

JhonAlex Toro Talks about "Miss Julia"

The bilingual play will be at CASA ENSAMBLE till August 31

"Miss Julia" is a play written in 1888 by August Strindberg who makes a reflection of the struggle between social classes and is framed in the end of the 19th century in Sweden.

It's a drama. The story of Miss Julia , the daughter of a Landowner, who crashes in a party given by her servants and ends ,really drunk , in a relationship with one of them . The Colombian actors Gina Jaimes and Jhon Alex Toro with the Australian Tina Mitchell , who are experts in the Suzuki method from the Japanese director Tadashi Suzuki, are presenting this play at Casa Ensemble, it's a bilingual adaptation .

The director is Lorenzo Montanini and we have alive music from Helen Yee , violin player , accompanied by Juan Manuel Vergara , Colombian musician, on the drums . Toro who studied Suzuki at the Siti company in New York , where the idea of this show started to appear , talks to us about Miss Julia , which will be here till August 31.

-Why make an adaptation of a play that comes from the end of the 19th century ?

The way is written , the life it shows and the strong words Miss Julia says about the struggle between this people , this clash of classes , were very appealing elements to us. On the other hand for our purpose of a collaboration the play would suit us very well : we had three actors and there are three main characters in the play , (Julia, Juan and Cristina). In the original plot the action is developed in a summer party , la noche de San Juan , which for us would be the San Pedro night at el Huila , in a big house of wealthy people. We integrated alive Colombian music that represents Juan and Cristina's characters and the violin that represents Julia's world , this is also a translation of the emotional situation of the three of them .

-Why is it in two languages ?

Well the clash of these two different social classes is represented in the two languages. English and Spanish today have a lot to do with the representation of those who are in the highest social class , those who are in the middle or those in the lowest , and also we wanted to mark the differences of classes specially in the USA where most of the people who serve other ones are Hispanic. The language is part of the conflict of this stiff lady who looks every body over her shoulder, but who at the same time wants to be at her servants party where she is respected but not wanted .

- What were you aiming with this adaptation ?

From the dramas written at the end of the 19th century this is one that has the highest impact. What we aimed was successfully put together a realist text with the scene language we are interested in develop , a scene language that has a lot of physical work that translates emotion and we wanted to see and show how it reacts when is put together with a naturalist text like this one . A traditional staging would have been a very dialogued play and what we saw as a danger was that it could turned into a melodramatic piece , melodrama is a fine genre we don't run away from, but when not played well can easily become very close to soap opera .

-You are experts in the Suzuki Method , how is that translated in the show?

This a method for actors training . Part of the philosophy of the training is that the audience may love you or hate you but can't stop looking at you . What the training gives to the show can be seen in the level of precision it brings to the physical action. The input to the physical action help to translate what the characters are feeling , so what the audience can perceive what's going on from a very vital perspective .

-When and How ?

CASA Ensemble. AV car 24 #41-69 Parkway

Thursday 8 pm – Saturday 6-8 pm

Tickets : General \$35.000- students -\$20.000

Info 3689268