

3. La tercera de las tres *Celestinas* será estrenada en el TEATRO ESPAÑOL como parte de la temporada 1984-1985. Cito de *El país* del 23 de septiembre de 1984 la poca información que a estas alturas se sabe: "Entre los demás proyectos que completan la temporada 1984-1985 del Español destaca el estreno de una nueva versión de *La Celestina*, que dirigirá el propio director del centro Miguel Narros, y que comprenderá la versión íntegra, por primera vez en España, de esta obra de Fernando de Rojas. Se representará del 15 de febrero al 21 de abril, y durará cinco horas, por lo que se tiene prevista la inclusión de una cena en el intermedio de la obra" (p. 37).

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IV. CELESTINA en un escenario londinense:

La compañía del DRAMA CENTRE LONDON (176, Prince of Wales Road, London NW 5) presentó una *Celestina*, dirigida por Christopher FETTES, el 27-28-29 y 30 de noviembre, a las 7 de la tarde. Pensamos poder informar nuestros lectores sobre esta producción en el próximo número.

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V. CELESTINA in California:

Professor Hugh M. Richmond, of the Univ. of California at Berkeley's Department of English, writes that as a result of teaching *Celestina*, and of using videotaped performances of dramas for scholarly and instructional purposes, he produced his own television version of Rojas' masterpiece to take advantage of its similarities to *Romeo and Juliet*. Prof. Richmond teaches a course there on Backgrounds of English Literature in the Continental Renaissance in which part of the context for *Romeo and Juliet* is *Celestina*. The students are non-specialists in Spanish and this created the motive for his desire to provide some lively sense of the main outlines of the Calisto and Melibea story in videotape form. His version, prepared in the autumn of 1981, is about 55 minutes running time and stresses scenes analogous to some in the Shakespeare play. The production uses 16th-century costumes and appropriate locations. The players were students recruited from a wide variety of disciplines, mostly within the humanities. The resulting version of *Celestina* proved sufficiently effective to be shown with repeated success on the weekly "Open Windows" television program (a cable program from the UC-Berkeley campus) with its approximately one million household audience in California.

In the current year, Prof. Richmond is cross-editing *Celestina* with a recently-completed full-length television version of *Romeo and Juliet*. To this version a commentary will be added which will emphasize, through comparisons, the tone, style, setting, and characterizations of the two works.

Any persons interested in viewing or securing a copy of the videotapes of either work should contact: Dr. Paul Shepard, Educational Television Office, University of California, Berkeley, CA 94720