2012 January-February-March





1831

de Arte Dramático

DARSE RESAL

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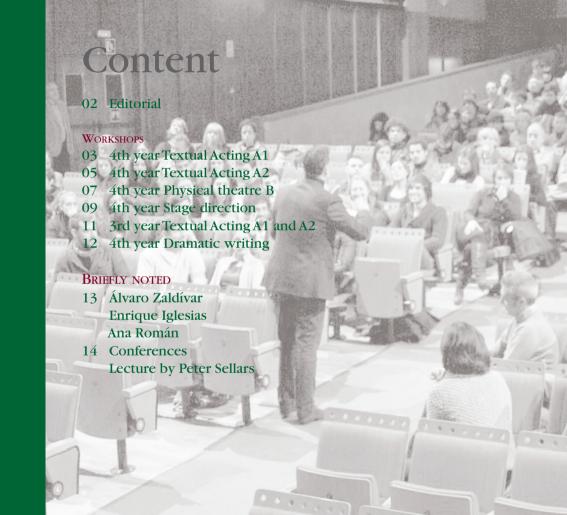
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Editorial

Following the Supreme Court's ruling that prohibits the denomination of *Academic Degree for artistic higher learning, while allowing public and private universities to teach these areas, the public image of the traditional schools and conservatories has been seriously damaged.

A race has begun to see who takes over this market share. We must remember that each year our historic schools have more applicants than positions. There are more than sixty degrees that have been recognized by the tireless ANECA accreditation board. Who has homologated these degrees...University professors? Were specialists from the world of music, dance or theatre consulted? Were renowned authorities of the scenic arts really sounded out?

Astonished, we theatre professionals observe this situation, knowing as we do who and how the new generation of this ancient craft are slowly educated by coda and complex apprenticeships; a distilled culture of knowledge of the work to be done in mind and body. These are skills directly passed on, artisanally, almost like a guild tradition. Centuries of thought, investigation changes, observations, fighting, deceptions and suffering...in silence, not even being allowed burial in sacred ground.

Our national and regional government must act rapidly. We are not against competition (the success of the theatre depends on it!), but the playing field should be leveled and all have the same judicial base. If this is not the case in a not-too-distant future, our schools and conservatories will disappear, especially in light of the option consolidated by the universities capable of offering the four MECES (Marco Europeo de Cualificaciones para la Educación Superior) levels at the same time. In our opinion, the Government of Madrid has the centers, professors and capacity to create a stellar space for artistic higher education with all rights and obligations. It has made a first step, creating a specific General Deputy Director within the General University Delegation. Let's not stop there, higher artistic education has always been held back; let's not lose yet another legislative cycle.

El beso en el asfalto Rodrigues Bonita pero ordinaria

Mariano Gracia Photography by Julián Peña

CAST

Egoitz Sánchez
Alba Rosa
Luis Sorolla
Guillermo Nieva Díaz
Darío Hoyos
Mónica Miranda
Ricardo Teva
Marta Guerras
Laura Santos
Mario Ballesteros
Ana Teresa Monteiro
Miqui Rodríguez
Suso Sudón
Elena Rodríguez



CREATIVE TEAM

Set design: Mónica Teijeiro Costume design: Sofía Nieto

Lighting: Diego Domínguez, Miguel Ruz **Adaption:** Mariano Gracia, Carlos Silveira

Script, Sound Space Design and Director: Mariano Gracia

NELSON RODRIGUES CENTENARY

Despite their often fragmentary or cinematographic structures, his realistic texts are an acidic criticism of the double standards and morality of the Brazilian middle class.

His subjects range from emerging sexuality, the social tensions caused by taboo subjects like incest or behavior as seen from a psychoanalytical point of view.

The two plays performed take place Rio de Janeiro, in each we have tried to synthesize their psychological investigation into the subconscious of the characters. In *Kiss...* we investigated its mythic nature, transcending its realism, while in *Pretty...* we explored the Orissas' syncretic religiosity.

In the Asphalt kiss a pedestrian run over in the middle of the road is used by the press as a framework for a public interest story. In the end, social taboos, incest and homosexuality, cause an apparently happy family to acknowledge their hidden weaknesses. The music of the Brazilian Heitor Villa-Lobos serves to pinpoint the action sometime in the fifties.

Both plays treat the same theme: love. This dedicated group of actors and actresses shares their love with you.



4th year Textual Acting A1

Nosferatu

Francisco Nieva

Ernesto Caballero y Ana Sala Photography by Julián Peña

CAST

Javier Carramiñana Moya Santiago Tocarruncho Irene Díaz de Mera

Paco Lidón

Chemi Moreno

Alejandro Mendicuti

Rebeka Brik

Nerea Gorriti

Marta Cobos

Víctor Manuel Coso

Irene Calabuig

Marcos Castro

Salvador Bosch

CREATIVE TEAM

Set design: José Luis Raymond Costume design: Malgorzata Zak Vocal coach: Concha Doñaque

Vocal music professor: Mercedes Díaz Chopite

Lighting: Aristeo Mora

Creation and musical selection: Nerea Gorriti

Director: Ernesto Caballero y Ana Sala

The 4th year class in textual acting has culminated the process where student's are now actors, and they manifest this change in the staging of a play which brings them together to follow their professor/director's stage indications, yet adapting with certain autonomy the sense and aesthetics of the whole.

Nosferatu: witches red Sabbath by Francisco Nieva, has been selected by Ernesto Caballero. His investigation with the students has resulted in a staging where the actors not only take on the construction of the different characters, but also everything surrounding them: spaces, sounds, atmosphere, furniture and the repetition of the same characters.

The production is thus a group effort, the actors themselves resolving all issues.

I joined the workshop once this labor had been finished, respecting their ideas and centered on strengthening the actors' work, organizing group stage movement and coordinating the artistic vision.

I would especially like to thank the 4th year A2 group and all of the professors who helped create this staging.

Ana Sala



Rezad, la caridad empieza por casa

Andrés del Bosque *Photography by* Ernesto Serrano

CAST

Antía González Claudia Moncada Sofía Novoa Mario Martínez Nerea Palomo

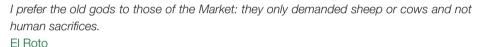
Laura García Virginia Rodríguez Sandra Frade Haizea Águila

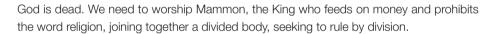
CREATIVE TEAM

Text: Misterio Bufo de Dario Fo **Director:** Andrés del Bosque

Assistant Director: María Tovar. Sandra Martín

Costume design: Pelayo Rodríguez Lighting: Jesús Pechas Román





In four decades this godless Mammonism has conquered more faithful then centuries of Judeo-Christian religions and Islam. This fanatical and simplistic neo-liberalism annihilates the economy through the burden of debt, generating the brutal over-exploitation of people and natural resources, bringing financial riches of obscene proportions to a select few.

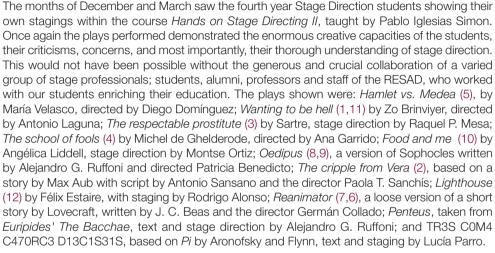
We no longer live in a lay, scientific world. The markets have crucified our sovereignty and spirituality. This pseudo-religion has its own sacred trinity: economic growth, free commerce and globalization, father, son and holy ghost; its own Vatican: the World Bank, World Monetary Fund and World Commercial Organization. It is a faultless divine power, knowing what is in our own best interest, and in order to save us, imposes its rule. If not a religion, what is it?

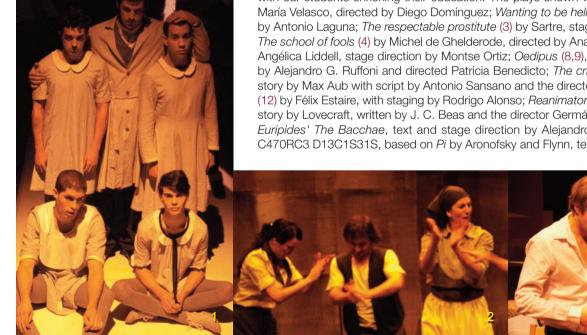




4th year Stage direction

Pablo Iglesias Simón Photography by Ernesto Serrano y Julián Peña







El vergonzoso en palacio, Tirso de Molina

Director: Yolanda Porras *Photography by* Julián Peña

Choosing two plays by Tirso de Molina, *El vergonzoso en palacio* and *Marta la piadosa*, for the third year Textual Acting course had a three goals: to give each student the opportunity to fully develop a character, to deepen their understanding of our golden age theatre, and to demonstrate that verse can be a valuable creative source of dramatic action--eliminating possible reticence. Finally the texts also serve to train students that comedy is a magnifying glass, showing our contradictions and revealing our weaknesses. Now, more than ever, we need comedy as a shield from tragedy's trauma; a tool to penetrate and understand human beings. The enthusiasm of the entire team made this experience a true example of integrated study.





Qué formidable burdel, Eugéne Ionesco

Direction: Jesús Salgado *Photography by* Ernesto Serrano

"You could say that this play is a summary of all my plays, and even a summary of my life: what I saw, heard, read, what happened around me. It is my catastrophic view of history. The character, although silent most of the play, speaks through some of the other characters, and is represented by others. It is not the character who speaks, but what he hears that leads him to speak. The essence of what they say, the outrageous comments, vain desires, the need to do something, anything."

E. Ionesco

Dramatic writing hands-on workshop 2011/12

Julio Escalada, professor Dramatic Writing Hands-on Workshop From February 2 thru the 15, eight fourth year students from the dramatic writing program staged their own texts as part of a hands-on Workshop. This practical course encourages students to apply their knowledge of dramatic writing, acquired in the preceding years, by producing one of their own scenes.

The students and texts were: Paloma Arroyo, *A meeting in Berlin*; Rocío Bello, *Cave Canem*; Juan Carlos Beas, *How the monkey writes haiku*; María Ferreira, *Deadlock*; Ángeles Martín, *Ugly night*; Óscar Merino, *Good men pay*; Eulogio Penas, *Life is a tomato* and Alejandro Rodríguez, *An assassin's excuse*.

Videos of all the scenes may be seen on the RESAD website.



Álvaro Zaldívar



Last March 14th Álvaro Zaldívar, the Sub-director for Artistic Education, visited the RESAD along with his colleagues Joaquin Vera and Pepa Crespo. Thoroughly understanding the particulars of our institution, he spoke eloquently and at length with the administrative team and the members of the Departmental Committee. Given his enthusiasm and profound knowledge of the areas he directs, Zaldívar will be an excellent collaborator for the future of our matters. Since that visit communication has been fluid and effective.

Enrique Iglesias



On February 2 Enrique Iglesias, secretary-general of the Ibero-American Cooperation Secretariat, came to visit the RESAD. He demonstrated keen interest in our institution and programs, and was especially interested by the number of bilateral agreements the RESAD has all over Latin America. He spoke in favor of helping these collaborations through IBERESCENA. The RESAD intends to participate in its programs in 2013.

Ana Román

The newly elected City Council Member for the Retiro District, Ana Roman, visited on February 21. She was attentive to our programs and education, valuing our teaching labor and results. Different areas for collaboration with her department in distinct programs and activities were agreed upon.

Conferences

The following events took place at the RESAD: Friday, December 2, 2011 a lecture by Graham Dixon organized by the Department of movement "Graham Dixon: Chekhov's technique." On thursday February 16, 2012 Olga Maria Ramos gave a lecture entitled: "Cuplé: the chronicles of an Epoque", presented by Pedro Villora, and with Miguel Tubia accompanying on the piano. On March 23, 2012, the presentation "(3x4): Three plays and four prizes" took place honoring alumni Carlos Contreras, Diana Luque and Javier Pastor, who have received different prizes this past year.

Lecture by Peter Sellars

On January 19th, the prestigious and well known stage director Peter Sellars came to our school. It was an unforgettable morning. For over three houses, Sellars spoke about his motivations directing theatre and opera. In a discourse brilliantly developed, he reminded all involved in making culture our ethical responsibility.



