

(des)de los
escombros*

cuartoymitad
teatro

* ON / FROM DEBRIS



www.cuartoymitadteatro.com/escombros/video

I

am young. I'm not that young anymore (my grandmother, my mother at my age had already...). ¶ I'm still considered young today. ¶ I try to imagine myself in four or five years' time. It's a clouded and confused image, full of possibilities. I talk to my (still) young friends in loops. . ¶ I am obsessed with moving forward... where to? Because things should be getting better, right? At least that's what they taught me. When you finish studying something, you can study something else (back in school, we, «the privileged», used to chant: Mine, mine, mine, you don't have a thing...), and then keep moving up until you are working in your field and earning a living, having kids?, going on holiday and receiving your pension when you get old. ¶ Look after others so that you can be looked after. Work to be able to rest. ¶ Live at peace. Safe, relatively stable. Happy. ¶ The milk pail the girl breaks in the story is painful to me. ¶ Because I think that maybe she can't take her next step. And there are all kinds of obstacles in the way. Everything might go really well (what exactly does that mean, for things to go really well?) but tomorrow (or this afternoon, or was it yesterday?) everything could completely fall apart. ¶ And you could feel at fault. ¶ Because I was taught that with willpower you can do/have/work at whatever you like (mea culpa, I'm privileged) and if you don't have it it's because you haven't done enough yet, keep going and you will get what's yours, right? It's a matter of attitude, right? Effort and hard work... right? ¶ I look at the shattered pieces of my pail... It might be time to piece it back together although I have a feeling it will fall again.

Maria Prado

*Three (no) seconds
in the middle of
my fears.
Tell me
a tale.*

Synopsis

On/From Debris is made up of various fragments, scenes from different places and times which are linked by the hopes and fears of those living on the edge, tied together by means of a reinterpreted version of the Tale of the Girl and her Milk Pail. We are confronted by young people outraged by a society full of contradictions and uncertainties: childhood, adolescence, maturity intertwining the past, present and future?

This play was born as María Prado's final project as part of the first MA in Theatre Creation at the Universidad Carlos III de Madrid, led by Juan Mayorga and including workshops delivered by teachers such as Enzo Cormman, Miguel del Arco, Alfredo Sanzol and Andrés Lima.

**Published in Spanish by
Ediciones Antígona (2017)
Translated into English by
Simon Breden and published in
International Theatre Journal
«Theatre Forum».**



VIDEO SAMPLE

www.cuartoymitadteatro.com/escombros/video

Festivals



(Des)de los escombros (On/
From Debris) in

● XXVI International
Theatre Festival
«Mujeres en Escena por la
Paz» («Women in Stage for
Peace).
(Bogotá, Colombia)

● XV International
Theatre Festival «Tiempos
de Mujer» (Times for
Women) **(Quito, Ecuador)**

● Drama readings in
English and Spanish in
Cervantes Theatre, 2019
(London, UK)

Cuartoymitad Teatro has also participated in:

- II International Theatre Festival
FITeatro Riviera Maya
(Playa del Carmen, México)
- VI International Theatre Festival
Escena Mazatlán
(Mazatlán, México)
- XXX International Hispanic Theatre
Festival of Miami
(Miami, EE.UU.)
- XVIII International Theatre Festival
Monologues, Dialogues, and more...
(Managua, Nicaragua)
- Fábrica de Arte Cubano.
(La Habana, Cuba)
- III International Young Theatre Festival
of Mairena del Alcor **(Sevilla, España)**

R e v i e w s

On/From Debris one of the drama texts of the year selected by the reviewer Marcos Ordoñez

El País 17/05/2017

«**A** creative, original and poetic show. Of the kind that takes your breath away. It speaks of things that happen to all of us: what we have been promised is a lie. The staging is full of surprises, with three performers who take complete control of the stage. (...) One of the best shows currently on in Madrid. Unmissable. »

Raquel Carrillo.
Experimento.

«**A**n exquisite choral piece that has been impeccably directed throughout. The three actresses (Aranza Coello, Irene Maquieira and Luna Paredes) are tremendous in their roles, rounding off their individual work with painstaking choral work, planned and executed to the millimetre. The set design, the use of the space and sound are a key element, handled masterfully. The games and childhood songs are wonderfully

intertwined with our sense of disappointment in the present and the absence of a future. The audience will be surprised by what Cuartymitad Teatro are able to create out of a few ropes, three milk pails and a few pieces of broken pottery. »

Mirinita.

Me lo dijo el apuntador.

«**A** show that is at once delicate and incisive. Amongst the 12 hanging ropes we see stories from the past, present and future. Three women, played by Aranza Coello, Irene Maquieira and Luna Paredes transport us to different ways of seeing, taking on or challenging this absurd society we live and survive in. The actresses literally breath the hopes, fears, doubts, as they race and dance. (...) The audience must be willing to feel the knife twist within them, to be confronted with questions that we sometimes sweep behind the

R e v i e w s

pretence of feigned ignorance.
On/from Debris makes us think
and sing along. »

Iduna Ruiz.
Ábrete Sésamo.

«**I**n line with the socially-minded commitment of this company and how they see the world we live in, a coherence that we are grateful for and which imbues both their shows with a captivating honesty and simplicity. (...) María Prado has demonstrated that she possesses a clear vision of human nature and the environment she sees herself living in, and she uses the stage to create a metaphor for contemporary society which is both personal and effective. (...) Aranza Coello, Irene Maquieira and Luna Paredes are compelling as they speak, sing, run, jump, run, fall down, stand up, run, dance, weave, run, stand up, but most importantly they don't just

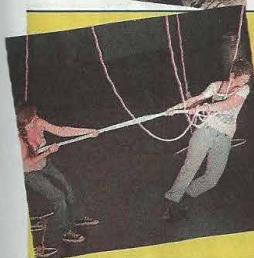
fall, they have the strength to keep getting up... »

Estrella Savirón.
A golpe de Efecto.

«**O**n/From Debris delves into the tormented universe of precarious employment and guaranteed dissatisfaction in times of crisis (...) the anxious need to progress, to be more than what one is at any given moment, to have and do everything possible to gain more things. The inescapable need to never waste time... »

Susana R. Sousa.
Todos al Teatro.

Reviews

 <p>INTÉPRETES TONI GARRIDO Y TONI GARCIA EN CARTEL MARTES 1 DE DICIEMBRE</p>	 <p>(DES)DE LOS ESCOMBROS NAVE73 (PALOS DE LA FRONTERA, 5) DIRECCIÓN MARÍA PRADO INTÉPRETES ARANZA COELLO, IRENE MAQUIERA... EN CARTEL HASTA EL 12 DE DICIEMBRE</p>	 <p>LOS MOTIVOS DEL LOBO BIRIBÓ TEATRO (PASEO DE LA ESPERANZA)</p>	<p>que cu abre de o sus tas en Teatro Alfil Madrid, esta vez para desvelarnos los secretos mejor guardados del cine. Una noche que tendrá doble función: a las 20 horas y a las 22:30 horas.</p> <p>Comedia y drama se mezclan en esta obra que versa sobre la juventud y la precariedad, el futuro incierto, las esperanzas y los miedos. Muestra una sociedad de incertidumbres y contradicciones con víctimas muy jóvenes.</p> <p>A través de diálogos paralelos, se narra la historia de un hombre y una mujer, con la ayuda de un perro.</p> <p>La obra, producida por la compañía Vaca Teatro, habla de las conductas que sustentan la violencia de género, una lacra inmersa en la cultura de la violencia, vio-</p>
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LA LUNA DE METRÓPOLI

s que han sido concebir, se
nencionar y divertir al público.
esta poética, difícil de ca-
i clown, ni es un concierto,
is todo eso y más...

enta la historia de cuatro
amán. Los vemos nacer y
ena. No hablan, su forma
rse es a través de la música
para hacerla de 150 ele-
instrumentos de juguete y
sultado es un espectáculo
poesía visual y sonora.

uesta de Bovo, compa-
ñida como "manada"
sta por cinco artistas de
gón –Alejandro, Alonso,
drigo y Punch– formados
as de la comedia del arte.
s –escriben– decidieron
tas para dejar que 'entra-
spirar en su esencia para,
is naif y poético hasta lo
do, buscar claves que di-
cionen" ↗

O. C. J. D. U. S. E. S. C. U. A. U. Y. J. R. O. C. S. P. E. C. H. ↗

Próximamente más información en www.experimento.es

(DES)DE LOS ESCOMBROS

Nave 73 – Hasta 12/12



Raquel.- Tres mujeres, Janis Joplin y el cuento de la lechera. Los cántaros o sueños rotos. Y su reconstrucción. Un espectáculo creativo, original y poético. De esos que te dejan sin respiración. Y que hablan de cosas que nos pasan a todos: lo que nos prometieron es mentira.

Una puesta en escena sorprendente, con tres actrices que son verdaderas bestias pardas encima del escenario. Cuartoymitad Teatro ya impactaron a público y crítica con *Escriba su nombre aquí*, con el que ganaron diversos premios y hasta hicieron una gira a nivel internacional. *(Des)de los escombros* es su segundo montaje, dirigido por María Prado, y nacido del Máster de Creación Teatral de la Universidad Carlos III. De lo mejorcito que hay ahora en las tablas madrileñas. Imprescindible ↗

Reviews

Sueños y proyectos derribados por la realidad

'(DES)DE LOS ESCOMBROS'
MURCIA

Cuando: Hoy, a las 21.00 horas. Dónde: Centro Párraga. Entrada: 8 euros.

Cuartoymitad reinterpreta el cuento de la lechera para reflejar las ilusiones frustradas de los jóvenes

La juventud y la precariedad se dan la mano en la obra '(Des)de los escombros', un trabajo de la compañía madrileña Cuartoymitad que recupera la historia tradicional del cuento de la lechera. Esta pieza de teatro le da el toque actual a la versión clásica del relato, por eso, habla sobre las ilusiones de un futuro que se erige complicado en muchas ocasiones. El Centro Párraga acoge hoy, a las 21.00 horas, esta representación escrita y dirigida por María Prado.

La trama de esta actuación plasma las preocupaciones más importantes de una generación que cuenta con la sensación de haber sido engañada. La promesa de poder ascender en la vida

con esfuerzo se está viendo frustrada en la actualidad. Muchos de los jóvenes de hoy están siendo víctimas de un sistema económico que les ahoga y no les deja avanzar. No obstante, en esta representación también se transmite el importante valor del poder individual y de la responsabilidad de las acciones de cada uno para poder sobrevivir, a pesar de la influencia de instituciones o del poder de los bancos.

Tres mujeres son las que protagonizan '(Des)de los escombros'. Aranza Coello, Irene Maquieira y Luna Paredes interpretan un texto que posee distintos planos temporales y físicos. Las tres interpretan a varias generaciones de mujeres llenas de fuerza. Cambian sus papeles, cam-

La actriz Irene Maquieira en '(Des)de los escombros'.
:: JAVIER INFANTE



bian de edad y de ambiente, aunque lo que sí que se mantiene constante es el miedo, la decisión y la esperanza, que dan forma a las historias que interpretan. El montaje comienza y termina con la intensa y energética Janis Joplin. La música de la cantante estadounidense de 'rock and roll' y 'blues' es un simbolo femenino de la contracultura de los años 60.

Rodeadas de cuerdas blancas, las tres actrices se pasan por una sencilla esce-

nografía diseñada por Fernando de Retes y Lucía de Retes. Doce es el número de sogas que delimitan los espacios en los que también hay cántaros metálicos y restos de cántaros de barro rotos con los que interactúan los personajes. La iluminación del espectáculo, llevada a cabo por Juanjo de los Ríos, y el espacio sonoro, elaborado por Elena David e Irene Maquieira, facilitan las transiciones a lo largo de la representación.

Sensaciones de desconcierto y desengaño son las que viven los niños a los que les enseñaron a vivir en una sociedad cuyos elementos no se han mantenido. Es la historia de una generación llena de privilegios que se siente desdichada. '(Des)de los escombros' quiere expresar la sensación de inquietud y de inseguridad de los jóvenes con edades cercanas a los 30 años. En definitiva, esta obra refleja cómo se puede caer y también ayuda a levantarse.

A b o u t u s



The company was founded by María Prado and Fernando de Retes in 2013 to promote theatrical creation by means of acting-centred investigation and artistic and social research. Both are committed artists with ample experience behind them, interested in formulating questions from the stage that allow us to question the world we live in.

The company's first production *Please, fill in your name* (2013), a contemporary critical comedy about our identity, was a big hit

with audiences and critics. It was awarded the Runner-up prize in Premio de Jóvenes Creadores de Madrid, was performed at the III International Young Theatre Festival in Mairena de Alcor and at the XXXI National Theatre Festival «Espiga de Oro» in Azuqueca de Henares. In 2014 it went on a national tour in Spain. The play was included in the Spanish Red Cross Youth program “Diversity our best choice”. The company have undertaken many international tours: USA. (XXX International

Hispanic Theatre Festival), Nicaragua, Cuba, México, Colombia, Ecuador... In 2019, they create their play *A universe (only)*, with the financial support of the city council of Madrid. The artistic directors of the company, María Prado and Fernando de Retes, have developed different artistic workshops, activities and labs around the world. They have recently participated in the play *Impulses (bpm)* premiered in National Theatre of Spain (2019).

www.cuartoymitadteatro.com

«PLEASE, FILL IN YOUR NAME» IN EL PAÍS:

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

MARÍA PRADO & FERNANDO DE RETES INTERVIEWED BY DIGITAL EDITION IN LA MAREA.

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

Actors



Aranza Coello

She studied acting in Canarias (EAC), and with Philippe Gaulier and many workshops with Complicité in London. She also obtained Theatre Creation Master's Degree coordinated by Juan Mayorga in Carlos III University in Madrid. She studied contemporary and classical dancing (with masters as Daniel Abreu-National Dancing Award in Spain 2014). She worked as an actress in different theatre companies. In 2003 she founded Burka Teatro. With Burka Teatro she also worked in creative production, and distribution. She premiered her own shows and also some by commission. She received 3 Réplica Awards for Best Actress; Best Actress Award Mar del Plata (Argentina) y 2 nominations to Max Theatre Awards (Spain). She also has acted in different films.

Luna Paredes

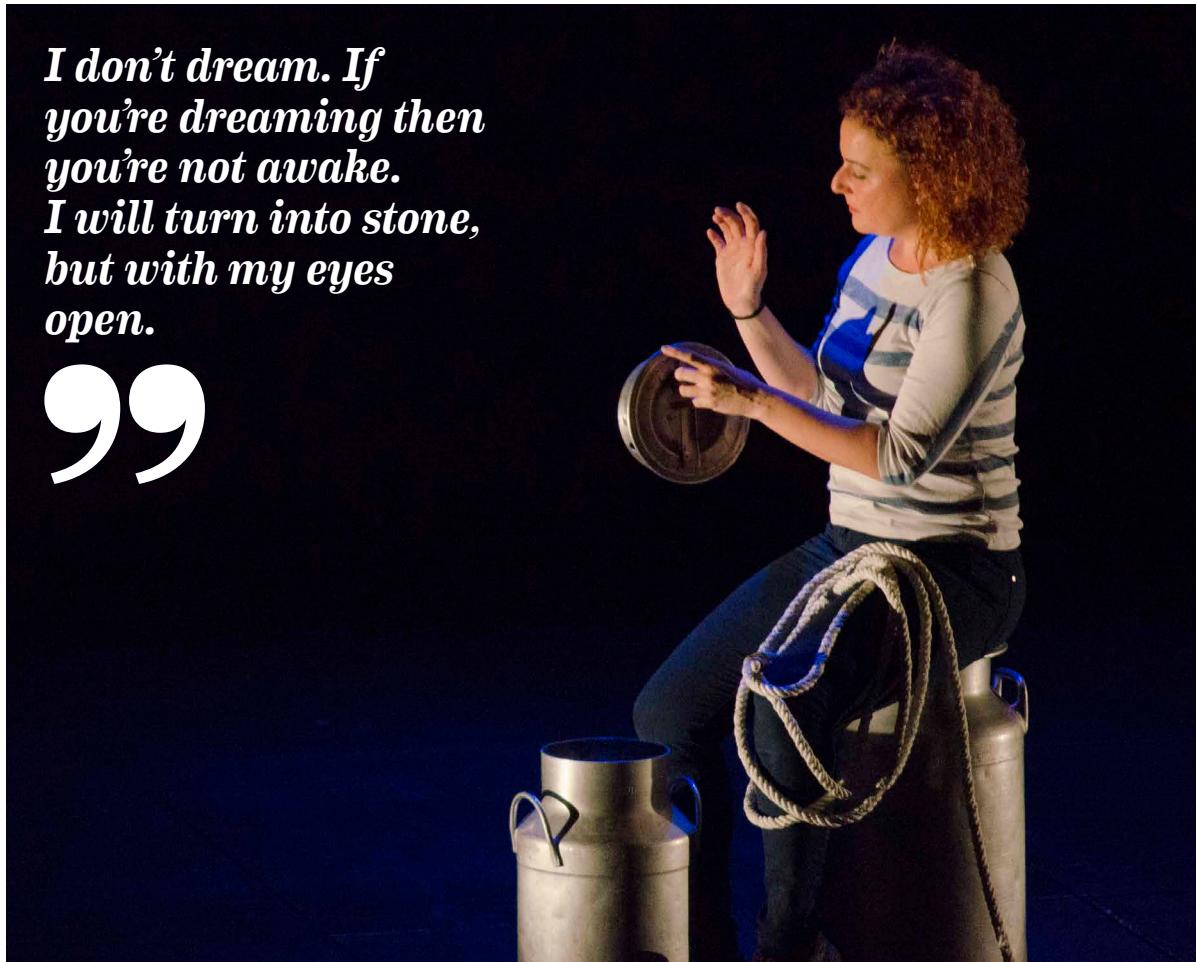
She studied acting in La Lavandería (Madrid). She has attended several workshops with G. Hicks, R. Cerdà, M. Navarro, F. Mangolini y J. Esperanza, among others. She graduated in Spanish Philology and has obtained a Phd about Daniel Veronese's Theatre. She has worked as an actress with TurliTava Teatro (*Los vivos y los muertos*, de José Cruz), Seven Inks (*Historia de España en 70 minutos*, de Ernesto Filardi), Benamate (*No se puede mirar*, de Jesús Amate), with AlmaViva Teatro (*Fuenteovejuna. Ensayo desde la violencia*, a free version of Lope de Vega's), with Abadia Theatre (*Dos entremeses nunca antes representados*). Her hobby is to reconstruct pails, usually broken by herself.

Irene Maquieira

She studied acting with Cristina Rota between 2008 y 2012. At the same time she worked as an actress in *La Katarsis del Tomatazo*. She has also studied with Claudio Tolcachir, Fernanda Orazi, Carla Hool, Benito Zambrano, David Serrano... She obtained a Master's Degree in Theatre Creation in UC3M, coordinated by Juan Mayorga. As an actor she worked in: *Humanadas* (Dir. David Serrano y Alicia Rubio, Teatro Lara), *Mucho Ruido y Pocas Nueces* (Beatriz, Dir. María Botto), *La Posadera* (Dir. Antonio Urbano), *A Vida o Suerte* (Devised theatre, Dir. Cristina Rota), *Las Criadas* (Solange, Dir. Cristina Rota) y *La Fierecilla Domada* (Catalina, Dir. María Botto). She also acted for the screen in *Hablar* (2015) de Joaquín Oristrell. She has a Professional Degree of Music (Viola) and she studied classical, spanish, contemporary jazz and afro dancing (with important masters as Carmen Roche, Antonio Najarro, Rubén Olmo, Eva Yerbabuena, Julia Estévez, Oscar Jiménez, Daniel Doña, Mónica Runde, etc.)

*I don't dream. If
you're dreaming then
you're not awake.
I will turn into stone,
but with my eyes
open.*

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Stage director and playwright

Mariá Prado

Playwright, actor and stage director. She graduated in acting at RESAD (Madrid, Spain). She completed with honors a MA in Cultural Theory and Criticism and finished a MA in Theatre Creation coordinated by Juan Mayorga. She has continued her professional training under the mentorship of Martin Crimp, Mark Ravenhill, Rafael Spriegelburg, among others. In 2009, she was selected for the young ensemble of the National Classical Theatre Company in Spain.

Since 2013 she combines her work as an actor with playwriting and stage directing in her own theatre company: Cuartoymitad Teatro. Their productions have been on national and international tours, supported by INAEM, Fundación SGAE and AECID. In 2015, she writes and stages *(Des)de los escombros (On/From debris)*, published by Ediciones Antígona in 2017 and translated into English. She received a grant from CDN (National Drama Theatre in Spain) to participate

in Simon Stephen's seminar «Theatre for times of emergency» in L'Obrador d'estiu (Sala Beckett, Barcelona). Her play *The broken city* was selected to be part of the "VI Programa de Desarrollo de Dramaturgias Actuales" by INAEM, (National Institute of Performing Arts and Music). Her last play *Impulses (bpm)* was premiered in National Theatre in Spain within the program «Escritos en la escena» (Writing on Scene). For more information see: www.mariaprado.net

Stage design, production, and stage assistance

Fernando de Retes

Actor and physicist. Cofounder of Cuartoymitad Teatro y codirector of the play *Escriba su nombre Aquí* with María Prado. He studied acting in Escuela Guindalera EA (Madrid) with Juan Pastor, y after that he studied with Sanchís Sinisterra, Will Keen, Macarena Pombo, Tage Larsen... As a scenography designer he studied in a workshop with Tomás Muñoz in Complutense University in Madrid. He has never done a pailmilk, but he has broken many of them.

Stage design

Lucía de Retes

Architect. She studied in E.T.S.A.M. She has been in many workshops about bioclimatic sustainable architecture, ecological urban planning, architectural rendering... She has worked in different kind of artistic projects: landscaping intervention, site specific...



Custome design

Blanca Bescos

She graduated in scenography in RESAD (Madrid) in 2014. She is interior designer since 2007, graduated in art college nº4. She has worked in many plays such as: *Un rufián en la escalera* by Joe Orton directed by Noé Denia, *La escuela de los bufones* by Ghelderode directed by Ana Garrido, *La herencia* by Koltés directed by Tojo de Paz, characterization of *Calígula* by Albert Camus directed by Mathilde Rambour, as a scenographer in *Allí* written and directed by Aldara Molero, *Banqueros vs zombies* by Gª May y Pilar Almansa...

Light design

Juanje de los Ríos

He studied drama in Cuarta Pared. He also obtained Higher Technician Diploma in Shows Realization. Founder of the

theatre company Vehemente (*El fin del mundo, Memorias del subsuelo, Bruma*). He has also directed short films and written many scripts. He worked as a lighting and sound technician for different companies: Cuarta Pared, Producciones Bernardas, Cuartoymitad Teatro, Chirigoticas, Martelache y Trece Productions.

Sound design (with Irene Maquieira):

Elena Davidson

Degree in Translation and Interpretation (USAL). She graduated in piano by Professional Conservatory of Music in Salamanca. She has a MA in Theatre Creation by UC3M. She writes, composes, directs and acts in many plays. Nowadays, she is working with Rebufo Teatro.

Fact Sheet

Company:

Cuarto y mitad Teatro

with the collaboration of:

Mayfield Theatre

Name of the play:

«(Des)de los escombros».

(On/From Debris)

Text y Stage direction:

María Prado.

Duration:

70 minutes.

Minimum Stage Area:

8m (wide) x 6m (deep).

Stage design:

12 ropes, hanging from the top of the scenery.

3 metal pails.

Bits of clay pail (or pot)

Mounting and dismounting minimum time:

6 hours (mounting), 1 hour (dismounting).

Minimum stage lighting requirements:

12 channel -Dimmer

Lighting console (12 channels)

6 PCs

4 PAR 64

5 Profilers

Power: 12000W

Minimum sound requirements:

Sound table with minijack input.

CD player

(If the theatre's technical characteristics are different, please contact Cuarto y mitad Teatro).

Premiere date and location:

November 14th 2015 - Nave 73, Madrid (Spain)

Art Team

Cast

Aranza Coello

Irene Maquieira

Luna Paredes

Text y Stage direction

María Prado

Direction Assistant

Fernando de Retes

Stage design

Fernando de Retes

Lucía de Retes

Light design

Juanje de los Ríos

Custome Design

Blanca Bescós

Sound design

Elena Davidson

Irene Maquieira

Production

Cuarto y mitad Teatro

Light and sound technicians

Juanje de los Ríos / Fernando de Retes

Poster Image

Concha Prada

Graphic Design

Aresografico

Photography

Javier Infante

Jesús Antón - Aula de las Artes (UC3M)

Video

Mano Izquierda Producciones

Contact

contacto@cuartoymitadteatro.com

María Prado

+34 626 820 123

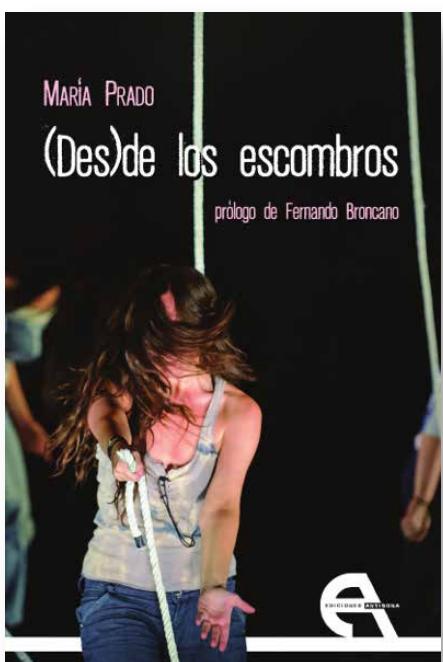
Fernando de Retes

+34 651 366 183

More information on:

www.cuartoymitadteatro.com/escombros

I m a g e s

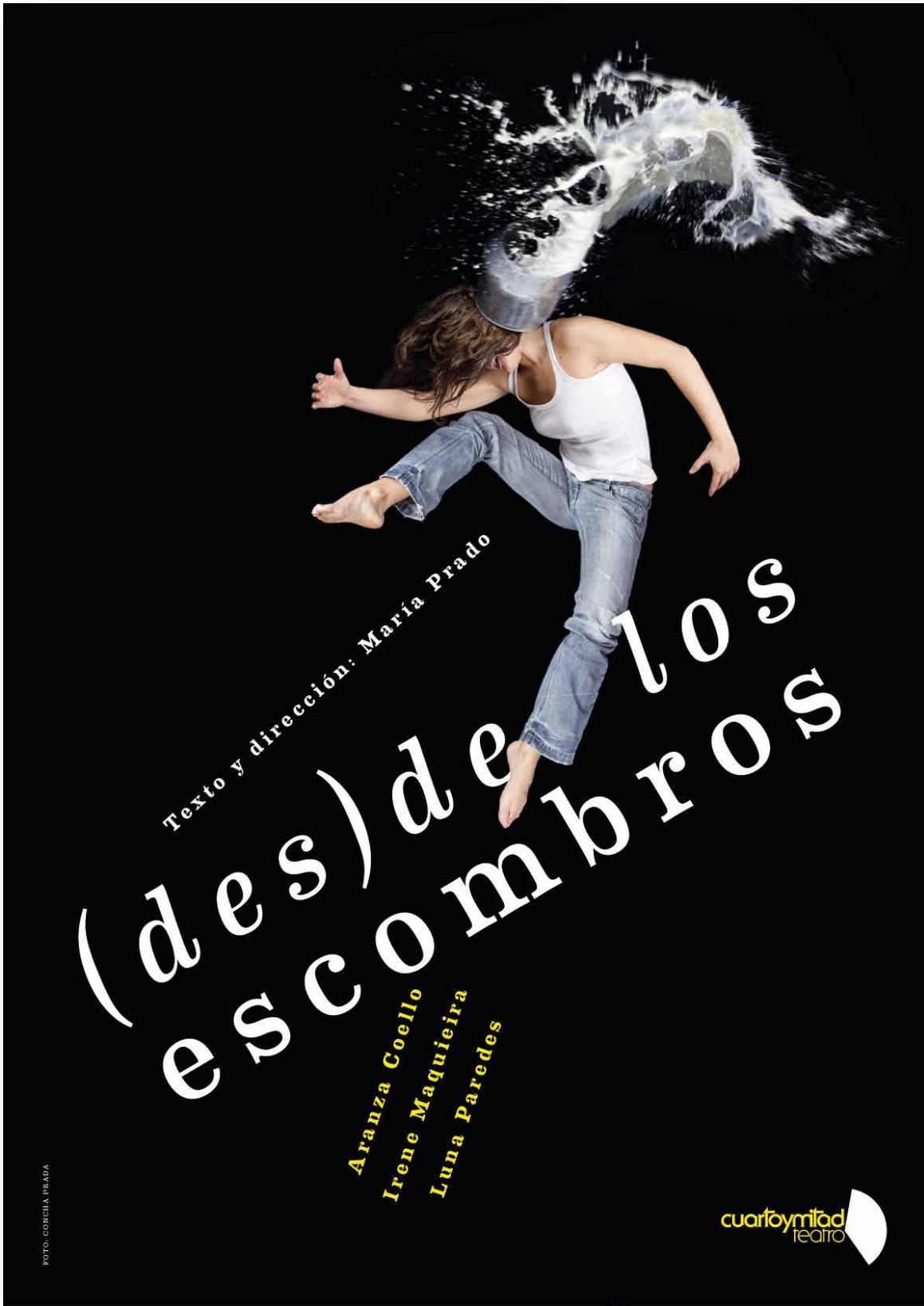


(des)de los escombros



(des)de los escombros

cuartoymitad
teatro



Poster of *(Des)de los escombros* (*On/From Debris*)

*(...)and each time I tell myself that I, well I've just had enough,
but I'm gonna show you, baby, that a woman can be tough.
I said come on, come on, come on, come on and take it,
take another little piece of my heart now, baby,
break another little bit of my heart now, darling, yeah.
hey! have another little piece of my heart now, baby, yeah.
you know you got it if it makes you feel good (...)
Piece of my heart. Janis Joplin*

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cuartoymitad
teatro

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ARTS CATALOGUE FOR THE INTERNATIONAL
PROMOTION OF SPANISH SHOWS



WITH

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