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José Tamayo in Spanish America, 1949-1951

In 1949 José Tamayo embarked his *Compañía Lope de Vega* on a two-year tour of Spanish America, visiting fifty-two cities in seven different countries.¹ Theater critics view this tour as essential in understanding the career trajectory of one of the most important Spanish theater directors of the twentieth-century. Yet details of the tour have been largely ignored, inhibiting in-depth analysis of Tamayo's early career. A recent dissertation by Juan Miguel Tévar Angulo uses Tamayo's personal archive to furnish new information about the tour. The present article furthers Tévar Angulo's work by relying on several overlooked sources: Spanish American newspapers, and archival documents from the Spanish Ministerio de Asuntos Exteriores (MAE) and the Colombian Teatro Colón. By reconstructing performance schedules and studying the financial management and reception of the Lope de Vega Company in Cuba, Puerto Rico and Colombia, three of the tour's seven destinations, this article sheds new light on Tamayo's administration of the artistic agenda and fiscal needs of his company's international tour. In doing so, it helps us understand how Tamayo built and cultivated his growing fame, at home and abroad, while also opening the field for other scholars to explore the effect Tamayo's tour had on Spanish American theater as well as the imprint Spanish America made on Tamayo and his company.

The performance calendar featured in the article's appendix provides a previously unavailable comprehensive overview of the tour's pace, its breadth and its response to criticism. Based on advertisements and articles from Spanish American newspapers, the appendix is incomplete for some of the more remote destinations of the tour since

¹ I have chosen the term Spanish America to indicate countries in which Spanish is spoken. Since the company visited Puerto Rico, a commonwealth of the United States, the term Latin America does not aptly define the geographic area of the tour.

newspapers in these regions are not readily available. The practical information presented in this article and its appendix represent an invaluable new source for scholars of Tamayo and twentieth-century theater.

Genesis and Planning of the Tour

Tamayo's *Compañía Lope de Vega* began in 1942 as a university group and turned professional in 1946. Early success brought national theater awards for the 1946-1947 and 1947-1948 seasons. Having toured Spain for several years and taken a brief trip to Tangier and Ceuta in May 1949, Spanish America seemed the next natural destination for Tamayo and his company.² Using the 100,000 pesetas awarded with the 1948 theater prize, Tamayo took a month-long trip in early 1949 to Cuba, Puerto Rico, the Dominican Republic and Mexico to secure contracts (Gómez-Ramos 40).³ While there, he began to understand the varied theater industries of these countries: "me entendía, no con las empresas, que allí no existen, sino con grupos de señores que no tenían nada que ver con esto. Existen allí teatros vacíos que son, generalmente, de propiedad privada. En La Habana está la Asociación Pro Arte; en Puerto Rico, el Teatro Municipal" (Gómez-Ramos 41). He returned to Spain with contracts to perform in all four of the places he visited. He had also established contact with representatives in Argentina, Chile, Uruguay, Guatemala, Nicaragua, Costa Rica, Panama, El Salvador, Venezuela, Colombia, Ecuador, Peru and Bolivia ("Avance" 2). The sheer number of countries Tamayo planned to visit was atypical for a Spanish tour, demonstrating the director's

² For more on the history of Tamayo and his company, see *Cincuenta años de teatro: José Tamayo (1941–1991)*.

³ In November 1948, Tamayo requested a passport from the Director General de Relaciones Culturales in the MAE. He was granted the passport in mid-January 1949 (Tamayo, Letter to Carlos Cañal. 6 Nov. 1948).

goal to reach the entire Spanish-speaking continent. Even more exceptional, initial contracts went beyond major capitals to include smaller cities (Ponce and Mayaguez in Puerto Rico; Santiago and Camaguey in Cuba; Santiago, Puerto Plata and La Vega in the Dominican Republic; Puebla, Mérida and Veracruz in Mexico) (“Avance” 2).

In the end, the company visited Cuba, Puerto Rico, the Dominican Republic, Venezuela, Colombia, Panama and Costa Rica. After nearly two years abroad most were eager to return to Spain, despite the tour’s success and the possibility to continue. Anecdotally, one of the company’s leading actresses, Asunción Balaguer, explained in a personal interview that Carlos Lemos, the lead actor, toured with his dog, complicating airplane travel and increasing transport time. Tamayo’s exasperation with this situation could have been another reason to end the tour.

Funding the Tour

Funding was Tamayo’s main preoccupation in planning the trip. Initially, he sought financial support from the Spanish government, to whom he made three separate appeals before departing. In April 1949 Tamayo asked the MAE for 500,000 pesetas for costs incurred in preparation for the trip, travel for the company and shipping for equipment (Tamayo, Letter to Alberto Martín-Artajo.). The nine-page color program Tamayo included with his letter—“Avance del programa que la Compañía Lope de Vega propone llevar a cabo en los países Hispanoamericanos”—features contracts formalized and in the works; descriptions of the 72 sets, 1,420 costumes, extensive lighting and sound equipment and nearly 50,000 pieces of promotional material (programs, posters, photographs, etc.) the company planned to travel with; and a list of the actors and crew

members participating in the tour. In addition to appealing directly to the MAE, Tamayo mobilized influential friends and acquaintances to solicit on his behalf. Both Antonio Gallego Burín, historian and mayor of Granada, and Pedro Gómez Aparicio, journalist and director of the Spanish wire service EFE, sent letters to Carlos Cañal, the Director General de Relaciones Culturales at the MAE. While it appears that the ministry never officially responded to Tamayo, a response from Cañal to Gallego Burín explains that, because the Ministry had recently funded the tour of the Mercedes Prendes Company to Latin America, theater finances had run dry.⁴

Tamayo sent his second appeal to the Sindicato del Espectáculo in late August 1949.⁵ The letter, like the one sent to in April to the MAE, emphasized the national cultural mission the Lope de Vega was undertaking. This time, however, Tamayo requested half of the original funds: 223,200 pesetas to subsidize travel costs:

Sin esta ayuda la Empresa de la Compañía ‘Lope de Vega’ no puede realizar su viaje a America, ya que ha agotado para este mismo fin todas sus posibilidades economicas [sic], en el mejoramiento de su material, en medios dignos de propaganda y en atender a los demas [sic] gastos de fletes de material enviado por barco, y en fin en atender los cuantiosos gastos de esta empresa emprendida exclusivamente con sus propios medios (Tamayo, Letter to Sindicato).

While Tamayo underscores the company’s self-sufficient nature, he welcomes government collaboration. The Syndicate forwarded Tamayo’s appeal to the MAE, highlighting its positive evaluation of the company. The Ministry, which also viewed the

⁴ Prendes formed her company in 1949 and embarked on a brief tour to Argentina. In a May 1951 letter to Juan Pablo Lojendio, Tamayo explained that this distribution of funds was unfair: “La Compañía Lope de Vega salió hacia América hace casi dos años, venciendo enormes dificultades de tipo económico, sin poder obtener entonces la menor ayuda, porque se le acababa de conceder más de medio millón de pesetas a otra Compañía, la de Mercedes Prendes, que meses después había de salir hacia la Argentina, y que parece que ha terminado su labor, limitada a dicho país.”

⁵ Tévar Angulo includes a copy of a July 27 letter to the syndicate soliciting 200,000 pesetas for travel costs and a deposit (433-36).

tour in a favorable light and seemed prepared to subsidize Tamayo (especially since he had not received previous government subsidies) still had no available funds.

Tamayo's third plea came on October 7, just weeks before departure. He requested 200,000 pesetas from the MEA to cover airline tickets purchased on loan (Tamayo, Letter to Carlos Cañal). Notably, each time Tamayo solicited funds, the amount decreased. Either he had found a way to cover costs on his own, or his hope of receiving government support was waning. As he had in all three letters, Tamayo underscored the importance of this tour to Spanish culture: "Sepa, Sr. Cañal, que de todos modos, aspiramos a realizar esta labor de América dejando el nombre de España y el de la cultura nuestra en el alto lugar que le corresponde." José María Noeli, the head of the Sección de Exposiciones at the Dirección General de Relaciones Culturales in the MAE, supported the tour, particularly because it included the Caribbean. He recommended a subsidy of 100,000 pesetas, noting that it was equitable since the Prendes company received funding (Noeli, Note to Carlos Cañal). These funds, however, had to be approved by the Dirección General de Cine y Teatro at the Ministerio de Educación Nacional.

In January 1950, having waited more than two months after the company's departure to assure Tamayo complied with government protocol, the Dirección General de Cine y Teatro endorsed a subsidy to cover the company's debt in Spain (Dirección General). This money, however, was never applied to Tamayo's debts. On February 2, 1950 Tamayo wrote to Cañal inquiring as to the status of his petition. On February 15, Noeli contacted Alberto Martín-Artajo, Ministro de Asuntos Exteriores: "El verano pasado parece que el Sr. Director verbalmente prometió al Sr. Tamayo una ayuda económica. A esta ayuda se viene aludiendo constantemente por el Sr. Tamayo en cartas

que dirige con frecuencia al Sr. Cañal desde América.” By spring of 1951, the money still had not come through. At this point, mention of the Spanish debts cease as Tamayo’s focus shifts to covering costs for his company’s return. Ramón Tamayo sent a letter to the MAE on his brother José’s behalf at the end of March requesting 262,000 pesetas. Internal notes in response to this request confirm that the company had yet to receive government support. With pressure mounting in April 1951 to offer financial assistance, Noeli wrote to Juan Pablo Lojendio, the new Director General de Relaciones Culturales:

Merece destacarse el hecho de que esta Compañía no ha disfrutado de subvención alguna y que cuenta en su historial con una labor ya realizada muy meritoria y de indudable eficacia desde el punto de vista de expansión cultural y artística española en los países de América, por lo que se hace merecedora de un apoyo por parte del Estado. Por otra parte han estado siempre en contacto con nuestros Representantes diplomáticos para toda clase de representaciones de tipo oficial o benéfico.

In May 1951, José Fariña, director of the Banco de Crédito Local, wrote to Lojendio at the MAE praising the Lope de Vega’s work abroad. Fariña also wrote to Lojendio’s brother Luis, emphasizing the urgency of the matter for Tamayo’s company: “En vísperas de planear el regreso, es natural que quieran saber el resultado de su pretensión de ayuda; y tanto el Director, como su hermano que está en España, me están asediando con peticiones de recordatorio.” Finally in June 1951 Lojendio notified Tamayo via the Spanish embassy in Costa Rica of a subsidy of 75,000 pesetas.

Several conclusions can be drawn from these documents. In addition to the well-known scarcity of government funds in Spain in the 1940s, dealings with the MAE were confusing and often incomplete. Yet Tamayo’s persistence was relentless. His frequent appeals, together with his mobilization of influential friends, were effective. At the same time, the fact that the Lope de Vega did not receive a subsidy until the tour’s end allowed

Tamayo to tout the tour's independent nature. The Cuban *Diario de la Marina* described the Lope de Vega “sin apoyo oficial alguna, sin subvención de ninguna índole” (“El día 26”). The Puerto Rican press quoted Tamayo: “nuestra compañía es de carácter privado y no tiene ni ha tenido subvención oficial alguna de nadie” (“La Cía. Lope de Vega incluirá”). A Venezuelan paper described the tour “sin ayudas gubernamentales”(qtd. in Tamayo, *Noticiario* 8, 4). In promoting its self-sufficient nature, the company presented itself as politically neutral even as it actively sought Francoist support.

The misconception that the tour had no government ties persists in studies on Tamayo. As Nicolás González Ruiz explained in a 1951 article: “el salto a América. ¿Cómo? Pues haciendo los baúles, sacando los pasaportes y pagando los pasajes del propio peculio. Lo que se hace cuando se viaja” (19). Isidoro Penín Castillo made a similar statement in 1965: “emprendió su viaje a Hispanoamérica ... sin ayuda oficial ni privada de ninguna clase.” Even Tévar Angulo's dissertation, which includes an accounting of the funding requests made to the MAE and syndicate prior to departure, does not incorporate later appeals made from Spanish America, or the final concession of a subsidy: “La conclusión final es que José Tamayo a pesar de todas las gestiones realizadas no obtiene ninguna ayuda económica del gobierno español. La gira por América la emprende con sus escasos recursos” (439). Furthermore, the private and government sponsorships Tamayo relied on abroad that I outline below in the sections devoted to individual countries remain largely obscured.

ITINERARY⁶

⁶ Many of the dates referred to below and detailed in the appendix contradict those in Tévar Angulo's dissertation. Since Tévar Angulo relied solely on Tamayo's archive, and not on local newspapers where the tour performed, the dates cited here are more accurate.

Cuba

The Lope de Vega tour began in Cuba in late October 1949. Tamayo arrived in Havana on October 17 (“La temporada Lope”). The rest of the company came from Barcelona, via New York on October 23 (Tamayo, *Noticiario* 1, 1). Throughout the tour, Tamayo typically arrived a week early to new countries to prepare for the company’s arrival by establishing professional contacts with the local press and related arts organizations. The company was greeted with excitement and fanfare. An article in the *Diario de la Marina* lists the Cuban elite—the Ministers of Finance, the Interior, Public Works, Employment and Commerce, the former and future president Fulgencio Bastista, and numerous notables from Cuban society—attending the opening (“La temporada de alta”). On October 26, 1949 the company debuted at Havana’s Teatro Auditorium with Shakespeare’s *Othello*. In each subsequent country, *Los intereses creados* kicked off the run to showcase the company’s Spanish identity and underscore the significance of Spanish theater by staging an internationally-recognized, Nobel-prize winning author by the likes of Benavente.

In Havana, the company staged twenty different plays, plus four children’s plays over a period of 38 days. Of these shows, ten were offered as part of a season ticket package for subscribers.⁷ The season tickets proved popular and Tamayo recounted in his *Noticiario*, the newsletter Tamayo dispatched to the MAE and the Spanish press, that 1,228 of the 2,120 seats available in the Auditorium had sold to subscribers (*Noticiario* 1,

⁷ An article in *Diario de la Marina* prior to the tour refers to twelve shows in the season ticket package (“Llegó el”). “Teatro de España en América” also mentions twelve shows. *Informaciones* mentions ten shows (Moncayo). I was able to verify reference to ten shows in *Diario de la Marina*, of which I identified the dates of nine. The missing season ticket performance was in late October or early November and was likely one of the performances of *Don Juan Tenorio* or *El anticuario*. Tamayo probably planned to offer twelve shows, but cut the season short.

2). The *Diario de la Marina* reported just four days prior to the company's debut: "Ha sido tan grande la demanda de abono que los propios abonados están averiguando cuándo se ponen a la venta las otras localidades" ("Mañana").

The Havana run was varied and fast-paced. Most plays were only staged two or, at most, three times. The reviews in the *Diario de la Marina* were largely positive, despite the fact that Tévar Angulo concludes the opposite based on the fact that Cuba is the only country for which Tamayo neglected to save reviews (464). Since Cuba was the first country on the tour, perhaps Tamayo did not yet see the value in archiving reviews. It is also possible that he was overwhelmed with attending to other details of setting up the tour. A third possibility is that Tamayo did save these reviews and they were misplaced from his personal archive.

Overall, critics admired the company's versatility and professionalism: "sin duda una de las mejores organizaciones teatrales que han [sic] visitado nuestro país en muchos años" ("Del Patronato"); "muy disciplinada compañía Lope de Vega. Un repertorio de extraordinaria diversidad, en el que están representados los momentos más disímiles de la literatura dramática, ha evidenciado la flexibilidad y la aptitud escénica de ese conjunto de artistas" (Chacón y Calvo). Comments on individual shows were also positive. The newspaper calls the performance of *Don Juan Tenorio* "rotundo triunfo de anoche" ("Auditorium: 'Don Juan'"). On *La hija del tabernero*, the newspaper reports "logró un conjunto verdaderamente aceptable y fluido" "(Regina). Yet reviews were uncommon, perhaps due to a lack of Cuban theater at the time (there were a number of articles calling for better Cuban theater based on the Lope de Vega Company's stay).⁸ Tamayo called

⁸ See, for example the article "Nuestros actores" by Juan J. Ramos. While a number of alternative theater groups appeared between the 1930s and the 1950s, their output was thin, generally limited to one show per

attention to the fact that it had been fifteen years since a Spanish company had come to Cuba (Tamayo, Noticiario 1, 1).

La hija del tabernero was one of the few plays reviewed, likely because the author, Angel Lázaro, had a Cuban mother and lived for long stretches on the island. This play, which debuted in Madrid in 1932, was featured in the Cuban magazine *Bohemia*, the only coverage of the Lope de Vega tour included in this popular glossy (“La actualidad teatral”). While I was unable to reconstruct the performance schedule outside of Havana, it seems Lázaro’s play was performed extensively throughout Cuba: “Las reposiciones en provincias, de las que poseemos abundantes referencias, constituyeron, asimismo, un notable éxito.” (Chicharro Chamorro 210). *La hija* remained in the repertoire in Puerto Rico, where it received a lukewarm reception. By fall 1950 when the company arrived in Colombia, Lázaro’s play was gone.

In Havana, Tamayo established relationships with local organizations that co-sponsored performances. The Sociedad Pro-Arte Musical backed four shows: *El anticuario*, *King Lear*, and two children’s matinees. The Patronato de Teatro sponsored a performance of *Peribañez*. The Lion’s Club sponsored *El nido ajeno* at the end of the company’s Havana run. On December 3 the Sociedad Amigos de la Música sponsored an evening dedicated to Benavente featuring *Los niños perdidos en la selva*. Of all of these sponsorships, the most impressive was that of the mayor of Havana, Nicolás Castellanos, who funded two shows at the Anfiteatro on November 7 and 11. Tamayo’s second Noticiario details how the entire 6,000-seat amphitheater was full, leaving attendees to sit

month: “Los grupos nacen, coexisten, mueren o se sustituyen unos a otros; representan en el Auditorium, en La Comedia o en escenarios improvisados; luchan contra la indiferencia estatal; logran algunos estrenos de alta calidad...pero se van apagando...porque en estas dos décadas hay mucha intención teatral, pero no hay teatro” (Leal 122).

on the stage. The Spanish newspaper *Informaciones* explains that more than 8,000 people attended the November 7 performance of *Los intereses creados* at the Anfiteatro (“Representación”). In addition, a special performance of *La vida es sueño* and ballads by Federico García Lorca was planned for November 24 at the University of Havana’s Plaza Cadenas. University closures cancelled the performance, organized in collaboration with the Federación Estudiantil and the Teatro Universitario (Tamayo, Noticiario 2, 2; “Del Teatro”).⁹ Unsurprisingly, Tamayo never mentioned the Lorca poems scheduled to be performed in his Noticiario, even though he called attention to the upcoming performance at the University.

In Cuba, the company incorporated several new elements to its repertoire. It debuted the cyclorama purchased in New York for the production of *Los intereses creados* (Tamayo, Noticiario 2, 1). It added *Otra vez el Diablo* by Alejandro Casona, for which it commissioned scenery from the esteemed Cuban set designer Luis Márquez Escribá and costumes from a Cuban artist listed in the *Diario de la Marina* as Andrés (“Auditorium: ‘Plaza de Oriente’”). The company also adopted the policy of offering half-price tickets for students, a policy Tamayo maintained throughout the tour (Tamayo, Noticiario 2, 3). The Havana stay ended on December 10, 1949 with an exclusive debut performance of *Caonao*, written by Joaquín Aristigueta, a Spanish writer and journalist who lived in Cuba from 1908 until the late 1940s (Domingo 33). Aristigueta came from Madrid expressly to see the play.

⁹ Cuban university politics at the time were heated, to say the least. Violent attacks and assassinations were common. New elections for the Student Union (Federación Estudiantil Universitaria) were scheduled for November 25, the day after the Lope de Vega company was to perform. Chaos erupted at the university on November 23, with student groups of several stripes occupying different schools. Undoubtedly, this hindered the company’s planned performance.

Judging from the number of performances offered, the interest from sponsors and newspaper articles, the Cuba run was successful. Audiences were pleased and impressed and perceived Tamayo's company as contemporary. The *Diario de la Marina* even featured an article on Lemos as fashion icon ("Charlando"). However, the fact that the double performances Tamayo booked at the tour's beginning quickly disappeared indicates that they were not as popular as Tamayo had hoped.

In addition to Havana, the company visited several other Cuban cities. In the second Noticiario, Tamayo lists Santiago, Camaguey, Santa Clara, Cárdenas and Matanzas. *Teatro de España en América* features a map of Cuba with the Company's route, including stops in Holguín and Manzanillo. Tévar, in his list of cities visited, includes Victoria de las Tunas as well (462). Of all of these, the only mention confirmed in the *Diario de la Marina* is Cárdenas, where the Lope de Vega Company performed on December 1 and 6.

Puerto Rico

The company traveled to Puerto Rico via Pan American Airlines on December 30 accompanied by two tons of luggage, scenery and equipment ("La Cía. Lope de Vega incluirá"). It debuted at the Teatro Municipal Tapia in San Juan on January 1, 1950. Although initially scheduled for a 30-day run in San Juan, the company stayed through the end of February, followed by three days at the University of Puerto Rico. A tour of the rest of the island included 40 performances in Río Piedras, Caguas, Fajardo, Humacao, Guayama, Coamo, Ponce, Yaveo, San Germán, Mayaguez, Aguadilla, Arecibo and Manatí (Tamayo, "Teatro de España en América"). In early April the company

returned to San Juan, performing briefly at the Tapia before a week-long run at the Teatro Riviera. In the last month of the Puerto Rican tour the company performed Calderón's *auto sacramental La cena del rey Baltasar* in Ponce, San Juan and San Germán and held brief runs in several smaller cities.

Tamayo claimed that the Lope de Vega reopened the Tapia following an extensive renovation (Tamayo, "Teatro de España"), yet the theater re-opened to great fanfare in the Puerto Rican press on December 13 with the play *La cuarterona* by Puerto Rican dramatist Alejandro Tapia y Rivera, for whom it was named ("El 'Tapia'"; "Será"). Tamayo also asserted that his company brought the first "actividad teatral" (Tamayo, *Noticiario* 4, 1) to the island in more than ten years. While the Lope de Vega tour represents the most sustained, comprehensive theater presence in Puerto Rico at the time, Tamayo's claim is an overstatement.¹⁰

The Lope de Vega offered a season ticket package in San Juan of twelve shows for a total of \$24 for orchestra seats, or \$12 for balcony (Compañía Lope de Vega. Advertisement). Special benefit performances included a free staging of *Los intereses creados* on January 8 for workers "ofrecida, generosamente ... como una contribución al programa navideño del Gobierno de la Capital" ("Función"); a charity performance on January 26, 1950 of *Lear* for the Refugio de Niños Desamparados, sponsored by the Lion's Club ("Cía."); a February 10 performance of *Redentor del mundo* sponsored by Padres Mercedarios to benefit the construction of the temple at Nuestra Señora de Fátima; and a February 14 staging of *Peribañez*, to support the Fondo Pro Homenaje a la Vejez. The company also performed *Los intereses creados* for disabled veterans at the

¹⁰ For a brief history of Puerto Rican theater activity in the first part of the twentieth-century, see Frank Dauster's article which lists several important productions throughout the 1940s.

military hospital General Rodríguez in San Juan (Tamayo, Noticiario 4, 2; Tamayo, “Teatro de España”).

Early newspaper advertisements for the Tapia run feature at the bottom “Empresa Madrazo. Casa Víctor,” referring most likely to the record store Casa Víctor, owned by Joe Madrazo (Contreras). This print soon disappears, indicating a short-lived sponsorship. However, when the company returned to San Juan in April, advertisements for shows at the Tapia and the Riviera include in small print “Empresa Blanco y Méndez Ballester.” Tamayo surely received private sponsorship from the Puerto Rican playwright Manuel Méndez Ballester, with whom he had been in contact from Cuba to organize details of the tour (Tévar Angulo 463).

Several weeks before the San Juan debut, Tamayo announced a plan to incorporate Puerto Rican actors to take on supporting roles, accepting the company’s “gesto de reconocimiento y confraternidad” (“La Cía. Lope de Vega incluirá”). Two Puerto Ricans joined the company, traveling to the Dominican Republic and beyond. José Luis Marrero replaced the Spanish actor Esteban de Pablos, who met and married a Puerto Rican during the tour. Marrero initially signed a six-month contract, renewing in May 1950 for an additional year (“Actor”). The second Puerto Rican actor, Iris Martínez, signed a one-year contract (*El Caribe*). The incorporation of local talent addressed the tour’s larger goal of establishing relations with Spanish American theater. Tamayo, however, did not mention these actors in his Noticiarios and critics today know little about this collaboration. Another local partnership was with Méndez Ballester, whose play *Este desamparo* debuted on February 20.

Critics praised the debut and reviews that followed were largely positive (Torres Mazzaranna, “Comedia de Polichinelas;” Matilla, “Presentación”). Alfredo Matilla, an exiled Spanish professor and theater critic for *El Diario* who aided Tamayo in planning the Puerto Rico tour, found the performance of *El anticuario* “perfectamente lograda” and called Tamayo “un director inteligente” (“Lemos”). Both Matilla and R.Torres Mazzaranna admired Lemos’s performance in *El anticuario* (Torres Mazzaranna, “Dos;” Matilla, “Lemos”). Matilla’s review of *La vida es sueño* was glowing (““La vida”).¹¹ He described *El genio alegre* as “sencillamente espléndida,” particularly for its acting (““El genio”). He commended the ensemble work in *El nido ajeno* (““El nido”). And he applauded the company’s production of *Peribañez*, especially the costumes, but said that without an orchestra and a chorus, the show lacked grandeur: “Nos dió más la idea que la verdad, del maravillo espectáculo colectivo de esta realización” (““Peribañez”).

Several reviews were neutral or lukewarm. For Matilla the production of *Don Juan Tenorio* was unremarkable: “No hay nada nuevo que señalar, ni en figurines ni en decorados. Lo de siempre, discretamente salpicado de efectos de hoy” (““Don Juan”). Torres Mazzaranna and Juan Luis Márquez took issue with the weakened portrayal of Iago in *Othello* (Torres Mazzaranna, “Dos;” Márquez 34). Matilla identified several antiquated plays in the company repertoire. He called *El coronel Bridau* “una cosa tan pasada de moda como los mantones de Manila encima de los pianos” (““El Coronel”). Similarly, of *Tierra baja* he wrote, “es un teatro vencido por el tiempo” (““Tierra”). Matilla criticized other shows for being poorly written; of *Los niños perdidos en la selva* he wrote “de la obra se puede afirmar que hubiera sido mejor que Benavente se hubiera quedado sin

¹¹ While initially review articles appeared in both *El Mundo* and *Diario de Puerto Rico*, *Diario* stopped featuring regular reviews early in the tour. This job was left to Matilla at *El Mundo* who assisted Tamayo with numerous aspects of the tour. Tévar Angulo provides a detailed description of their relationship.

escribirla” (“Los niños”). He was equally unimpressed with *La hija del tabernero*: “No se puede afirmar que ... sea una obra mala, como tampoco se puede asegurar que sea buena.” (“Amores”).

Matilla also identified the company’s insufficient preparation for certain plays. Casona’s *Otra vez el Diablo*, which the company debuted in Cuba, seemed unpolished: “ha sido montada con cierta prisa para responder a los deseos de presentarla. ... Los actores no se sabían bien la obra. Fueron numerosos los ‘baches’ y la inseguridad que de eso se deduce se transmitió al público” (“Otra vez”).¹² Other hastily-staged plays fared better: “Tamayo ha montado esta obra [*Amores y amoríos*] de los Quintero en un esfuerzo que se puede calificar de heroico. Con pocos ensayo, y buscados en horas y lugares casi increíbles, trabajando en unos decorados nuevos—de los cuales tres resultaron muy buenos y apropiados—y con un entusiasmo y un deseo de agradar que merece los mejores elogios” (Matilla, “Amores”).

Lemos received praise from the Puerto Rican press: “una figura incommovible en la historia del teatro en Puerto Rico” (Matilla, “Otelo”). *El Mundo* published a sonnet in his honor: “para que tú, Maestro de la escena / sigas sacando con tu voz amiga / los corazones de la hispana gente” (Santamaría Paul). In mid-February the wife of the mayor of San Juan, Felisa Rincón de Gautier, awarded the Lope de Vega a banner embroidered with the shield of Puerto Rico “como expresión de gratitud por la cooperación que ha venido ofreciendo dicha compañía al Gobierno de la Capital” (“Obsequian”).

¹² We found no reviews of *Otra vez* in Cuba’s *Diario de la Marina*. Tévar Angulo assumes the play received negative reviews there based on a comment Tamayo made in a letter to Casona: “no puedo enviarle las críticas de La Habana, porque en general no reflejaban lo que fue la interpretación de la obra, y lo que hubiéramos querido que hubieran sido.” (qtd. in Tévar Angulo 469). However, there simply may not have been reviews to send.

On February 20 the company celebrated the close of its initial Tapia run with the special staging of *Este desamparo* by Méndez Ballester that Tamayo had promised. Accompanying the Puerto Rican play, the company performed an *entremés* by the Alvarez Quintero brothers. The evening included cameos by local personalities such as actress Mona Martí, who performed with Lemos in the *entremés*, dancer Gloria Belmonte, comedian Diplo, singer Olga Darson and pianist Elsa Rivera Salgado. In his review, Matilla attributed the Lope de Vega's success in Puerto Rico to its ability to win over audiences: "han sabido ganarse las simpatías de todos" ("Este").

Puerto Rico was the first stop to feature the *auto sacramental* *La cena del rey Baltasar*, which debuted in Ponce on April 27, 1950 at the Catholic University of Santa María as a benefit for the university itself. It featured a full orchestra, a chorus with 100 singers and 80 extras. The advertisements for the show in *El Mundo* (paid for by Banco Crédito y Ahorro Ponceño and Puerto Rican Iron Works) indicate that this was to be the only *auto* staged in Puerto Rico (Compañía Lope de Vega: *La cena del Rey Baltasar*. Advertisement. *El Mundo* 27 Apr. 1950; Compañía Lope de Vega: *La cena del Rey Baltasar*. Advertisement. *El Mundo* 22 Apr. 1950). Having seen attempts to perform the play in San Juan frustrated, Tamayo set his sights on Ponce: "Informó el señor José Tamayo que ellos pensaban presentar los autos sacramentales en San Juan pero que allí no consiguieron la cooperación que se le ofrece en esta ciudad" ("Beneficio").

The planning in Ponce was meticulous, incorporating seven specially-formed organizing committees ("Teatro español en América," *Dígame* 2 May 1950). While Tamayo undoubtedly advertised the *auto* in the local press (the only Ponce newspaper consulted was the university paper), San Juan papers also featured ads, despite the 70

miles separating the two cities. When San Juan officials saw the play's reception, they secured their own staging for May at the Parque Sixto Escobar. This production, also to benefit the Catholic University of Santa María, featured fireworks and the collaboration of Maydee Morales, who led 200 singers from local San Juan schools, 80 extras, a full orchestra, and a ballet directed by Gloria Belmonte (Compañía Lope de Vega: *La cena del Rey Baltasar*. Advertisement. *El Mundo* 19 May 1950). Tamayo received financing for the advertisements for this production from Cemento Ponce (Compañía Lope de Vega: *La cena del Rey Baltasar*. Advertisement. *El Mundo* 18 May 1950). A final *auto* was staged in San Germán on May 28. Also toward the end of the Puerto Rico run, the company debuted two new shows: *La otra honra* and *Dos mujeres a las nueve*.

Dominican Republic and Venezuela

The company performed in the Dominican Republic from the end of May to mid July, with a run in Santo Domingo at La Voz Dominicana and stops in six other cities (Tévar Angulo 482). The Dominican debut was financed by the local Spanish Embassy and attended by Ambassador Manuel Aznar ("Teatro español en América," *Digame* 20 Jun. 1950). The Venezuelan premiere took place at the Teatro Municipal in Caracas on July 14, 1950. The company toured throughout the country through early September, during which time it visited Los Teques, La Victoria, Maracay, Valencia and Maracaibo (Tamayo, *Noticiario* 8, 1). Sponsored by the impresario and newspaper editor Francisco Carreño Delgado ("Habrà"), the Venezuela tour produced mixed results. Carlos Salas refers to the company's positive reception at the Teatro Municipal in Caracas (278-79) and Tamayo claims that the Maracaibo run "puede considerarse como la de mayor éxito en Venezuela e incluso de toda la América" (*Noticiario* 8, 1). Yet just two days after the

company's national debut, *Ultimas Noticias*, a liberal paper rooted in the Venezuelan Communist Party (Díaz Rangel 90), published an article titled "Agentes de la Falange trabajando en Caracas" (Tévar Angulo 485). With this, Tamayo saw his desire to separate the Lope de Vega tour from politics undermined. Furthermore, the Venezuelan reviews included in Tamayo's *Noticuario* attest to a continued debate in the Caracas press. For example, Manuel de la Vega's review in *El Heraldo* highlighting the Lope de Vega's unpartisan nature is surely a response to the accusations in *Ultimas Noticias*: "la Compañía 'Lope de Vega' es, para cualquier público y cualquier situación, un conjunto escénico de méritos. ... Está llena de dignidad, pero, sobre todo, de equilibrio" (qtd. in Tamayo, *Noticuario* 8, 4).

Perhaps in an effort to avoid sully his company's image, Tamayo cut the Venezuela stay short. In a late July letter addressed to Juan Peñalosa, director of the Teatro Colón where the company was slated to perform in Bogotá, Tamayo referred to inadequate theater conditions in Venezuela and asked to move his Colombian debut up: "las ciudades del interior de Venezuela no reúnen las condiciones que exige la actuación de nuestra Compañía, en teatros, y todas las demás cosas que influyen en la organización de una temporada teatral." While this may have been pretense, it seems likely that the situation is more complicated than Tévar Angulo presumes: "Si exceptuamos las representaciones en Maracaibo, la Compañía Lope de Vega no tuvo buena acogida en Venezuela" (485). The company may have been losing money in Venezuela, or perhaps Tamayo wanted to escape the political accusations. Venezuela's theater infrastructure could also have played a part, as Tamayo explained to Peñalosa.

Colombia

The Lope de Vega performed in Colombia longer than in any of its other destinations. A planned premiere at the end of September was moved to September 8 due to difficulties touring in Venezuela. During the four-month run at Bogotá's Teatro Colón, the company enjoyed tax-free status as well as official backing from the Departamento de Extensión Cultural y Bellas Artes in Colombia's Education Ministry (Peñalosa, Letter to José Tamayo, 24 Jul.).¹³ The exact nature of this support is unknown; letters in the Teatro Colón archive state that the Lope de Vega "está auspiciado" and newspaper advertisements for the Colón productions include the name of the government body (Peñalosa, Letter to Teatro Colón.). This support continued through much of the tour, and advertisements for performances in Barranquilla and Manizales also include the name of the government body.¹⁴

Members of the Departamento de Extensión Cultural, journalists and Spanish expatriates received the company at the airport on September 6, 1950 ("Llegó hoy"). The debut, *Los intereses creados*, was attended by President Laureano Gómez. General evaluations of the company were positive: "es de primerísima línea sin lugar a dudas" (AS); "su trabajo es notable en todas las formas de teatro" (Tejada, "Amores"); "Su repertorio es llamativo, selecto, y saben manejarlo con prudencia y con perfección" (Tejada, "Plaza"). Several critics noted the high-quality scenery and lighting, setting the Lope de Vega apart from other Spanish groups. Lemos, as always, was revered: "una

¹³ Tamayo also requested a subsidy to pay for the company's travel from Venezuela to Bogotá but these monies were denied (Tamayo, José. Letter to Juan Peñalosa. 14 Jul. 1950). Tamayo's original contract at the Colón ended on November 15 (Peñalosa, Juan. Letter to José Tamayo. 24 Jul. 1950.). Later the contract was extended to mid-December (Peñalosa, Letter to José Tamayo. 6 Nov. 1950).

¹⁴ Tamayo referred to this support in the booklet he created, "Teatro de España en América:" "fue considerado de interés cultural por el Ministerio de Educación, que patrocinó la gira por medio de su Departamento de Extensión Cultural. Manizales, Barranquilla, Cartagena, Santa Marta, Cali y otras localidades más, hasta un total de dieciséis, aplaudieron lo más característico de su repertorio."

figura como hacia muchos años no veíamos en Colombia; juventud, porte, voz, cabal sentido del gesto” (AS).

In Bogotá and Medellín, the company maintained a rigorous performance schedule, normally with two daily performances at 6:30pm and 9:30pm. Additional matinees were scheduled for Sundays and special occasions, like the All Saints’ Day performance of *Don Juan Tenorio*. The children’s matinees, popular in Puerto Rico and Cuba, disappeared from the Bogotá repertoire, but reappeared in Medellín. Tamayo did not offer a season ticket package in Bogotá or Medellín. Instead, prices were advertised as reasonable, “al alcance de todos” (“Hoy llega”). In November, prices were lowered further as part of a “temporada popular” to promote better access to theater; orchestra seats decreased from \$5 to \$3 pesos, and mezzanine seats, previously \$1-3 pesos, fell as low as \$.60.

Critics judged *El genio alegre* by the Alvarez Quintero brothers the best show in the company’s repertoire (Tejada, “El auto”). It packed houses, because, as one critic explained, it provided light entertainment: “señor Tamayo, nuestro público ha conocido sus méritos y la calidad excelente de su arte; reconoce que la Compañía Lope de Vega es inmejorable y de alta jerarquía pero quiere obras ligeras, movidas, sin complicaciones, algo así como ‘El Genio Alegre’, que en estos momentos les está dando con tanto éxito” (“Con éxito”). Audiences also requested more contemporary plays, specifically works by García Lorca and Casona. *El Tiempo* even published an article titled “Obras de Cassona [sic] y de García Lorca se quieren en el Colón.” Given this, the warm reception of Casona’s *Otra vez el Diablo* is not surprising. Reviews highlight pleasing sets and the actors’ accomplished work (Tejada, “Otra”). Critic Carlos Puyo Delgado called it “uno de

los mejores aciertos de la simpática ‘troupe,’” demonstrating how much the production had improved since the play’s Cuba debut and Puerto Rico flop. *Don Juan Tenorio* also benefitted from a makeover, introducing new sets and costumes designed in Spain by Hipólito Hidalgo de Caviedes (“La Cía. Lope de Vega prepara”). In addition, the Lope de Vega premiered José López Rubio’s *Celos del aire* on October 19 with sets designed in Colombia, just ten months after the play’s successful opening in Madrid: “ha merecido la aprobación entusiasta de nuestro público, que le ha premiado con aplausos en todas las escenas” (“‘Celos’”).

Negative reviews were uncommon. *Plaza de Oriente*’s *castizo* flavor fell flat in Bogotá: “Nos explicamos desde luego las trescientas representaciones que, dice la propaganda, tuvo esta obra en Madrid. Claro, era de casa. Pero tememos que aquí no ocurre lo mismo” (Puyo Delgado, “La plaza”); “una comedia inferior a las obras anteriormente montadas por José Tamayo ... no produce ninguno de los resultados del buen teatro ni forma literaria elegante, ni tema transcendental, ni situaciones escénicas propicias a la meditación, ni un proceso argumental cautivante” (“Dos plazas”). Humberto Cáceres critiqued Pemán’s version of *Hamlet* as well as Lemos’s portrayal: “El Hamlet de Lemos es un Hamlet romántico, cursi, defectuoso.” José Prat, on the other hand, praised the production.

Calderón’s *auto*, sponsored by Bogotá’s Departamento de Extensión Cultural on October 11 in the Plaza de Bolívar, received a warm yet puzzling reception. The production, which had been widely advertised for nearly three months, cost \$6000 pesos and marked the second occasion mercury lights were ever used in Colombia. Featuring an orchestra directed by Gerhard Rothstein, the Cecilia López ballet, and a choir of 1200

children who performed the national anthem (“Auto”), the *auto*, attended by 50,000 people, was a novel spectacle in Colombia, “algo nunca visto...sin duda hará historia” (Tejada, “Actividad”). Reviews, however, indicate that the play both entertained and confounded.¹⁵

The Lope de Vega also produced a play by Colombian author Arturo Laguado. Tamayo’s plan to incorporate local works into the company’s repertoire was well-received: “Ha bastado el anuncio para que varios de los más prestigiosos autores teatrales lleven sus obras al señor Tamayo” (“Dos obras”). Laguado’s experimental 1950 *El gran guiñol* was staged during the last week of the Colón run with just one week of rehearsals: “estuvimos de acuerdo con los entusiastas aplausos del numeroso y selectísimo público que llenaba la sala...Es una clase de teatro que podrá ser presentado en otras partes y resistirá la crítica, así sea la de quienes piensan que de estas ‘indias americanas’ no puede salir nada bueno” (Puyo Delgado, “El gran guiñol”). There is no indication, however, that Laguado’s play was staged later in the Lope de Vega tour, nor upon its return to Spain.

Special performances in Bogotá included a free matinee of *El anticuario* for high school and university students on September 21, a staging of *Don Juan Tenorio* on November 3 to subsidize the Damas Catequistas del Obrero’s purchasing Christmas presents for workers; a November 4 benefit performance for Juventud Católica Femenina of *Los intereses creados* with half-price tickets; a November 13 staging of *La vida es sueño* for the Sociedad Española de Beneficencia; and two charity performances for the Círculo de Periodistas de Bogotá on December 17 sponsored by the Departamento de Extensión Cultural y Bellas Artes.

¹⁵ For more on the reception of Calderón’s *auto* in Colombia, see Kasten, “Staging the Golden Age,” 709-12.

Documents from the Teatro Colón reveal that Tamayo employed José Ramírez to “representarme y ocuparse de nuestras cosas de organización hasta nuestra llegada...un empleado, más o menos, para cosas de tramitación” (Tamayo, Letter to Juan Peñalosa. 31 Jul. 1950). Ramírez had been appointed on the recommendation of a Mr. Umaña, whom Tamayo had contacted via José Fariña (Tévar 498). Such temporary assistance must have been standard practice throughout the tour. In addition, a letter that Tamayo wrote Peñalosa regarding audience members’ purchasing mezzanine seats and relocating to the orchestra indicates the close watch that Tamayo kept on all aspects of the tour, but especially the financial management (Tamayo, Letter to Juan Peñalosa. 21 Oct. 1950).

From Bogotá the company traveled to Neiva, Ibagué, Barranquilla, Cartagena de Indias, Santa Marta, Medellín, Manizales, Cali and Cartago. In many of these cities, the company offered a condensed season pass; Barranquilla’s Teatro Metro featured a 6-show pass and Cali, a four-show pass. The run was extended at several theaters to meet demand. In Manizales, two days of performances were added. In Barranquilla the company moved from the Teatro Rex to the Teatro Metro to accommodate an extra week. Shows at the Metro were sponsored by the Centro Artístico and two local businesses, Muebles La Fama and Almacen Flamingo, who provided props for the company (Compañía Lope de Vega: *Los intereses creados*. Advertisement). The Rex run was funded by the Extensión Cultural de la Dirección de Educación Nacional del Atlántico (Compañía Lope de Vega: *Amores y amoríos*). Advertisements in Cali indicate financing from the national Ministry of Education, as well as the local Sociedad Liga del Arte. The company also found time to hold charity performances during these short runs. The final performance in Manizales benefitted the Asociación de Periodistas de Manizales. A

performance in Cali on April 24 supported repairs at the Teatro Municipal. Another on April 26 aided the Asilo de San Isidro.

The month-and-a-half long run at Medellín's Teatro Bolívar featured the much-anticipated debut of Buero Vallejo's *En la ardiente oscuridad* with sets designed by a young Fernando Botero. In Colombia, Tamayo billed this collaboration as a cultural exchange: "Nosotros hemos querido siempre desempeñar una doble misión: traer arte a América y llevar un mensaje artístico de América a España" ("Tamayo"). The company also performed Calderón's *auto* in Medellín's Plaza de Nutibara. Sponsored by the Medellín municipality, it incorporated participation from the local symphony orchestra and choral society and a ballet group. Other events included a free performance for students on February 28 sponsored by the local Department of Education ("Una función"); a benefit performance on March 2 of *El Anticuario* for the Asociación de Periodistas Antioqueños attended by the mayor of Medellín and governor of Antioquia ("Hoy se estrena"); and a staging on March 14 of *Plaza de Oriente* to benefit the Casa de España. Prices were lowered on March 16 to encourage wider attendance. The Medellín run ended on March 26 with an elaborate closing affair with celebrated Colombian actor Fausto Cabrero (Compañía Lope de Vega: *En la ardiente oscuridad*).

Panama, Costa Rica and Conclusions

The Panama run lasted only from May 3-14 due to political disturbances. The tour concluded in Costa Rica where the company opened at the Teatro Nacional in San José on May 15, 1951 and ended on June 21. This short run produced one of the longest-lasting benefits of the tour for Latin American theater: the establishment of the Compañía

Teatral Universitaria in Costa Rica in August of 1951. Assisted by Conchita Montijano, Pilart Bienert and José Carlos Rivera, three members of the Lope de Vega Company who stayed on in Costa Rica after Tamayo and his team departed, this university theater company was likely the first professional theater company in all of Costa Rica (Cuevas Molina 48).¹⁶

The Lope de Vega's Spanish America tour spanned twenty months, more than 30,000 kilometers and over 1,000 stagings. If in the the Lope de Vega's commercial beginnings in the mid-1940s it committed itself to bringing quality theater to smaller cities and towns, parts of Spain generally deprived of such cultural offerings, the company achieved a similar goal in Latin America. It brought notable art to countries unfamiliar with not just with Spanish drama, but with professional stagings. Moreover, the company did not stop at capital cities, but traveled to remote regions and small towns that had had scant or no contact with peninsular culture. The foundation of the Costa Rican university theater company is just one example of the many ways this tour influenced Latin American theater over the long run.

The tour also ushered in a new era for Tamayo and his company. For nearly two years, Tamayo had proven himself capable of directing a sizeable company far from home in a lucrative, rewarding and strenuous endeavor. He learned to react to local critics, either by eliminating plays from the repertoire (*El coronel Bridau*, *La hija del tabernero* which both received negative reviews in Puerto Rico) or by updating them (*Don Juan Tenorio*, *Otra vez el Diablo*). He also modernized his company, adding works by contemporary authors such as Buero Vallejo, Casona and López Rubio. The Spanish

¹⁶ Bienert returned to Spain almost a year later, in April 1952, having taught theater classes at the university and collaborated with local radio stations ("Pilar").

American plays performed abroad (*¡Este desamparo!*, *El gran guiñol*), did not survive the tour and were not revived upon the company's return to Spain. The tour's ultimate success lies in Tamayo's procurement of a government subsidy, what Tamayo called a "premio" recognizing his company's service to Spain (Tamayo, letter to Juan Pablo Lojendio, 12 Jul. 1951). The 75,000 pesetas, a token considering the tour's considerable costs, allow Tamayo to claim government patronage, without devaluing the autonomy his company demonstrated abroad. The peculiar balance between self-governance and patronage established in the Spanish America tour defines Tamayo's later career; with his 1954 appointment as director of the state-funded Teatro Español, he arranged to privately subsidize this public theater in order to retain a portion of the profits. In this way, it is clear that the Spanish America tour is a vital prelude to the director's later fame.

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Appendix: Performance Calendar for the Lope de Vega Tour in Cuba, Puerto Rico and Colombia

CUBA¹

Havana, Teatro Auditorium

26 October 1949	<i>Otelo</i> *
27 October 1949	<i>Otelo</i>
29 October 1949	<i>El anticuario</i> (matinee and evening performances), Matinee sponsored by Sociedad Pro-Arte Musical
30 October 1949	<i>El anticuario</i> (matinee and evening performances)
31 October 1949	<i>Don Juan Tenorio</i>
1 November 1949	<i>Don Juan Tenorio</i>
2 November 1949	<i>Don Juan Tenorio</i>
4 November 1949	<i>Los intereses creados</i> *
5 November 1949	<i>El Rey Lear</i> , Sponsored by Sociedad Pro-Arte Musical
6 November 1949	Children's Matinee: <i>Las aventuras de Pachín y Pachón</i> <i>Los intereses creados</i>
7 November 1949	Anfiteatro: <i>Los intereses creados</i> , Sponsored by Nicolás Castellanos
8 November 1949	<i>Plaza de Oriente</i> *
9 November 1949	<i>El coronel Bridau</i>
10 November 1949	<i>La vida es sueño</i> *
11 November 1949	Anfiteatro: <i>El anticuario</i> , Sponsored by Nicolás Castellanos
12 November 1949	<i>Plaza de Oriente</i>
13 November 1949	Children's Matinee: <i>Las aventuras de Pachín y Pachón</i> <i>La vida es sueño</i>
14 November 1949	<i>El anticuario</i>
15 November 1949	<i>Tierra baja</i> *
16 November 1949	<i>Los intereses creados</i>
17 November 1949	<i>Plaza de Oriente</i>
18 November 1949	<i>Otra vez el Diablo</i> *
19 November 1949	Children's Matinee: <i>La cenicienta</i> , Sponsored by Sociedad Pro-Arte Musical <i>Tierra baja</i>
20 November 1949	Children's Matinee: <i>La cenicienta</i> <i>Otra vez el Diablo</i>
22 November 1949	<i>Crimen y castigo</i> *
23 November 1949	<i>Tierra baja</i>
24 November 1949	Universidad de la Habana, Plaza Cadenas--Cancelled <i>La vida es sueño</i> <i>Tres romances de García Lorca</i>
25 November 1949	<i>Hamlet</i> *
26 November 1949	<i>Damián o la vida en una hora</i>
27 November 1949	Children's Matinee: <i>Pachín y Pachón en La Habana</i> <i>La hija del tabernero</i>
28 November 1949	<i>María Estuardo</i>
29 November 1949	<i>Peribañez y el comendador de Ocaña</i> , Sponsored by Patronato de Teatro

¹ Performances schedules have been compiled from the following newspapers:

Cuba: *Diario de la Marina*

Puerto Rico: *Diario de Puerto Rico*, *El Mundo*

Colombia: *Diario Gráfico de Bogotá*, *El Colombiano*, *El Correo*, *El Espectador*, *El Liberal*, *El Nuevo Siglo*, *El Relator*, *La Prensa*

* Starred performances indicate the play was part of a season ticket package.

30 November 1949	<i>Rondalla</i>
1 December, 1949	Performance in Cárdenas, Cuba
2 December 1949	<i>La hija del tabernero</i> *
3 December 1949	Children's Matinee: <i>La novia de nieve</i> , Sponsored by Sociedad Pro-Arte Musical <i>Los niños perdidos en la selva</i> (Special performance in honor of Benavente, organized in collaboration with Sociedad Amigos de la Música)
4 December 1949	Children's Matinee: <i>La novia de nieve</i> <i>Peribañez y el comendador de Ocaña</i>
6 December 1949	Performance in Cárdenas, Cuba
8 December 1949	<i>El nido ajeno</i> , Sponsored by Lion's Club of Havana
9 December 1949	<i>El coronel Bridau</i>
10 December 1949	<i>Caonao, poema indohispano</i>

PUERTO RICO

San Juan, Teatro Tapia

1 January 1950	<i>Los intereses creados</i>
2 January 1950	<i>Los intereses creados</i> (matinee) <i>El anticuario</i> (evening)*
3 January 1950	<i>El anticuario</i>
4 January 1950	<i>Otelo</i> *
5 January 1950	<i>Don Juan Tenorio</i>
6 January 1950	Children's Matinee: <i>Las aventuras de Pachín y Pachón</i> <i>Los intereses creados</i>
7 January 1950	<i>Don Juan Tenorio</i> (matinee) <i>Plaza de Oriente</i> (evening)*
8 January 1950	<i>Los intereses creados</i> (Morning show for workers) <i>El anticuario</i> (matinee) <i>Otelo</i> (evening)
9 January 1950	<i>El coronel Bridau</i>
10 January 1950	<i>La vida es sueño</i> *
11 January 1950	<i>Plaza de Oriente</i>
12 January 1950	<i>Otelo</i>
13 January 1950	<i>Tierra baja</i> *
14 January 1950	<i>Plaza de Oriente</i> (matinee) <i>La vida es sueño</i> (evening)
15 January 1950	Children's Matinee: <i>Las aventuras de Pachín y Pachón</i> <i>La vida es sueño</i> (matinee) <i>Tierra baja</i> (evening)
16 January 1950	<i>Otra vez el Diablo</i> *
17 January 1950	<i>Otelo</i>
18 January 1950	<i>El nido ajeno</i> *
19 January 1950	<i>Tierra baja</i>
20 January 1950	<i>El nido ajeno</i> (matinee) <i>Hamlet</i> (evening)*
21 January 1950	<i>Otelo</i> (matinee) <i>Tierra baja</i> (evening)
22 January 1950	Children's Matinee: <i>La cenicienta</i> <i>Tierra baja</i> (matinee) <i>Hamlet</i> (evening)
23 January 1950	<i>Los niños perdidos en la selva</i> *
24 January 1950	<i>Otelo</i>
25 January 1950	<i>Rondalla</i> *
26 January 1950	<i>Rondalla</i> (matinee)

	<i>El rey Lear</i> (evening), Benefit for Refugio de Niños Desamparados, Sponsored by Lion's Club
27 January 1950	<i>Tierra baja</i> (matinee) <i>María Estuardo</i> (evening)*
28 January 1950	<i>El nido ajeno</i> (matinee) <i>El genio alegre</i> (evening)
29 January 1950	Children's Matinee: <i>Las aventuras de Pachín y Pachón</i> <i>El genio alegre</i> (matinee) <i>Otelo</i> (evening)
30 January 1950	<i>Crimen y castigo</i> *
31 January 1950	<i>El genio alegre</i>
1 February 1950	<i>Tierra baja</i>
2 February 1950	<i>Los niños perdidos en la selva</i> (matinee) <i>Rondalla</i> (evening)
3 February 1950	<i>Hamlet</i> (matinee) <i>El genio alegre</i> (evening)
4 February 1950	<i>Otelo</i> (matinee) <i>Peribañez</i> (evening)
5 February 1950	Children's Matinee: <i>La cenicienta</i> <i>Peribañez</i> (matinee) <i>Los intereses creados</i> (evening)
6 February 1950	<i>El genio alegre</i>
7 February 1950	<i>Amores y amoríos</i>
8 February 1950	<i>La hija del tabernero</i>
10 February 1950	<i>Amores y amoríos</i> (matinee) <i>Redentor del mundo</i> (evening), Sponsored by Padres Mercedarios
11 February 1950	<i>El genio alegre</i> (matinee) <i>Redentor del mundo</i> (evening)
12 February 1950	Children's Matinee: <i>La novia de nieve</i> <i>Redentor del mundo</i> (matinee and evening performances)
13 February 1950	<i>Amores y amoríos</i>
14 February 1950	<i>Peribañez</i> , Benefit for Fondo Pro Homenaje a la Vejez
15 February 1950	<i>El genio alegre</i>
16 February 1950	<i>María Estuardo</i> (matinee)
17 February 1950	<i>Redentor del mundo</i> (matinee) <i>Amores y amoríos</i> (evening)
18 February 1950	<i>Otelo</i> (matinee) <i>Redentor del mundo</i> (evening)
19 February 1950	Children's Matinee: <i>Las aventuras de Pachín y Pachón</i> <i>Tierra baja</i> (matinee) <i>Amores y amoríos</i> (evening)
20 February 1950	<i>El genio alegre</i> (evening) <i>Este desamparo</i> <i>Lo que tú quieras</i>
San Juan, University of Puerto Rico	
21 February 1950	<i>Los intereses creados</i>
22 February 1950	<i>Otelo</i>
23 February 1950	<i>La vida es sueño</i>
Humacao, Teatro Puerto Rico	
28 March 1950	<i>Tierra baja</i> , Sponsored by Club Rotario de Humacao and Club Rotario de Fajardo
29 March 1950	<i>El genio alegre</i> , Sponsored by Club Rotario de Humacao and Club Rotario de Fajardo

San Juan, Teatro Tapia

5 April 1950	<i>Redentor del mundo</i>
6 April 1950	<i>Redentor del mundo</i> (matinee and evening)
7 April 1950	<i>Redentor del mundo</i> (morning, matinee and evening)
8 April 1950	<i>Genio alegre</i> (matinee)
	<i>La otra honra</i> (evening)
9 April 1950	<i>La otra honra</i> (matinee)
	<i>Dos mujeres a las nueve</i> (evening)

San Juan, Teatro Riviera

12 April 1950	<i>Otelo</i>
13 April 1950	<i>Dos mujeres a las nueve</i> (matinee and evening)
14 April 1950	<i>El nido ajeno</i> (matinee)
	<i>La otra honra</i> (evening)
15 April 1950	<i>Amores y amoríos</i> (matinee and evening)
16 April 1950	<i>Dos mujeres a las nueve</i> (matinee)
	<i>Juan José</i> (evening)
17 April 1950	<i>Juan José</i> (matinee and evening)
18 April 1950	<i>La vida es sueño</i> (matinee)
	<i>Dos mujeres a las nueve</i> (evening)
19 April 1950	<i>Juan José</i> (evening)

Ponce, Catholic University of Santa María

27 April 1950	<i>La cena del Rey Baltasar</i>
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Guayama, Teatro Calimano

15 May 1950	<i>Redentor del mundo</i>
16 May 1950	<i>Tierra baja</i>
17 May 1950	<i>Dos mujeres a las nueve</i>

Caguas, Teatro Alcázar

18 May 1950	<i>El redentor del mundo</i>
19 May 1950	<i>El redentor del mundo</i> (matinee)
	<i>Dos mujeres a las nueve</i> (evening)

San Juan, Parque Sixto Escobar

23 May 1950	<i>La cena del rey Baltasar</i>
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Río Piedras, San Juan, University of Puerto Rico

27 May 1950	<i>Dos mujeres a las nueve</i>
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San Germán, Iglesia de San Germán

28 May 1950	<i>La cena del rey Baltasar</i>
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COLOMBIA

Bogotá, Teatro Colón

8 September 1950	<i>Los intereses creados</i>
9 September 1950	<i>Los intereses creados</i> (2 evening performances)
10 September 1950	<i>Los intereses creados</i> (matinee and 2 evening performances)
11 September 1950	<i>Los intereses creados</i> (2 evening performances)
12 September 1950	<i>Los intereses creados</i> (2 evening performances)
13 September 1950	<i>El anticuario</i> (2 evening performances)
14 September 1950	<i>El anticuario</i> (2 evening performances)
15 September 1950	<i>El anticuario</i> (2 evening performances)
16 September 1950	<i>El anticuario</i> (2 evening performances)
18 September 1950	<i>El nido ajeno</i> (2 evening performances)

19 September 1950	<i>El nido ajeno</i> (2 evening performances)
20 September 1950	<i>El nido ajeno</i> (2 evening performances)
21 September 1950	<i>El anticuario</i> (student matinee) <i>El nido ajeno</i> (2 evening performances)
22 September 1950	<i>El nido ajeno</i> (2 evening performances)
23 September 1950	<i>Otelo</i> (2 evening performances)
24 September 1950	<i>Otelo</i> (matinee and evening performances)
25 September 1950	<i>Otelo</i> (2 evening performances)
26 September 1950	<i>Otelo</i> (2 evening performances)
27 September 1950	<i>Otelo</i> (2 evening performances)
28 September 1950	<i>Otelo</i>
29 September 1950	<i>Otelo</i> (2 evening performances)
30 September 1950	<i>Amores y amoríos</i> (2 evening performances)
1 October 1950	<i>Otelo</i> (matinee) <i>Amores y amoríos</i> (2 evening performances)
2 October 1950	<i>Amores y amoríos</i> (2 evening performances.)
3 October 1950	<i>Amores y amoríos</i>
4 October 1950	<i>Amores y amoríos</i> (2 evening performances)
5 October 1950	<i>Amores y amoríos</i>
6 October 1950	<i>Amores y amoríos</i> (2 evening performances)
7 October 1950	<i>Amores y amoríos</i> (matinee) <i>Plaza de Oriente</i> (2 evening performances)
8 October 1950	<i>Plaza de Oriente</i> (matinee and 2 evening performances)
9 October 1950	<i>Plaza de Oriente</i> (2 evening performances)
10 October 1950	<i>Plaza de Oriente</i> (2 evening performances)
11 October 1950	<i>El genio alegre</i>

Bogotá, Plaza de Bolívar

11 October 1950	<i>La cena del rey Baltasar</i> , sponsored by Extensión Cultural del Municipio de Bogotá
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Bogotá, Teatro Colón

12 October 1950	<i>El genio alegre</i> (matinee and 2 evening performances)
13 October 1950	<i>El genio alegre</i> (2 evening performances)
14 October 1950	<i>El genio alegre</i> (2 evening performances)
15 October 1950	<i>El genio alegre</i> (matinee and 2 evening performances)
16 October 1950	<i>El genio alegre</i> (2 evening performances)
17 October 1950	<i>El genio alegre</i> (2 evening performances)
18 October 1950	<i>El genio alegre</i> (2 evening performances)
19 October 1950	<i>Celos del aire</i> (2 evening performances)
20 October 1950	<i>Celos del aire</i> (2 evening performances)
21 October 1950	<i>Celos del aire</i> (2 evening performances)
23 October 1950	<i>Celos del aire</i> (2 evening performances)
24 October 1950	<i>Celos del aire</i>
25 October 1950	<i>Celos del aire</i>
26 October 1950	<i>Celos del aire</i> , Special celebration of tour's first anniversary with poems by García Lorca, excerpts from plays by Dicenta and Benavente
27 October 1950	<i>Celos del aire</i>
28 October 1950	<i>Celos del aire</i>
30 October 1950	<i>Cenas del aire</i> (2 evening performances)
31 October 1950	<i>Don Juan Tenorio</i> (2 evening performances)
1 November 1950	<i>Don Juan Tenorio</i> (1 matinee, 2 evening performances)
3 November 1950	<i>Don Juan Tenorio</i> (2 evening performances), Benefit for Damas Catequistas del Obrero
4 November 1950	<i>Los intereses creados</i> (matinee), Benefit for Juventud Católica Femenina

	<i>Don Juan Tenorio</i> (2 evening performances)
5 November 1950	<i>Don Juan Tenorio</i> (matinee, 2 evening performances)
6 November 1950	<i>Don Juan Tenorio</i>
7 November 1950	<i>Otra vez el Diablo</i> (2 evening performances)
8 November 1950	<i>Otra vez el Diablo</i>
9 November 1950	<i>Otra vez el diablo</i> (2 evening performances)
10 November 1950	<i>Tierra baja</i>
11 November 1950	<i>Otra vez el diablo</i> (matinee) <i>Tierra baja</i> (2 evening performances.)
12 November 1950	<i>Don Juan Tenorio</i> (matinee) <i>Tierra baja</i> (2 evening performance)
13 November 1950	<i>Tierra baja</i> (evening performance) <i>La vida es sueño</i> (evening performance for Sociedad Española de Beneficencia)
14 November 1950	<i>Tierra baja</i> (2 evening performances)
15 November 1950	<i>La vida es sueño</i> <i>Tierra baja</i>
16 November 1950	<i>La vida es sueño</i> (2 evening performances)
17 November 1950	<i>La vida es sueño</i>
18 November 1950	<i>Dos mujeres a las nueve</i> (2 evening performances)
19 November 1950	<i>Dos mujeres a las nueve</i> (matinee and 2 evening performances)
21 November 1950	<i>Dos mujeres a las nueve</i> (2 evening performance)
22 November 1950	<i>Dos mujeres a las nueve</i>
23 November 1950	<i>Dos mujeres a las nueve</i> (2 evening performances)
24 November 1950	<i>María Estuardo</i> (2 evening performances)
25 November 1950	<i>María Estuardo</i> (2 evening performances)
27 November 1950	<i>La vida es sueño</i> (2 evening performances)
28 November 1950	<i>Amores y amoríos</i> (2 evening performances)
29 November 1950	<i>Amores y amoríos</i> (2 evening performances)
1 December 1950	<i>Celos del aire</i> (2 evening performances)
2 December 1950	<i>Otelo</i> (2 evening performances)
3 December 1950	<i>Celos del aire</i> (matinee) <i>Otelo</i> (2 evening performances)
4 December 1950	<i>Otelo</i> (2 evening performances)
5 December 1950	<i>Don Juan Tenorio</i> (2 evening performances)
6 December 1950	<i>Hamlet</i> (2 evening performances)
7 December 1950	<i>Hamlet</i> (2 evening performances)
8 December 1950	<i>Los intereses creados</i> (matinee) <i>Hamlet</i> (2 evening performances)
9 December 1950	<i>La otra honra</i> (2 evening performances)
10 December 1950	<i>Hamlet</i> (matinee) <i>La otra honra</i> (2 evening performances)
11 December 1950	<i>Juan José</i>
13 December 1950	<i>El gran guiñol</i>
14 December 1950	<i>El gran guiñol</i> (2 evening performances)
15 December 1950	<i>Los niños perdidos en la selva</i> (2 evening performances)
16 December 1950	<i>Los niños perdidos en la selva</i> (matinee and 2 evening performances)
17 December 1950	<i>Peribañez</i> (2 evening performances), Benefit for Círculo de Periodistas de Bogotá. Closing celebration (performances by Cecilia López Ballet, Amparito Bayer, Chela Gallardo, and Pedro Terol)

Barranquilla, Teatro Metro

11 January 1951	<i>Los intereses creados</i> *
12 January 1951	<i>Otelo</i> *
13 January 1951	<i>El nido ajeno</i> (2 evening performances)*
14 January 1951	<i>Otelo</i>

15 January 1951 *Celos del aire*
 16 January 1951 *Don Juan Tenorio**
 17 January 1951 *El genio alegre**
 17 January 1951 *La vida es sueño**

Barranquilla, Teatro Rex

18 January 1951 *Amores y amoríos*
 19 January 1951 *Tierra baja*
 20 January 1951 *Dos mujeres a las nueve* (2 evening performances)
 21 January 1951 *El genio alegre* (2 evening performances)
 22 January 1951 *Celos del aire*
 23 January 1951 *La otra honra*

Medellín, Teatro Bolívar

8 February 1951 *Los intereses creados*
 9 February 1951 *Los intereses creados* (2 evening performances)
 10 February 1951 *Otelo* (2 evening performances)
 11 February 1951 *Otelo* (2 evening performances)
 12 February 1951 *Otelo* (2 evening performances)
 13 February 1951 *Otelo* (2 evening performances)
 14 February 1951 *Amores y amoríos* (2 evening performances)
 15 February 1951 *Amores y amoríos* (2 evening performances)
 16 February 1951 *Amores y amoríos* (2 evening performances)
 17 February 1951 *Tierra baja* (2 evening performances)
 18 February 1951 *Tierra baja* (matinee and 2 evening performances)
 19 February 1951 *Tierra baja* (2 evening performances)
 20 February 1951 *Celos del aire* (2 evening performances)
 21 February 1951 *Celos del aire* (2 evening performances)
 22 February 1951 *Celos del aire* (2 evening performances)
 23 February 1951 *Don Juan Tenorio* (2 evening performances)
 24 February 1951 *Don Juan Tenorio* (2 evening performances)
 27 February 1951 *El nido ajeno* (2 evening performances)
 28 February 1951 *El genio alegre* (student matinee)
El nido ajeno
 1 March 1951 *El nido ajeno* (2 evening performances)
 2 March 1951 *El anticuario* (2 evening performances)
 3 March 1951 *El anticuario* (2 evening performances)
 4 March 1951 Children's Matinee: *Aventuras de Pachín y Pachón*
El genio alegre (matinee)
El anticuario (2 evening performances)
 5 March 1951 *El anticuario* (2 evening performances)
 6 March 1951 *El genio alegre* (2 evening performances)
 7 March 1951 *La vida es sueño* (2 evening performances)
 8 March 1951 *La vida es sueño* (2 evening performances)
 9 March 1951 *La otra honra* (2 evening performances)
 10 March 1951 *Dos mujeres a las nueve* (2 evening performances)
 11 March 1951 Children's Matinee: *Aventuras de Pachín y Pachón*
El anticuario (matinee)
Dos mujeres a las nueve (2 evening performances)
 13 March 1951 *Hamlet* (2 evening performances)
 14 March 1951 *Plaza de Oriente* (2 evening performances)
 16 March 1951 *Hamlet* (2 evening performances)
 17 March 1951 *Otelo*
 18 March 1951 *María Estuardo* (matinee)
La vida es sueño (2 evening performances)
 20 March 1951 *El redentor del mundo* (2 evening performances)

21 March 1951 *El redentor del mundo* (2 evening performances)
25 March 1951 *En la ardiente oscuridad* (matinee and 2 evening performances)
26 March 1951 *Los niños perdidos en la selva*
 En la ardiente oscuridad

Medellín, Plaza de Nutibara

27 March 1951 *La cena del rey Baltasar*

Manizales, Teatro Olympia

3 April 1951 *Otelo*
4 April 1951 *El nido ajeno*
5 April 1951 *Tierra baja* (2 evening performances)
6 April 1951 *Los intereses creados* (2 evening performances)
7 April 1951 *El genio alegre*
8 April 1951 *Dos mujeres a las nueve* (2 evening performances)

Cali, Teatro Municipal

16 April 1951 *Los intereses creados**
17 April 1951 *Otelo**
18 April 1951 *El genio alegre*
19 April 1951 *Celos del aire**
20 April 1951 *Tierra baja**
21 April 1951 *Don Juan Tenorio*
22 April 1951 *Don Juan Tenorio*
 Amores y amoríos
23 April 1951 *En la ardiente oscuridad*
24 April 1951 *Dos mujeres a las nueve*
25 April 1951 *La vida es sueño*
26 April 1951 *Hamlet*