

**dragoncillo**  
puppet troupe



**SECOND**

**HANDS**

**AND**

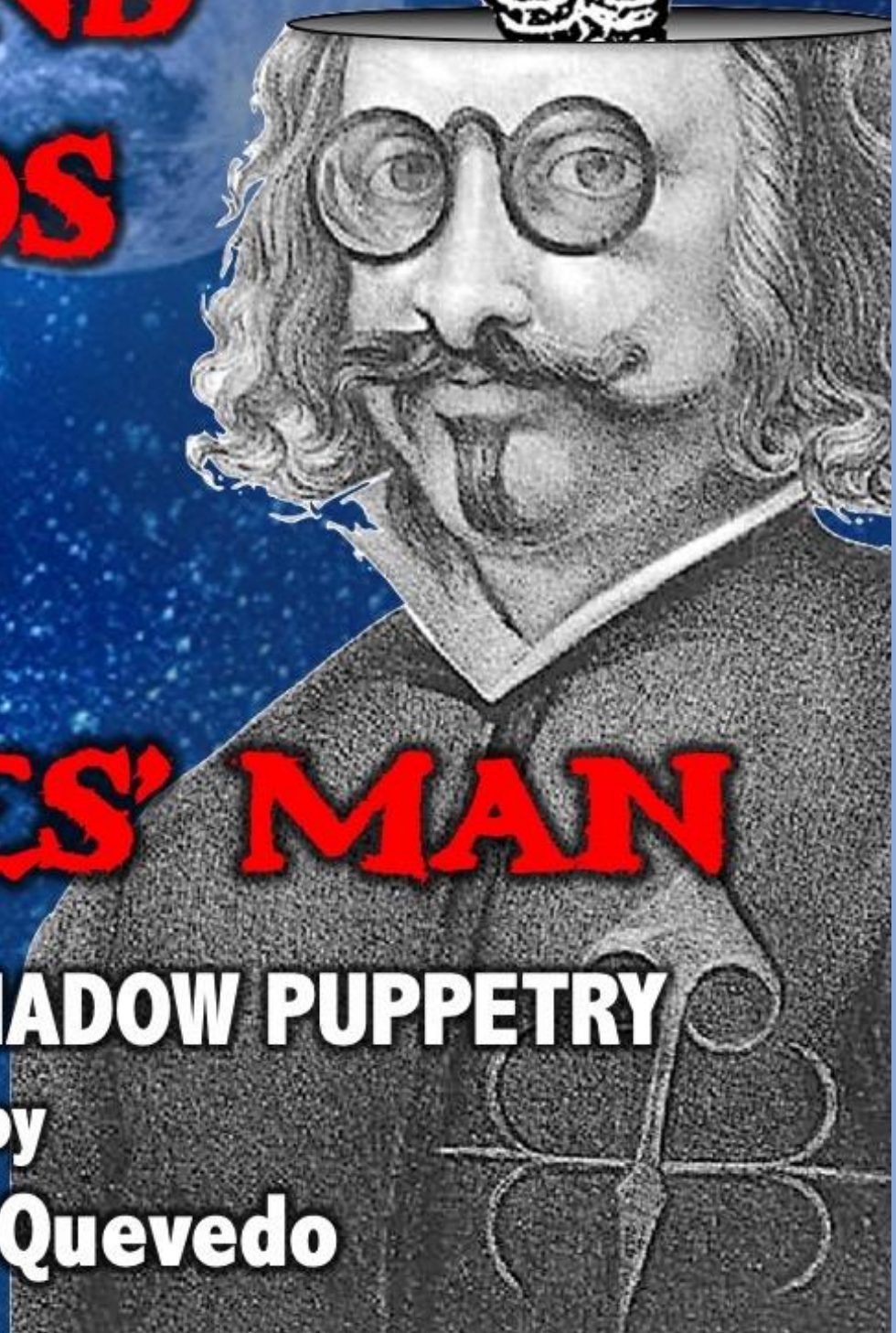
**THE**

**LADIES' MAN**

**BILINGUAL SHADOW PUPPETRY**

based on plays by

**Francisco de Quevedo**



## TABLE OF CONTENTS/ ÍNDICE DE CONTENIDOS

|   |    |
|---|----|
| Synopsis/Sinopsis .....                             | 3  |
| <b>The Show/Las obras</b>                           |    |
| <i>The Time Machine/La máquina del tiempo</i> ..... | 4  |
| <i>Dynamite Tavern/Taverna dinamita</i> .....       | 7  |
| <i>Second Hands/La ropavejera</i> .....             | 8  |
| <i>The Ladies' Man/El Marión</i> .....              | 9  |
| Artistic Team/Ficha artística .....                 | 10 |
| Technical Specifications/Necesidades técnicas ..... | 11 |

## SYNOPSIS

This show combines two short farces by early modern writer Francisco de Quevedo (1580-1645) 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. [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)**

*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 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)**

## SINOPSIS

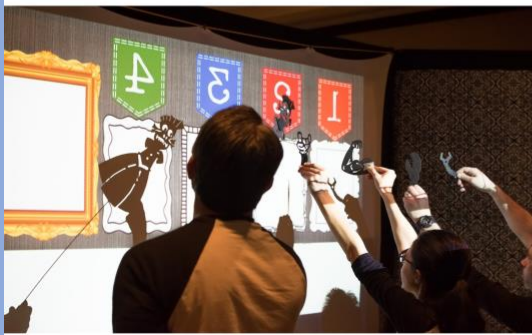
En este espectáculo unimos dos entremeses del Siglo de Oro de Francisco de Quevedo (1580-1645) y dos breves talleres pedagógicos que introducen a los más jóvenes a la España del siglo diecisiete, al género del entremés y al funcionamiento de los títeres de sombra. [Este vídeo](#) presenta varios clips 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)**

*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)**

*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)**

# *The Time Machine/La máquina del tiempo*<sup>1</sup>



<sup>1</sup> 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!"



1500 - 1700

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!"



1500 - 1700

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?"



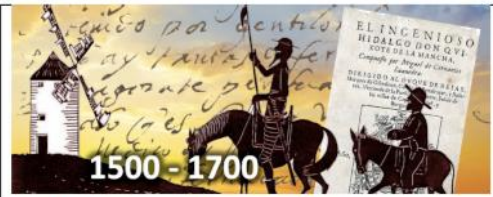
1500 - 1700

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



1500 - 1700

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*!"

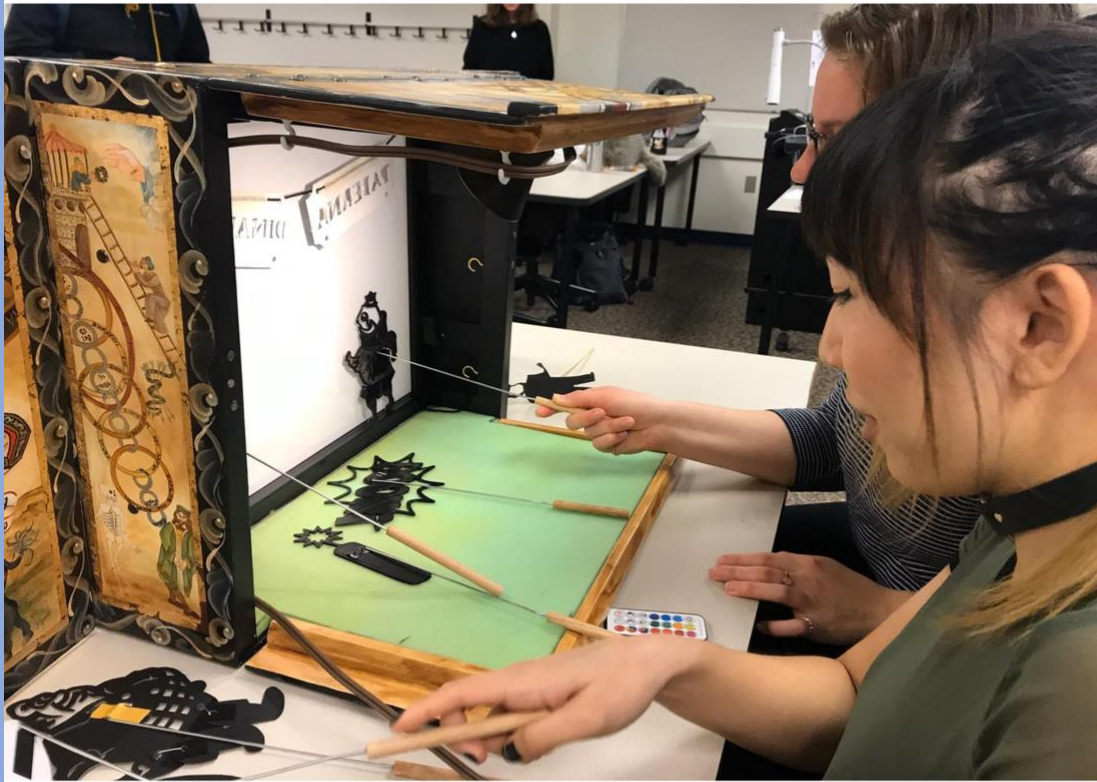


15. "People in the Golden Age loved *entremeses*. In fact, sometimes it was their favorite part of the show! Our plays today are both based on *entremeses*."



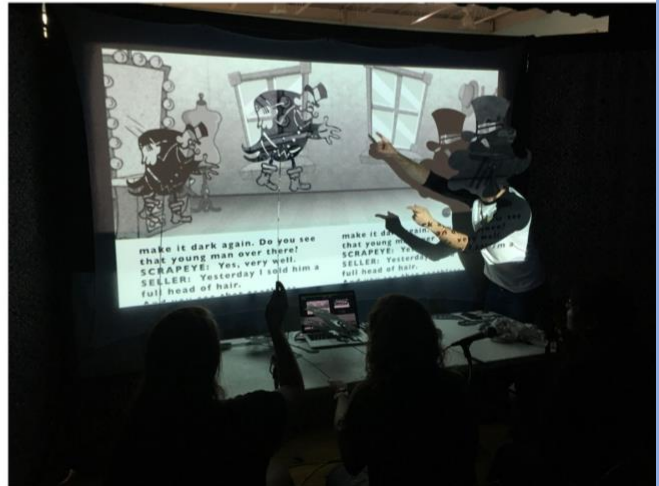
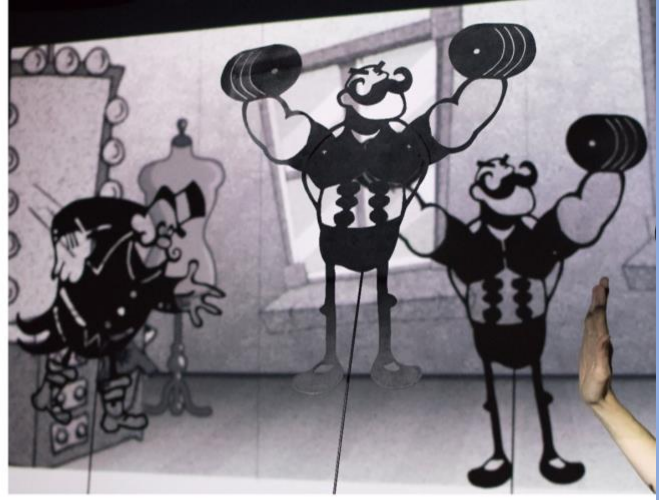
16. "These are some famous playwrights during the Golden Age: Lope de Vega, Francisco de Quevedo, and Sor Juana, a nun from Mexico. Watch closely and you might see them in our play today."

## *Dynamite Tavern/Taberna Dinamita<sup>2</sup>*



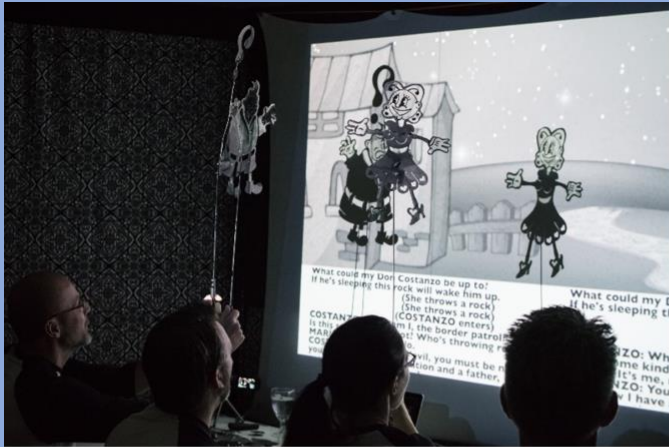
<sup>2</sup> There is no a fixed text for this part of the show. We improvise everything with members of the audience./ No hay un texto fijo para esta pieza, ya que se improvisa con la colaboración del público.

*Second Hands/La ropavejera*





# The Ladies' Man / El Marión



## 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).





Jared White

Jason Yancey

Esther Fernández

Jonathan Wade

