

**READ ON TO ENTER TO WIN A TANDEM SCHOLARSHIP
FOR A THEME WEEK DURING THE SUMMER OF 2007!**

THEME WEEKS

For the curious, adventurous and those wishing to explore Madrid's every facet, we offer one-week stays in the city with a theme. The themes have been carefully selected so participants can enjoy the best and most representative aspects of the city, and have been designed for people with a sufficient level of Spanish (level A2 onwards) to take part in discussions and enjoy the content. The programme consists of 4 hours of Spanish class a day plus 1 hour preparation for the theme programme. All activities have been scheduled for the evening and night time.



ALMODÓVAR'S MADRID – 5 dates during the year, in February, April, May, July and November.

"New York has Woody Allen. Rome had Fellini and Madrid is synonymous with Pedro Almodóvar. A synonym that has been coined without either the city or the director making a conscious effort. Because, unlike Allen and Fellini, Almodóvar has never made an overt tribute or a public declaration of love for his city. The relationship between the two developed much more naturally because the realisation that they were living parallel lives was a sudden one.

For Almodóvar, Madrid was the natural setting for all of his paradoxes, a place where the most cutting edge design lived in perfect harmony with padded dressing gowns. (adapted from a text by Juan Zavala)

- Viewing of 3 of his films from different periods and subsequent discussion with experts.
- Walks through Almodóvar's Madrid with specialised guides: visits to his most famous film locations and an analysis of the city he portrays.
- A tour of the director's favourite haunts.

- Excursion to La Mancha, on Saturday to visit Almodóvar's village where the film "Volver" is set. Town, CAMPO DE CRIPTANA

COURSE DESCRIPTION

Viewing of 3 of his films from different periods and subsequent discussion with experts.

Almodóvar and Madrid evolved in parallel; from country boy to modern international city and neither ever quite managed to shake off their provincial and rural origins. For Almodóvar, Madrid was the natural setting for all of his paradoxes. The place where the most cutting edge design lived in perfect harmony with padded dressing gowns.

Pedro Almodóvar entered Madrid by the Extremadura Road. In an autobiographical article published by *Diario16* in 1993, he is quoted as saying that his first contact with the city was deeply disappointing: "it was nothing like I had imagined: the landscape was limp, filthy and not very welcoming".

Almodóvar was 17 years old at the time and convinced that the village was death to his dreams.

His perception of this mythical city evolved as he matured, until it eventually became a dream of freedom for adolescent Almodóvar. "It was the place where films premiered before anywhere else, and where everyone was free to live life as they pleased. In short, a dream."

Almodóvar's films are perhaps the best way to study how Madrid has evolved over the past twenty-five years.

Madrid in the 80s

Combining the rustic with the urban, the three main characters in *Pepi, Luci, Bom and Other Girls Like Mom* (1980) felt as much at home in modern nightclubs as sitting around a table knitting. The Madrid of *Labyrinth of Passions* (1982) was the **Madrid of the Rastro** flea market, the city of the *La Movida*¹. The convent in *Dark Habits* (1983) was located in the heart of downtown Madrid, in calle Fuencarral, and the film director portrays the neighbourhoods of Madrid with expanses of yet undeveloped land in a much more realist tone in *What Have I Done to Deserve This?* (1984).

And if he had to talk about death, there was no more metaphoric location than the viaduct in calle Bailén, the long-standing choice for suicides. That is why Pedro chose this location in *Matador* (1985), which was also filmed in **Casa de Campo Park and the slaughterhouse of Legazpi**. In a night in *Law of Desire* (1986), Carmen Maura asks a street cleaner to hose her down with his hose. "I

¹ La movida: Literally "The Moving" is a socio-cultural movement that took place in Madrid during the 1980s, triggered by an explosion of liberties after the death of Fascist dictator Francisco Franco, and the economic rise of Spain.

think this is the scene that best portrays what we call desire", comments the director, when talking about a scene that is perhaps one of the best screen portrayals of the suffocating summer nights in the city.

Every corner, every setting in Madrid had an explanation. Sometimes symbolic, but at times autobiographic too. The employee on leave of absence from the national telecommunications company chose the **Gran Vía with the clearly visible Telefónica building** as a backdrop for *Women on the Verge of a Nervous Breakdown*(1987). "*This is one of my favourite landscapes*". And in this analysis of Madrid's evolution through Almodóvar, the viewer may also notice or recall transformations in the human landscape of the city. Shortly before becoming the city's fashionable gay district, **Chueca** was the place where junkies hung out and much wheeling and dealing took place, as can be seen in one of Antonio Banderas's night strolls in *Tie Me Up! Tie Me Down!* (1989).

- ☞ Tie Me Up! Tie Me Down! (1989)
- ☞ Women on the Verge of a Nervous Breakdown(1987)
- ☞ Law of Desire (1986)
- ☞ What Have I Done to Deserve This ? (1984),
- ☞ Pepi, Luci, Bom and Other Girls Like Mom (1980)

Madrid in the 90s

As Pedro Almodóvar's international reputation grew, he began to take on the role of ambassador of Madrid, although it was becoming increasingly difficult to pigeon-hole him in the process. "I've always had fun with other people, I've always enjoyed meeting new people, listening to conversations, mingling and observing, I have taken my inspiration from this, but I now find it difficult to stick to reality".

Perhaps this is why *High Heels* (1991) and *Kika* (1993) were filmed indoors. In some scenes in *The Flower of My Secret* (1995), on the other hand, the director decided to export some of the city centre's emblematic landscapes. Writer Marisa Paredes lived and moved in the Plaza de la Paja and its surroundings and Juan Echanove dances in a solitary Plaza Mayor at night in one of the most delightful scenes in the film.

Almost twenty-five years had elapsed since his arrival in Madrid. "I grew up, laughed, cried, got fat and developed in Madrid. And I did lots of these things at the same pace as the city", wrote the director, who, in 1998, decided to look back for the first time and reflect on so much change.

The opening scene of *Live Flesh* (1997) is Christmas 1970, and a child is born in a country immersed in a dictatorship. At the end of the film, that same child, Liberto Rabal, was about to have his own child: "When I was born, people were scared to death in their own homes", he says. "Fortunately for you, my son, we Spaniards lost this fear long ago". It is also in this film that we see one of the most dramatic settings of Almodóvar's film career: La Ventilla, a slum of

dilapidated shacks at the foot of the now-modern leaning towers of Plaza de Castilla, which were just about to be knocked down.

Again, the Madrid and Almodóvar of contrasts and contradictions.

- ☞ All About My Mother (1999)
- ☞ Live Flesh (1997)
- ☞ The Flower of My Secret (1995)
- ☞ Kika (1993)
- ☞ High Heels (1990)

Madrid today

Up until then Almodóvar had made twelve feature films. Twelve different perspectives of the city. And the surprise arrived with number thirteen. When Almodóvar announced that he was going to film *All About My Mother* (1999) in Barcelona, he did so with a pang of guilt. "I am sorry I am betraying Madrid", he said, and proceeded to film an anthological Barcelona, and afterwards, as if he were trying to make it clear that this was but an essential exception, he returned with *Talk to Her*. He returned to the old Madrid. To the street corners ("I have a weakness for street corners"), to the houses with balconies and flowerpots.



And as the years passed, the offers became ever more tempting. To film in the United States, to film in English, the director however could not be persuaded because Madrid is modern and at the same time it is almost his native La Mancha. And who knows, if he were unfaithful to it, he could suffer the same fate as Marisa Paredes in *High Heels*:

- Oh my God! The city has changed so much.
- There are areas I don't even recognise.
- My am afraid that this city will not recognise *me*.

- ☞ Volver (2006)
- ☞ Bad Education (2004)
- ☞ Talk to Her (2002)

Walks through Almodóvar's Madrid with specialised guides: visits to his most famous film locations and an analysis of the city he portrays.

A tour of the director's favourite haunts.

When watching Almodóvar's films, the curious viewer becomes acquainted with corners and settings of the city. Some have become icons of the Almodóvar universe. Others, in contrast, are more difficult to locate. The following is merely a taste of some of the hundreds of locations that make up Almodóvar's Madrid and which we will visit.

- The apartment blocks on the M-30 motorway:

At the end of *What Did I Do to Deserve This!*, the camera zooms out on the enormous apartment blocks where the leading characters live and then get lost in the sea of buildings in the large city. These three apartment blocks overlook the M-30 motorway, very close to the Mosque, in the neighbourhood of la Concepción. Almodóvar first noticed them years earlier "when I was travelling to work in a Telefónica warehouse, near the town of Fuencarral, I would take the M-30 every day. I was always overwhelmed by these enormous beehives towering over the motorway."

- Calle del Arenal:

Taking advantage of the Christmas decorations, Almodóvar shot the final scene of *Live Flesh* in calle del Arenal. One of the shots was a close up of the Museo del Jamón bar at the beginning of the street. The director filmed it incognito from inside a van, with normal passers-by and extras hired for the occasion mingling. They filmed for hours and when he was later examining the shots, he realised that there was a man waiting at the door of the bar in all of them. "I suppose this man had arranged to meet someone who never turned up". The man in question is wearing glasses and can be seen briefly at the end of the film.

- Tourist Madrid:

A tour of Almodóvar's Madrid rarely follows the same route as the open-top sightseeing bus, although there are a few exceptions. La plaza Mayor in *The Flower of My Secret* and especially the night shots of the Puerta de Alcalá, which served as a backdrop for the opening scenes of *Live Flesh*.

- Cardboard city:

Kika was filmed in very few recognisable locations. However, the director ensured that there was no shortage of city landmarks. In one of the bedrooms of the chalet there were models of the Torre Madrid, Torres Kio and Torre Europa. And more cardboard: the Torre Picasso was featured in the decorative background landscape in Verónica Forqué's apartment.

- Cemeteries, trains and airports:

The most repeated settings in Almodóvar's films are the Cementerio de la Almudena cemetery and Barajas Airport. Always abreast of changes to the city, in *Kika*, the director filmed the first shot of the AVE station in Madrid in the exquisite moving scene in which Peter Coyote arrives in Madrid. Some years later, Almodóvar is ahead of his time when Cecilia Roth takes the AVE to travel between Barcelona and Madrid in *All About My Mother*.

- Buildings in Madrid

In early March 2003, a real estate advertisement was published in Internet with the headline "I live in an apartment from a film". The apartment in question was where Javier Cámara lived in *Talk to Her* - which the salespeople were quick to capitalise on. The apartment was selling for twice the price of other properties in the district and Pedro Almodóvar's office was quick to clarify that they had nothing to do with the sale of the apartment.

- Some locations of interest that we will visit.

- Calle Montalbán, 7. The seventh-floor penthouse where Carmen Maura lives in *Women on the Verge of a Nervous Breakdown*.
- Calle Almagro, 38. Antonio Banderas' family's house in *Women...*
- Calle de Sevilla, 3. Kika's house in *Kika*.
- Villa Rosa. Plaza de Santa Ana, 15. The bar where drag queen Miguel Bosé performs in *High Heels*.
- Teatro María Guerrero. c/ Tamayo y Baus. The theatre where Marisa Paredes sings in *High Heels*.
- Calle Bordadores, 38, 6th floor. Victoria Abril's house in *Tie Me Up! Tie Me Down!*
- The café of the Círculo de Bellas Artes. C/ Alcalá, 42. The café where Victoria Abril and Peter Coyote meet to discuss a script in *Kika*.
- Plaza del Alamillo. The basement-concierge office where Marisa Paredes lives in *High Heels*.
- Paseo de Eduardo Dato, 18. Javier Bardem and Francesca Neri's house in *Live Flesh*.

ALMODÓVAR'S MADRID – 5 DATES DURING THE YEAR

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Dates: February 12 – 18, April 2 – 8, May 14 – 20, July 2 – 8, November 5 – 11.

1 week /25 lessons + all activities covered

595 €

GENERAL CONDITIONS

1. Included in the enrolment fee (45 €):

Administration expenses, accommodation arrangements, educational material (a textbook, photocopies). In the case of «Bildungsurlaub» we charge an additional administration fee of **30 €**.

2. Included in the course fee:

Level-testing, course tuition, folder with information on Madrid, the costs of some of the activities in the cultural program, certificate of attendance, language exchange where applicable, free use of library and multimedia room, free Internet access; free access to an Online Spanish course for students who enroll in a long-term course.

Free TANDEM-Partner (conversation exchange up to 2 weeks).

3. Not included in the course fee:

Airport transfer, travel health insurance, the costs of some of the activities in the cultural program, final examination, DELE examination fees, "Bildungsurlaub" administration fee.

4. To reserve:

Please send your completed **Enrolment form** by post, fax or e-mail. You can also enroll online using the form on our web page: www.tandem-madrid.com. The **reservation fee** is 120 € and will be deducted from the final price (deposit).

Upon receipt of the deposit and the enrolment form, you will receive by return email our **Registration confirmation** with a detailed breakdown of the course and accommodation's final prices.

Full payment indicated should be made by bank transfer at least **2 weeks before the course starts** or in cash, in Euros (€), during the first 3 days in the school.

TANDEM reserves the right to cancel the enrolment if this fee is not paid within the stipulated deadline.

The **accommodation address** will be sent 1 week prior to arrival.

5. Payment

Payments should be made to our bank account in:

BANCO DE SABADELL – C/General Moscardó nº 4-6. 28020 Madrid, Spain
Bank 0081, Agency 0189, DC 86, Account 0001234731

Swift / BIC BSABESBB

IBAN ES 5600810189860001234731

Always send us a copy of the transaction receipt: per fax [+34 915224539] or per email [spanishcourses@tandem-madrid.com]. Please include your name and the type of course you are attending. **The student will pay all bank commissions.**

6. Cancellation fee

Number of students per class: minimum 3; maximum 10. Should not enough students enrol in a group, TANDEM Madrid reserves the right to cancel group courses up to 6 working days prior to the course starting date. In such case a place in a smaller or individual class will be offered and the teaching time will be reduced to reflect the group course fee charged upon booking. Failing this, the full booking amount will be refunded. Classes take place from Monday to Friday.

In case of student cancellation, the school will keep the deposit of 120 €, which may be used for a course at a later date. No cancellations will be accepted unless they are made in writing. Due to security reasons, no enrolments can be cancelled on the phone.

2 or more weeks before the course starts:	10 % of the course price
Less than 2 weeks before the course starts:	20 % of the course price

There is no refund for cancellations after the course begins. In case of cancellation of accommodation arrangements with less than 4 weeks notice: 1 week's fees

7. Insurance

All students on the courses are covered by an insurance policy. TANDEM takes no responsibility for any accidents that may occur outside of our school, nor for the loss or theft of personal belongings on our premises. We therefore recommend taking out an insurance policy in the country of origin.

8. Holidays

Classes that fall on a national or local holiday (Madrid) cannot be recovered at a later date or reimbursed.

9. Visas: for students from non-EU Member States

Before enrolling at our school, you should check the visa requirements, such as health insurance while in Spain, an accommodation address in Madrid, as well as sufficient means of support during your stay. This information, as well as the visa application form and other necessary documents, is available at the Spanish Embassy in your country of origin [www.mae.es].