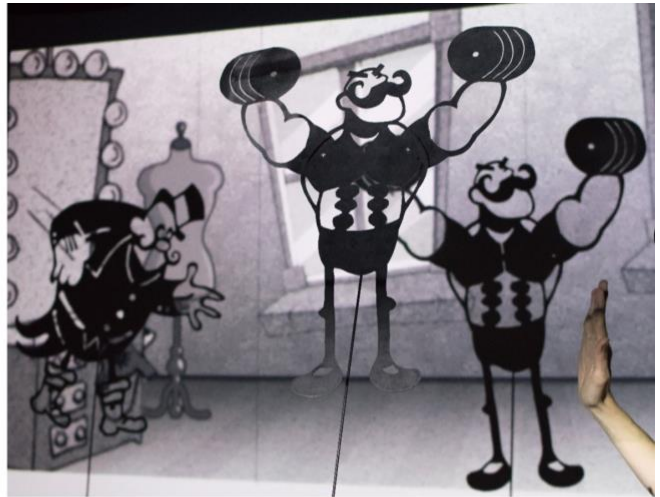
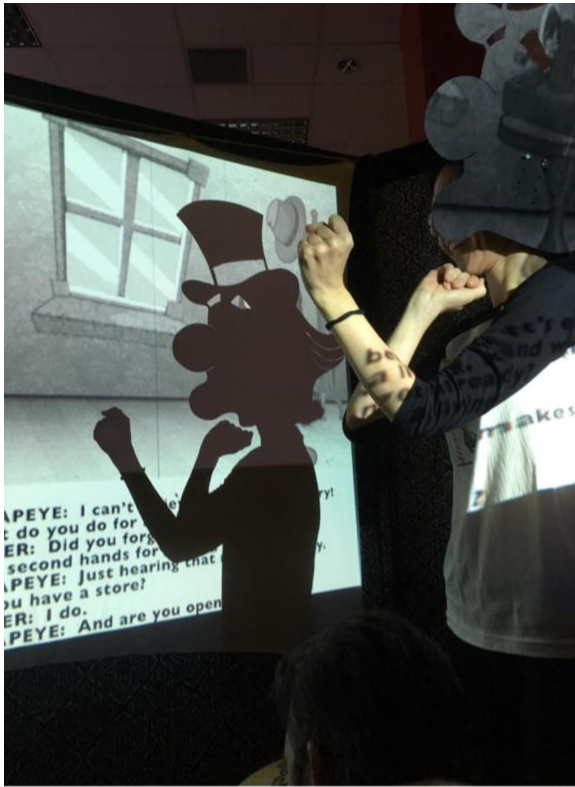
16. "These are some famous playwrights during the Golden Age: Lope de Vega, Francisco de Quevedo, and Sor Juana, a nun from Mexico. Watch closely and you might see them in our play today."



The Ladies' Man/El marión



Second Hands/La ropavejera

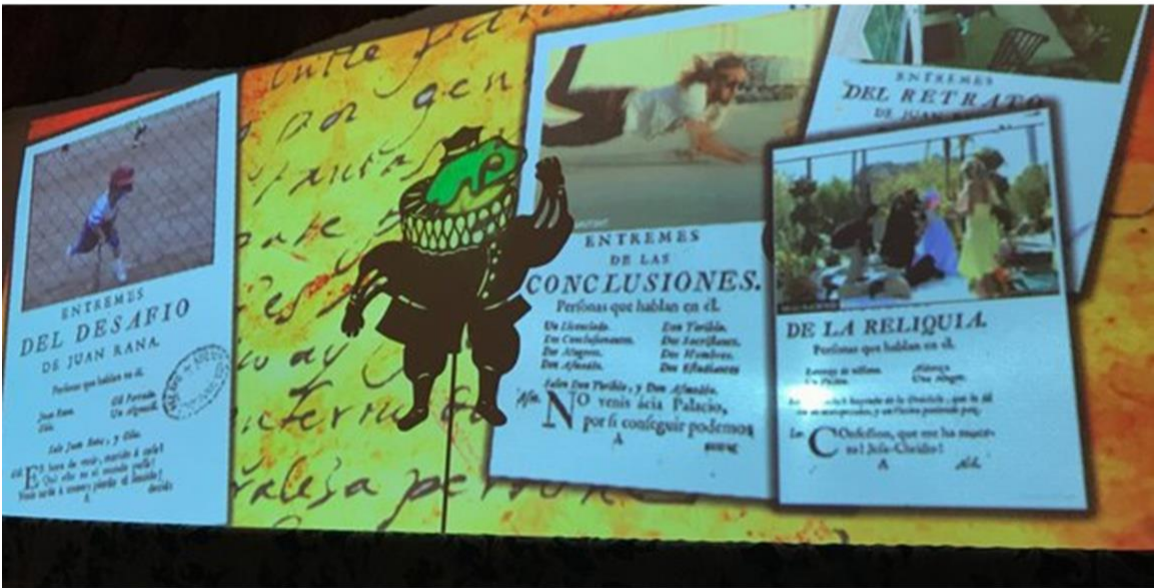


Dynamite Tavern/Taverna dinamita²



² There is no fixed text for this part of the show. We improvise everything with members of the audience. / No hay un texto fijo para esta pieza, ya que se improvisa con la colaboración del público.

The Fabulous Johnny Frog/El maravilloso Juan Rana





Jared White | Jason Yancey | Esther Fernández | Jonathan Wade





SOY

QUIEN



SOY

*Títeres de sombra
inspirados en los entremeses de*



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