

**ESCRIBA**  
**SU**  
*nombre*  
**AQUÍ**



\* «Please Fill In Your Name»



Escriba su nombre aquí

cuartoymitad teatro

teatro defondo



## OUR IDEA

**CONCILIATORY.—**  
**WHERE DO YOU**  
**COME FROM,**  
**SWEETIE?**  
**TRADITIONAL.—**  
**A HISTORICAL**  
**IDENTITY, ANY**  
**ROOTS, AN**  
**ETHNIC GROUP...**  
**YOU MUST HAVE**  
**SOMETHING!**  
**HEGEMONIC.— DO**  
**YOU BELONG TO**  
**ANY STATE? YOU**  
**DON'T HAVE ANY**  
**STATE, I SEE...**  
**SEE THE STATE**  
**YOU FIND**  
**YOURSELF IN,**  
**MUJÍA."**

Why do we identify ourselves with certain things instead of others? Why do we feel attached to a place, a group, a sign? How do we define ourselves?

Starting out with these questions, we deepen into the universe of the imaginary labels we create to define ourselves, always with a touch of sense of humour and irony. The origin of this play is the actors' group work travelling throughout identities, which appear to us more and more fragmented. "Please Fill In Your Name" talks about (non-) places of (non-) belonging, border territories and meeting places beyond matters like nationalities, gender, sexuality, religions, phobias and phobias...

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## SYNOPSIS

A map of scenes with threads among them, a network of different plots: funny situations, crucial for the characters, who get lost choosing among their possible identities.

What if you could choose your nationality calling a Customer Service number? How are you supposed to introduce yourself when each member of your body has a different story? What if you are defined just by a number? Or by your funny name? What if you want your ID card to show better your personality? A community which ignores how it was set up, but does not accept any new members; flags made out of the audience's personal belongings; two people who won't talk to each other but cannot talk to anyone else either...

Escriba su nombre Aquí -Please Fill In Your Name- is inspired by all this and much more.

## SAMPLE VIDEO

[www.cuartoymitadteatro.com/escriba/video-eng](http://www.cuartoymitadteatro.com/escriba/video-eng)



”

**CITIZEN 22222.-**

**(...) WHICH LEGAL PLACE REMAINS FOR PEOPLE LIKE ME, WHO DON'T FEEL IDENTIFIED WITH THE MOST IMPORTANT NUMBER OF OUR LIVES?. GOVERNMENT EMPLOYEE.- NONE, I SHOULD SAY. HERE IS SOME ADVICE: CHANGE YOUR FIRST NAME, HAVE YOUR NAME CHANGED. (PAUSE.) CALL YOURSELF 'TWO'."**

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# AWARDS & FESTIVALS

**AWARDED WITH** THE SECOND PRIZE OF THE 22TH CONTEST OF YOUNG ARTISTS (MADRID).

3RD INTERNATIONAL THEATRE YOUTH FESTIVAL IN MAIRENA DEL ALCOR (**SEVILLA, SPAIN**).

31ST NATIONAL THEATRE FESTIVAL ESPIGA DE ORO, **AZUQUECA DE HENARES (SPAIN)**

5TH CICLE COMPANYIES EN XARXA DE TEATRE TANTARANTANA (**BARCELONA**)

«DIVERSITY IS OUR BEST OPTION» CULTURAL PROGRAMME BY **SPANISH RED CROSS YOUTH**

30TH INTERNATIONAL HISPANIC THEATRE FESTIVAL (IHTF) OF **MIAMI (USA)**

18TH INTERNATIONAL THEATER FESTIVAL «MONÓLOGOS, DIÁLOGOS Y MÁS...» **NICARAGUA 2015**

15TH ENCUENTRO INTERNACIONAL DE TEATRO TIEMPOS DE MUJER (**QUITO, ECUADOR**)

26TH INTERNATIONAL THEATER FESTIVAL «MUJERES EN ESCENA POR LA PAZ»(**BOGOTÁ, COLOMBIA**)

2ND INTERNATIONAL THEATER FESTIVAL «FITEATRO RIVIERA MAYA» (**PLAYA DEL CARMEN, MÉXICO**)

6TH INTERNATIONAL THEATER FESTIVAL «ESCENA MAZATLÁN» (**MAZATLÁN, MÉXICO**)

**Nationals and international tours supported by:**



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## PRESS REVIEWS



María Prado and Fernando de Retes interviewed for the digital edition of La Marea.

<http://bit.ly/1aMbNhi>

*Escriba su nombre Aquí* in EL PAÍS:

“A fragmentary piece. A series of hilarious gags (sometimes reminding the absurd humour of Monty Python or the Spanish Tip y Coll). But there is also room for poetical scenes, physical theater or improvisation. And this all with a great deal of austerity barely a couple of waistcoats, some pieces of chalk and several wooden boxes”

Sergio C. Fanjul.

<http://bit.ly/1lxmCnW>



Review on diario Noroeste de Sinaloa (Mexico) <https://bit.ly/2Y3FDif>

	<b>ESCRIBA SU NOMBRE AQUÍ</b> <b>TEATRO DEL BARRIO</b> (ZURITA, 20)   DIRECCIÓN MARÍA PRADO Y FERNANDO DE RETES   INTÉRPRETES PABLO HUETOS O ANTONIO VELASCO...   EN CARTEL HASTA EL 2 DE MARZO	Con cuestiones como la posibilidad de elegir nacionalidad a través de un servicio de atención al cliente, entre otras, la compañía Cuartoymitad lleva al absurdo aquellos parámetros que nos definen como individuos.	Tras su paso por la sala Triángulo el pasado mes de octubre 2013, el montaje (segundo premio del XXII Certamen de Jóvenes Creadores de Madrid) regresa a las tablas con cajas de madera y tizas como únicos recursos. <i>Escriba su nombre aquí</i> satiriza acerca de la existencia de etiquetas y fronteras, quién las crea, por qué lo hace...
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Review on suplemento El Cultural del diario El Mundo (Spain)

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## BLOG REVIEWS

«Original and funny. But above all, ironic and incisive. (...) With ironic and well-aimed dialogues about bureaucracy or the fact of belonging to a certain State, about the obsession with designing and stigmatizing 'the different'.

Alberto Quintanilla. *Tras las Puertas*.

«A piece full of visual poetry and with a philosophical background ideal for an interesting debate after the play. Jon Sarasti. *Crítica Teatral*.

«Young and fresh theatre: they spread their energy all over the stage and rub off on the audience.

Miguel Gabaldón.

*Espectáculos en Madrid*

«I got fascinated by the company's sense of humour, so maddening at moments, so playful, so noisy but, in the end, so wonderfully simple.

José Antonio Alba. *En un entreacto*.

«A careful direction and an original mise-en-scene (...) with brilliant actors (...) Rather than a theatre play, a master class in History, Philosophy, Sociology and Psychology.

Vir Casanova. *Me lo dijo el apuntador*.

«They perform a trip from distant countries up to the counter of the nearest public administration through just a few of wooden boxes and some pieces of chalk. *Vive l'imagination!*

Jesús Ortega.

*Efecto Madrid*,

*Ránking teatral de la semana*.

«This proposal has endless possible readings

Estrella Savirón.

*A Golpe de Efecto*.

«They offer us a touching show without being weepy, intelligent without being pedantic, hilarious without being superficial, they raise awareness without being demagogic.

Sergio Reques. *La Trampa de Hamlet*.

«You forget for a while the dark side of reality to make fun of it.

Ángel Savín.

*Que revienten los artistas*.

«Provocative, daring, cynical, ironic, and funny... A more than impressive result.

Julio Castro.

*La República Cultural*.

[You can read the full reviews \(in Spanish\) on:](http://www.cuartoymitadteatro.com/escriba)

[www.cuartoymitadteatro.com/escriba](http://www.cuartoymitadteatro.com/escriba)

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## STAGE

The stage ground (or the upstage, if the ground cannot be seen from the theatre house) is part of the set design, where the stage space is to be drawn. Cartography of identities. Continuous strokes, notes, glosses and palimpsests which will eventually leave a unique footprint in each performance. Traces left by the characters, who are looking for their identity.

## FACT SHEET

*Company:* Cuartoymitad Teatro  
in cooperation with Teatro Defondo.

*Name of the play:* "Please Fill In Your Name" («Escriba su nombre Aquí»).

*Collective creation play based on actors' improvisation*

*Writers:* Fernando de Retes and María Prado.

*Direction:* Fernando de Retes and María Prado

*Duration:* 75 minutes

*Minimum stage area:*

**6m wide x 4m deep**

*This show can be adapted to different places, including non-conventional spaces. For further details, please refer to Cuartoymitad Teatro.*

*Stage Design:* Wood cages, chalk and black linoleum floor (only if the stage were not made of black wooding flooring or similar).

*Mounting time:* 5 hours *Dismounting time:* 1 hour.

*Minimum Stage lighting requirements:*

12-channel dimmer

Lighting console (12 channels)

8 PC

2 PAR 64

2 profilers

2 lateral spotlight stands

*Minimum Sound requirements:*

Sound table with minijack input.

*(If the theatre's technical characteristics are different, please contact Cuartoymitad Teatro)*



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# IMAGES





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## OUR THEATRE COMPANIES

«Escriba su nombre Aquí» is an original project of Cuartoymitad Teatro, supported by Teatro Defondo

### Cuartoymitad Teatro.

Since its inception in 2013, Cuartoymitad Teatro has worked tirelessly to create works that ask urgent questions about today's society. We are interested in developing transdisciplinary lines of enquiry that forge links with other arts, sciences, philosophy, feminism, and political activism, by developing workshops and holding meetings following performances of our previous projects.

We live in challenging times, but in spite of the precariousness that characterises our present moment, we push ourselves to maintain decent working conditions and to ensure that our creations achieve the longest lifespan possible. To do this, we looked beyond our own borders to share our work on national and international tours.

We have led many cultural events, including site-specific performances and actors' labs in numerous countries.

In 2019, our artistic Directors, María Prado and Fernando de Retes, developed the play Impulsos(bpm) as part of the "written from the Stage" programme of the National Drama Center of Spain.

[www.cuartoymitadteatro.com](http://www.cuartoymitadteatro.com)

”

**I AM BEING  
MANY TIMES,  
MANY STORIES,  
MANY DAYS...”**

### Teatro defondo.

This 16-year-old company is one of the few Spanish working teams specialized in classical theatre. Its main characteristics are a contemporary vision of the Theatre, use of live music and permanent research for creating new audiences. [www.teatrodefondo.com](http://www.teatrodefondo.com)

## ACTRESSES / ACTORS

**Pablo Huetos** is an experienced bottle caps player and master of redondilla. He thinks that Fellinian films are the ones who show cats on them.

B.A. in Journalism (1996). He begins to work as an actor at theatre projects like The Swallows, Ernani (Teatro Real, directed by José Carlos Plaza) and El sueño de un rey (with Els Comediants). In 2000 he takes part at two international shows directed by Pedro Álvarez- Ossorio (Argonautas y Casandra) and works at the production and premiere of La pecera, by Yolanda



Dorado. In 2002, in cooperation with the director Vanessa Martínez, he creates the company Teatro defondo, where he starts an unceasing theatre work with shows like El maestro de danzar, Much Ado About Nothing, Don Juan (nominated for the Unión de Actores de Madrid Prizes as Best Supporting Actor), Macbeth... He also works for directors like Pablo Iglesias or Mariano de Paco, for whom he works as director's assistant in de Paco's version of La Celestina. In 2012 he plays at the National Theatre CDN in Proyecto Milgram, directed by Julián Fuentes. In 2013 he keeps touring with A Midsummer Night's Dream, of Defondo. For more information, please visit:

[pablohuetos.wix.com/pablohuetos](http://pablohuetos.wix.com/pablohuetos)

A **Rebeca Matellán** loves dancing and she does it everywhere. She is addicted to cheesecakes and sunsets.

B.A. in Performing Arts at the RESAD (Royal School of Drama in Madrid), in 2009. She completes her training with Jeremy James, Will Keen, Andrés Lima, Ernesto Caballero, Mario Gas, Lidia Otón and Michael Stubblefield, and at the 'Workshop for Young Actors' held at Teatro de la Abadía, Madrid. In theatre, she has worked at the CDN (National theatre) at the plays Montenegro. Comedias Bárbaras (dir.



by Ernesto Caballero) and Yo, el Heredero (dir. by Francesco Saponaro), with which she played in the Napoli Teatro Festival, and at the Teatro Español with Beaumarchais (dir. by J.M. Flotats). She has also worked at several performances of Fura dels Baus, and in projects of physical theatre such as Lucientes (Cía. La Intemerata), and Fea (dir. by Luis Luque), where she combines her dancing and interpreting skills. She has participated at the operettas La Clementina (dir. by Mario Gas) and Calipso (dir. by A.M. Roger). In the Czech Republic she presented Solo pro toho, kdo je negbliz (Cía. Divadlo D'Epog), a show released in Brno followed by the European tour: Budapest and Riga.

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## ACTRESSES / ACTORS

**Fátima Sayyad** is a retired karate expert who loves sleeping across her bed.

Born in Aranda de Duero (Spain), in 1982.  
B.A. in Translation and Interpreting at the University of Salamanca (2000-04) and in Performing Arts at the RESAD (Royal School of Drama) of Madrid (2005-09). She has translated several theatre



plays by D. Wright, X. Durringer, D. Hare, D. Mamet, F. Wedekind, R. Schimmelpfennig and E. Walsh. She has worked as international manager for several theatre projects and at the International Film

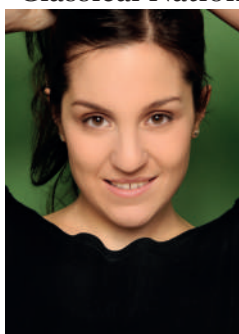
Festival «Mujeres en dirección» (Cuenca, Spain). She works as an actress in Spring Awakening (F. Wedekind), directed by J. Salgado, in the zarzuela La Clementina, directed by Mario Gas, at the National Theatre Teatro Español of Madrid and at the musical show Rent (J. Larson), directed by Raúl Novillo. At present, she works as producer, translator and actress at the show La noche al revés, by Xavier Durringer, directed by Chema Coloma.



## ACTRESSES / ACTORS, WRITERS, DIRECTORS

**María Prado** is a self-taught weaver of bedspreads and wool scarves. She was born with her eyes open.

María is a playwright, director, actor, and educator. She has a degree in Dramatic Art (Acting) from the Royal School of Dramatic Arts of Madrid, a Masters in Theory and Cultural Criticism, and a Masters in Theatre Creation, led by Juan Mayorga, from Carlos III University (Madrid). In 2009, she was selected as an actor for the 2nd Young Classical National Theatre Company. Since



2013, she combined her work as an actor with that of a playwright, director and producer at Cuartoymitad Teatro. In 2015, she wrote and directed (Des)de los escombros [On/From

Debris], published in Spanish, and also translated and published in English. She was awarded a grant by the Centro Dramático Nacional (CDN) for the L'Obrador d'estiu international playwrighting laboratory with Simon Stephens at the Sala Beckett (Barcelona). Her play La ciudad rota was selected in 2017 for the VI Current Playwriting Program of the Spanish National Institute of Scenic Arts and Music. María co-writes and co-directs Un universo (solo) [A Universe (Alone)] with Fernando de Retes. In 2019, she wrote and directed Impulsos (bpm) [Impulses, bpm] as part of the Escritos en la Escena programme of the CDN, performed at the Teatro María Guerrero in Madrid. [www.mariaprado.net](http://www.mariaprado.net)

**Fernando de Retes** s fond of muffins with ham. He has not walked on the International Space Station... yet. He is left-handed.

Fernando is an actor, director, playwright, physics educator, and co-director of Cuartoymitad Teatro. He has a degree in Physics from the Universidad Complutense de Madrid, and trained as an actor at the Guindalera with Juan Pastor. He further developed his actor training with Frans Winther and Tage Larsen del Odín Teatret, Macarena Pombo, Arnold Taraborrelli,



Will Keen, Lidia Otón, J Howarth (Globe Theatre), among others. As a playwright, he has worked with Rafael Spregelburd, Antonio Rojano, and Sanchis Sinisterra (and

currently forms part of his permanent collaboration at the Nuevo Teatro Fronterizo). Fernando has performed in numerous theatre productions with companies such as UR Teatro, Teatro del Filo, Teatro en Serie, Teatro de Poniente, Sudhum Teatro, Stroke114, and the Centro Dramático Nacional (CDN), and his television credits include: Hernamos y detectives, Gran Hotel, Hernán Cortés: Un hombre entre Dios y el Diablo, Malintzin, Historia de un enigma, among others, filming in Spain and Mexico.

For more information, please visit:  
[www.fernandoderetes.com](http://www.fernandoderetes.com)

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## STAGE AND CUSTOME DESIGN

**María López Madrigal** *Addicted to Tetris, inveterate sailor. She is a romantic consumer of lollipops..*

Graduated in Arts at the Wimbledon College of Art (London), in Fashion Design at the Istituto Europeo di Design (Sao Paulo) and in Pattern and Fashion Design (Madrid). At present, she studies Scene Design in Madrid. After several years of work as a designer in England, Spain, Brazil and New Zealand, she decides to specialize in Theatre. Her costume design of *Lázaro* (Mirage Company, directed by Juan Ayala) deserves to be pointed out.

## LIGHT DESIGN

**David Moreno** *Compulsive pachisi player, fiction photographer and eager comic reader.*

He currently combines his work as light designer with his end-of-studies project in Architecture at the European University of Madrid, where he has studied Light and Scene Design and has done several internships.

In 2010, he worked at the video clip of *La habitación roja*, *Voy a hacerte recordar*, where he designed the set and attrezzo. He then started to work as theatre light designer and has recently cooperated with the company Mirage in plays like *Quieto todo el mundo* and *Quijotadas*, as well as *El guante y la Piedra*, by Quique Fernández.

He currently works as assistant for the light and set designer Tomás Muñoz, for whom he has designed the light and set of shows like *The importance of being Ernest*, *Le malentendu* and *El manojo de rosas*..

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cuartoymitad teatro y teatro defondo presentan

# ESCRIBA SU nombre AQUÍ

CON Pablo Huetos, Rebeca Matellán,  
María Prado, Fernando de Retes y Fátima Sayyad  
DIRECCIÓN Y DRAMATURGIA María Prado y Fernando de Retes  
COREOGRAFÍA Rebeca Matellán  
ESCENOGRAFÍA Y VESTUARIO María L. Madrigal  
ILUMINACIÓN David Moreno

cuartoymitad  
teatro

TEA  
TRO  
DEF  
ONDO

Poster of "Please Fill In Your Name" («Escriba su nombre Aquí»).

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## ART TEAM

*Cast:*

Pablo Huetos, Rebeca Matellán,  
María Prado, Fernando de Retes,  
Fátima Sayyad

*Direction and play-writing:*

María Prado y Fernando de Retes

*Choreography:* Rebeca Matellán

*Stage Design:* María López Madrigal

*Light Design:* David Moreno

*Graphic Design:* Aresográfico

*Photography:* Javier Infante

*Video:* Manoizquierda Producciones

*Light technician:* Juanje de los Ríos

*Production:* Cuartoymitad Teatro  
and Teatro de Fondo.

## CONTACT US

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*Madrid - Spain*



more information on

[www.cuartoymitadteatro.com/escriba](http://www.cuartoymitadteatro.com/escriba)



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