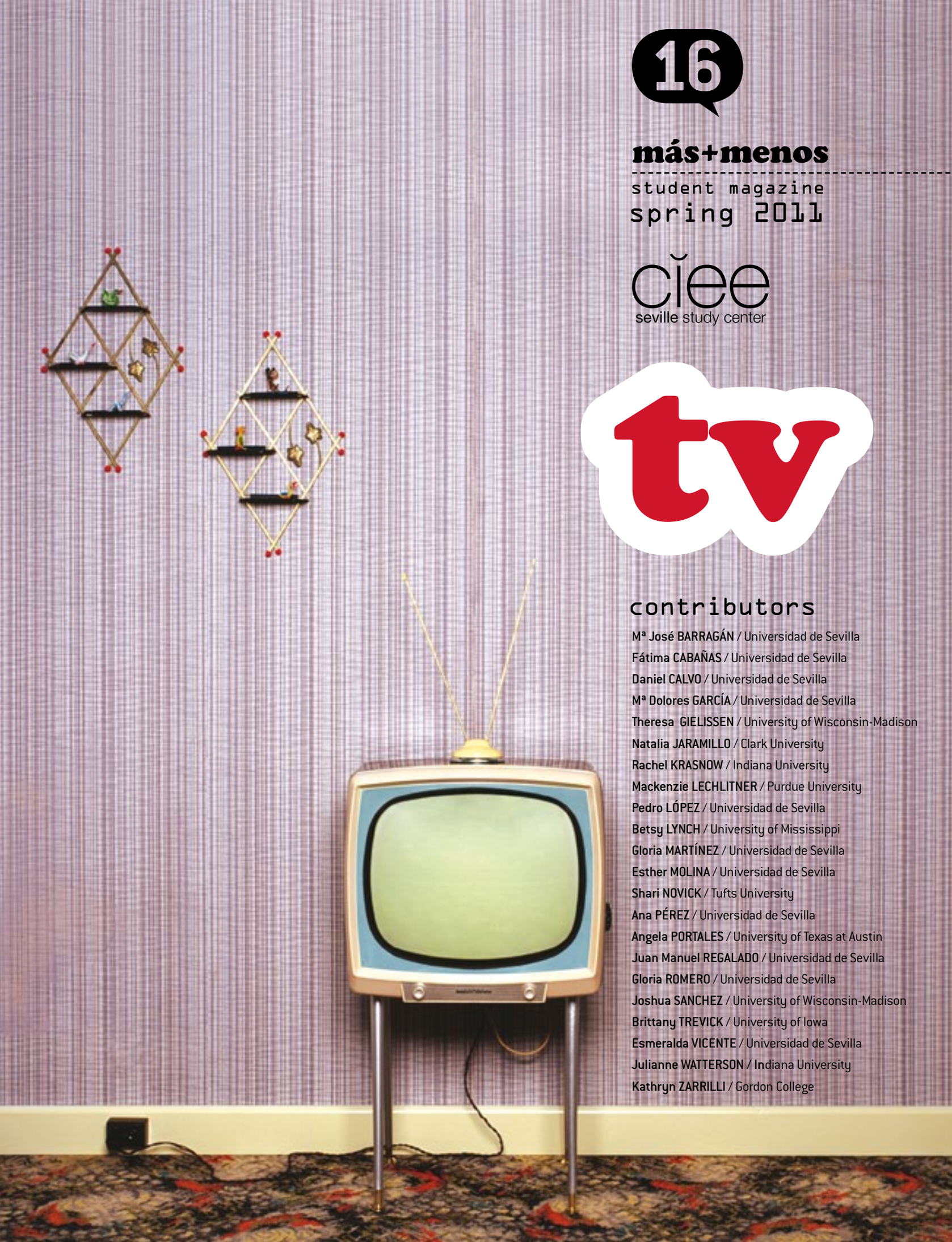


16

más+menos

student magazine
spring 2011

ciee
seville study center

tv

contributors

Mª José BARRAGÁN / Universidad de Sevilla
Fátima CABAÑAS / Universidad de Sevilla
Daniel CALVO / Universidad de Sevilla
Mª Dolores GARCÍA / Universidad de Sevilla
Theresa GIELISSEN / University of Wisconsin-Madison
Natalia JARAMILLO / Clark University
Rachel KRASNOW / Indiana University
Mackenzie LECHLITNER / Purdue University
Pedro LÓPEZ / Universidad de Sevilla
Betsy LYNCH / University of Mississippi
Gloria MARTÍNEZ / Universidad de Sevilla
Esther MOLINA / Universidad de Sevilla
Shari NOVICK / Tufts University
Ana PÉREZ / Universidad de Sevilla
Angela PORTALES / University of Texas at Austin
Juan Manuel REGALADO / Universidad de Sevilla
Gloria ROMERO / Universidad de Sevilla
Joshua SANCHEZ / University of Wisconsin-Madison
Brittany TREVICK / University of Iowa
Esmeralda VICENTE / Universidad de Sevilla
Julianne WATTERSON / Indiana University
Kathryn ZARRILLI / Gordon College

Cover photo: STEVE TAYLOR

contributors

Mª José BARRAGÁN / Universidad de Sevilla
Fátima CABAÑAS / Universidad de Sevilla
Daniel CALVO / Universidad de Sevilla
Mª Dolores GARCÍA / Universidad de Sevilla
Theresa GIELISSEN / University of Wisconsin-Madison
Natalia JARAMILLO / Clark University
Rachel KRASNOW / Indiana University
Mackenzie LECHLITNER / Purdue University
Pedro LÓPEZ / Universidad de Sevilla
Betsy LYNCH / University of Mississippi
Gloria MARTÍNEZ / Universidad de Sevilla
Esther MOLINA / Universidad de Sevilla
Shari NOVICK / Tufts University
Ana PÉREZ / Universidad de Sevilla
Angela PORTALES / University of Texas at Austin
Juan Manuel REGALADO / Universidad de Sevilla
Gloria ROMERO / Universidad de Sevilla
Joshua SÁNCHEZ / University of Wisconsin-Madison
Brittany TREVICK / University of Iowa
Esmeralda VICENTE / Universidad de Sevilla
Julianne WATTERSON / Indiana University
Kathryn ZARRILLI / Gordon College

ciee seville study center

Facultad de Filología, Dpto. de Filología Inglesa (Lengua Inglesa)

Maritheresa F. FRAIN: Director of the CIEE Study Center in Seville

Oscar CEBALLOS: Coordinator, editor, and graphic designer

José Enrique GARCÍA: Coordination of University of Seville students and revision of English-Spanish translations

Eduardo DEL CAMPO: Final editor of contents

Lauren SIEBEN: Revision of texts in English and editor assistant

www.ciee.org/masmenos

contents

CIEE Seville Study Center
C/ Muñoz y Pabón, 9
41004 Sevilla
tel: 954 412 002
fax: 954 222 470
publications: oceballos@ciee.org
www.ciee.org

Printing : ESCANDÓN S.L.
© ciee study center in seville. 2011
Depósito Legal: CA-411-2011
ISSN 1885-5490

Editor's Note

Oscar Ceballos

What We Owe to Television

If you consider yourself an educated person, you're supposed to not like television. No matter how soothing watching a little bit of TV can be in the idle hours of the day, too much of it can make your brain go numb.

Though let's not be so harsh. Pondering the matter beyond some justified prejudice, anyone will recall countless moments in which television has provided entertainment, become a source of education, moved them, helped them bond with family and friends, connected them with thousands or millions of other viewers, or simply, kept them company. Television does undoubtedly contribute to the configuration of our memory.

In Spain, the first public broadcasting took place on October 28th, 1956. However, TV sets did not arrive at most Spanish homes until the late sixties or early seventies. The second channel of the Spanish television was not created until 1965 and though offering a culturally rich set of programs, was intended for a minority of viewers. There was no private television back then.

The type of television that we grew accustomed to in those early decades was generally simpler and maybe even more honest than today's. It never turned "reality" into spectacle; neither did it manufacture it. When it looked at ordinary life, it approached it without distortions. One of the programs that I most vividly remember was the weekly *Vivir cada día* ("Daily Life"), which *Televisión Española* (TVE) showed for over 10 years since 1978. Thanks to the myriad of extraordinarily ordinary characters portrayed in the program, Spaniards learnt how life really was in our country. Other outstanding programs of public television in those years were *"Estudio 1",* which produced classical plays for TV, *Historias para no dormir* ("Stories to Keep you Awake"), which was a truly remarkable fictional series, or the nature documentaries of Félix Rodríguez de la Fuente, always broadcasted during primetime and still treasured by many Spaniards. During children's TV hours, there was a program to promote classical music amongst the youngest, *El Mundo de la música* ("The World of Music") in which kids pretended to be conductors. TV even told children when they could watch it and when to go to bed (because there was no Disney Channel then).

It is nevertheless puzzling that a medium created and consolidated during the second half of a long dictatorship could make many people of my generation feel nostalgic. As I already said, television is also memory.

Although of course there was censorship in public television for as long as Franco lived, the dictatorship was not the only one to exert it. Right after the general's death, TVE started the weekly broadcasting of one of the most remarkable debate programs in 55 years of Spanish television, *La Clave* ("They Key Point"), which combined a debate of social or political issues with a film that illustrated it. In 1985, after ten very successful years of broadcasting, the first socialist government of our democracy cancelled it. The program's director, José Luis Balbín, denounced it as an attack on freedom of speech. Spain was about to celebrate the referendum about its membership of NATO and the critical views aired on the program against the government's position (which was to join the Atlantic Organization in contradiction with the socialist propaganda prior to the 1982 general elections) led the government to put an end to the program. That's been the norm ever since, and thus public television is always subdued by the political party in power. In the absence of an independent television board, it is the nation's government that appoints all public TV's senior staff (as well as pouring the cash to constantly mend its chronic deficit). A similar situation is repeated throughout the more than 30 public channels of Spain's autonomous communities that the country has spread along its very complex political geography.

With the arrival in 1990 of the first three private channels: Antena 3, Tele 5 and Canal Plus, we discovered the true use of the remote control. The newly arrived competition seemed to force public channels, both national and autonomous, to put on hold most quality standards and to start paying attention instead to audience rates. Traditional, though reliable and respectful, TV formulas were generally abandoned. Television gradually became a show for the masses, which resulted in the homogenization of the offer, verging often times in sheer vulgarity.

Nevertheless, there is plenty of room for hope today. The big business of corporate television is being challenged by the ubiquitous capacity for social and cultural interaction that the Internet offers. The multiplicity of formulas, the creative and communicative freedom that the net offers, together with the immediacy with which we can all be not just receptors, but also producers of contents, has made us remember what brought us here in the first place: the need to exchange our knowledge, experiences and stories, as we recognize ourselves in the reflection that the visual media renders of us.

That's been the research ground for this issue of **más+menos** devoted to television, which is also the introduction to the many debates we hope to maintain in the next few years through the new CIEE study program in Seville for **Communication, New Media and Journalism**. This eight year-old magazine is the proud precursor of this new study abroad program that will hopefully provide cultural, academic, professional and linguistic immersion for many students.

●●●

We've had some extraordinary collaborators to produce **más+menos** 16. With **Antonio Onetti**, writer of some of the most celebrated TV series produced in Spain in recent years (*Amar en Tiempos Revueltos* or *Padre Coraje*) we've explored how much television owes to history and what contribution it can make to the recuperation of collective memory. **Felipe Gil**, member of the **Zemos98** team for cultural management and digital creation, has talked to us about "remixing" practices in a context of collective intelligence. For the new transmedia generation, as Henry Jenkins defines it, knowledge and information circulate as part of a flow from which we all need to nourish and to which we can all contribute. **Eduardo del Campo**, staff reporter of the newspaper ***El Mundo*** and coeditor of **más+menos**, has argued with us about the responsibility that every person who writes, professional journalist or not, has in a world in which everyone has the capacity to be the transmitter of the events that he or she witnesses or experiences. **Juan Carlos Blanco**, chief editor of the Seville newspaper ***El Correo de*** Andalucía, has updated the fascinating debate about the present and future of quality written press, as of the news business in general, in the era of Internet.

04 Theresa Gielissen

She Found Love in *"Tiempos Revueltos"*

Hundreds of thousands of Spaniards died during the Spanish Civil War and dictatorship, and millions more endured nearly 40 years of oppression. Most experts agree it is time for society to acknowledge those who suffered. Politicians passed a law, but could a daytime soap opera be the answer?

"He never fit in well, my husband. He never really figured out how to live his life without all that sadness and pain. I had to give him a lot of strength and encouragement," says Conchita Ramírez, 86, of Seville. A thin smile stretches across her face as she remembers her husband, Gabriel "Gaby" Torralba, who died 20 years ago. "But I loved him, and he loved me, and in the middle of all that sadness, we were very happy." Ramírez's youth, much like the twisted storyline of one of her favorite television programs, *"Amar en Tiempos Revueltos,"* or "Love in Difficult Times," was a complicated and dramatic mixture of joy and grief, love and misfortune.

She has happy memories of growing up during the Second Republic, a short period of democracy in Spain between 1931 and 1936. However, everything changed when dictator Francisco Franco took power in 1939 at the end of the Spanish Civil War. Franco's army targeted her father, who was an officer in the "red" army of the Republic, and her family was displaced several times before moving to France, where they lived in exile.

The following years of Ramírez's life were even more striking than an episode of *"Amar en Tiempos Revueltos."* Gaby was sent to Auschwitz, a Nazi concentration and extermination camp in Poland, and weighed only 40 kilos when he returned. After their marriage in 1946, they lived in such poverty that Ramírez was forced to abort her second child.

Ramírez's life is well documented in the diary she started at age 13. It is now published under the name *Diario de una niña exiliada*, or *Diary of an Exiled Girl*. She hopes it will help break the silence and inspire people to share their own stories.

"I hope that young people who are not familiar with the exiles' situation, because that part of our history has been silenced and hidden, read my diary and understand the suffering that we underwent," she says in her book.

Ramírez is not the only person who wishes to reclaim the past. In 2007, the Spanish government passed the Ley de la Memoria Histórica, or Historical Memory Law. It recognizes the victims of war and the dictatorship and denounces Franco's regime. In particular, it focuses on the hundreds of mass graves that remain undisturbed around the country.

Emilio José Santos Castilla, a master's student at the University Pablo de Olavide in Seville, explains that the recovery process began long before the law passed four years ago. In fact, he claims the law was only a consequence of social demand. "It was not we historians who began the search for the past," he explains. "It was started by the people who were perfectly aware that their grandfathers, that their great-grandfathers were buried in mass graves instead of a cemetery."

Antonio Onetti, a writer for *"Amar en Tiempos Revueltos,"* which began two years before the Historical Memory Law passed, believes the law is a positive step. Both the law and his soap opera call attention for war victims. However, Onetti believes his program is a better indication of what daily life was like for people like Ramírez and her husband.

> **"I hope that young people who are not familiar with the exiles' situation, because that part of our history has been silenced and hidden, read my diary and understand the suffering that we underwent."**

The storyline begins in 1936, and each season reveals a few more years of history. Instead of exclusively focusing on executions and mass graves, however, it also explores what everyday life was like for people of diverse social and political backgrounds.

"The most tragic events are obvious. We not only focus on the people who were killed, but also the people who lived," says Onetti. "Not everyone suffered mass graves, but almost everyone suffered from oppression."

The show, which is in its sixth season and still boasts approximately 3 million daily viewers, certainly has the potential to make an impact. Although there are occasional historical inconsistencies, many experts believe that shows like *"Amar en Tiempos Revueltos"* help to lift the taboo and allow people to talk about their own experiences.

For Juan Ortiz Villalba, the coordinator for Seville's City Council Recuperation of Historical Memory lecture, breaking this taboo is essential for healing. "This type of series is very important because the best way to deal with a trauma is by talking about it. By talking, we approach acceptance," he says. "We have not reached it yet, but we are getting there, with a lot of caution and with a lot of sensitivity."

Other experts, however, disapprove of historical soap operas like *"Amar en Tiempos Revueltos,"* saying they promote a skewed version of history. One of these critics is Cecilio Gordillo, the coordinator of the group *Recuperando la Memoria de la Historia Social de Andalucía*, or RMHSA (Recovering the Memory of the Social History of Andalusia). "These programs sugarcoat a really serious situation and do not reflect what truly occurred," claims Gordillo. "What's more, they are worth a lot of money."

Gordillo wishes to promote an accurate and comprehensive image of the victims. He, along with the RMHSA, created the website TodosLosNombres.org (or, "All The Names"), which provides free, easily accessible information about victims.

According to Gordillo, the Historical Memory Law is not any more effective than the television series. Instead, he believes that politicians are using the law to satiate the public without making any real changes. "Nobody asked for a law. We wanted to modify existing laws, which is much easier than making a new one," he explains. "It has not accomplished anything. It has created political problems and allowed politicians to take credit, which is what they were truly looking for."

While it gives people the right to request information about their family members, the Historical Memory Law offers little assistance to those who wish to open the mass graves. It is still up to groups like the RMHSA to actually exhume the graves and study the remains. According to Santos, "The state is saying, 'Here, we wrote you a law. I'm giving you the right to open the graves. If you want to open them, you can, but I am not going to give you the money to do it.'"

But for people like Ramírez, whose lives were altered greatly by the war, reclaiming history is not about money or legal jargon or television scripts. It is all about sharing their experiences and acknowledging the past. Even though she lived through many years of fear and oppression, she does not require laws or soap operas to remember her own episode of *"Love in Difficult Times."* After all, at least one good thing came out of all the hardship.

"It was in those days that I met my first love," she says. ●●●

Andrea (Ana Turpin) and Antonio (Rodolfo Sancho) in the first season of ***Amar en Tiempos Revueltos***, broadcasted in 2005 and 2006. / JAVIER DE AGUSTÍN, RTVE

06 Rachel Krasnow

23-F: A Story Told on Television

Four people recall how they lived 30 years ago through one of the most powerful moments in modern Spanish history and the role the media played to show and stop the attempt against democracy.

Feb. 23, 1981, was supposed to be a normal night for Adolfo Salvador and every other Spaniard. Salvador, a 24-year-old journalist, planned to eat dinner with his colleagues and return to headquarters to do obligatory military work in Burgos. Instead, Salvador entered a photo shop to pick up some developed photos when he heard on the radio that an attempted coup d'état was occurring in Madrid.

The troops weren't directly notified, and they continued the rest of their day as usual. Yet Salvador, now the chief editor of the national, international and world sections of the *Diario de Sevilla*, spent the night with radio blaring and the television on to gain insightPault into what was happening.

"I had no idea that anything was going to happen," Salvador says. "I did notice a little bit of tension in the air, and in fact in those few days before, we had done things that we hadn't done in my entire year and two months of military service. For example, attacking a building."

The attempted overthrow of the Spanish democracy, later coined 23-F, is remembered each year with videos, pictures, stories and chronicles from eyewitnesses of what happened in those 18 hours. Remnants of memories from that day still stain the minds of the Spaniards who were alive when it happened.

Political and economic tension had been growing for years in Spain, and on February 23, the unrest towards the Spanish democracy came to a head. At 18:23, 200 armed officers from the Civil Guard burst into the Spanish Congress of Deputies while members were in the process of electing a new Spanish president, Leopoldo Calvo Sotelo. As officers flooded the congress room, lieutenant colonel Antonio Tejero walked towards the podium, ordered all the deputies to the floor and shot off rounds of bullets into the ceiling.

At the time, Spain only had one public television channel, which the government owned. During the election process on Feb. 23, cameras from the two rival news stations, TVE (Televisión Española) and SER (La Cadena Ser) radio network, were recording, but soon after the military invaded the congress, officers cut off SER's signal. One of TVE's cameras recorded almost one hour of footage without the officers knowing. The Spanish population was able to view the footage live until the cameras were cut off by the troops approximately after one hour. Later that night, when the signals had returned, millions of Spaniards saw those images again.

Unlike Salvador, some people found out about the coup by word of mouth. Jesús Cruz Villalón, a law professor at the University of Seville, said that a colleague walked into his office at work and told him what had happened. After realizing that he was one of two people still in the building, he went to his English class. Only three students showed up and he began a discussion about the coup d'état.

"One student adopted an attitude of complete silence, and the student later became a politician in the Partido Popular, and the other student was a woman that had a little Spanish flag around her wrist and she began to justify the coup d'état," he explains.

> **"During the time we were in the recording room, we were afraid that the coup officers that were likely close to the TVE station might have known what was happening in the recording room. So we closed the doors and lowered the sound, which created a deathly silence."**

After class, Cruz Villalon listened to the radio with his family at home because the television transmission had been cut across the country. Even with the news on the radio, Cruz Villalon said he still felt unsure of what would happen.

"During the first few hours, it wasn't clear if the generals from the top of the military were for or against the coup," he says.

Magdalena Marfe, a CIEE Professor and former director of State University at New York University at New Paltz in Seville, had just finished working at the university and began to walk home when a taxi driver began yelling at her that there had been a war.

"I thought he was really overdoing it, but I got in the taxi and he said, 'Where do you live?' and started driving, and said 'Blood is going to be everywhere in the streets!'" Marfe recalls. "But I didn't think it was going to be that extreme."

Marfe arrived home and said there was no reception on television. Only classical music played on the radio.

Meanwhile, journalists were still struggling to reel in more information and send it out to the public. Victoria Prego, a Spanish journalist working for TVE, played a key role in the dissemination of information that evening and early morning, along with her colleagues at the station Rosa María Mateo and Iñaki Gabilondo. In an interview with national newspaper *El Mundo* in 2001, Prego described how 12 journalists quarantined in the TVE recording room worked together to get news out to the public in the early morning.

"During the time we were in the recording room, we were afraid that the coup officers that were likely close to the TVE station might have known what was happening in the recording room. So we closed the doors and lowered the sound, which created a deathly silence," Prego said.

By 18:54, all images coming from within the parliament were cut off, but sound still remained. Spaniards throughout the country were left for more than two hours with no option but to wait for news. At 19:00, military officers took over Televisión Española and Radio Nacional de España, and no images were circulated to the public until 21:00, when Prego, Gabilondo and Mateo began broadcasting.

On the day of the coup, Concepción Mantilla de Los Ríos, a civil servant who works for the government of Andalucía, was preparing for her exams at home when her father returned from work and turned on the television. She said her family spent the whole night watching the news and listening to the radio, feeling both anxious and scared because it was not clear what the coup was about.

"We all felt like we were in great danger, and at that time the situations in Spain socially and politically speaking were very difficult, and we didn't know exactly what was happening," Mantilla de Los Ríos said. "I was quite young to understand it."

Gun in hand, Lieutenant Colonel Tejero on the stand of the Spanish Parliament during the attempted coup d'etat of February 23th, 1981. This photgraph won the Image of the Year Prize at the World Press Photo Awards of 1981. / MANUEL PÉREZ for EFE

At 1:00 on Feb. 24, King Juan Carlos I gave a speech which aired on TVE, denouncing the coup and declaring that the actions against the democratic process were intolerable. After watching the king's speech, Mantilla said she felt relieved, remembering how she felt as the cameras rolled onscreen.

"When I think of that day, we all remember those images, and we have seen them dozens of times," she said. "I think for these kinds of events, television makes you feel that they are more real, and there are not any other things more direct than that. Things on television are much more impressive than what you can read."

After the king's speech aired, news flowed through the newspaper, television and radio mediums even though the coup was not over. Military troops slowly stopped keeping vigil over key media locations. At approximately 10:00, journalists, military officers and congressional deputies were freed from congress. Meanwhile, journalists kept working to retransmit images that much of the Spanish population had not seen earlier that morning. At 12:26, the military officers were forced to abandon the parliament.

Salvador believes that all media played an important role on 23-F. He gives the most credit to radio, as it functioned better than the other mediums, but he acknowledges that the television affected people in a different way.

"Very few times does one have the opportunity to re-broadcast live a coup d'état where you can see a man entering in the congress and firing bullets," Salvador says. "It has a huge impact, and every time the media repeats these images, for the people that were living it remains having a strong impact. That was the day in which every journalist dreamed to be right there. Nobody will forget those radio and television journalists who covered the event." ●●●

Adolfo Salvador, who began working as a journalist after he finished his military service on February 27, 1981, interviewed several military officers who were inside the congress on February 23 about their experiences. He sent the article to Diario 16, a newspaper with a circulation of approximately 100,000 in Spain, which published it on the first anniversary of the coup. Controversy resulted from the article and Salvador, together with Director of Diario 16, Pedro J. Ramirez, stood trial after Captain Álvarez Arenas, involved in the coup, sued them for libel. The case was finally overruled by the Spanish Constitutional Court on June 1982.

LEFT: The morning of February 24h, the photographer hands the day's edition of ***Diario 16*** to national policemen guarding the acces of Parliament in Madrid. / G. CATALÁN

08 Julianne Watterson

Belén Esteban. / TELE 5

The People's Princess and Other Trash

Millions of spectators follow Trash TV, a genre of programs made of shouts, gossip and crude entertainment, with stars such as Belén Esteban. Many criticize it as a danger, but others say that shows like *"Sálvame"* are only a pastime.

Millions of spectators follow *Trash TV*, a genre of programs consisting of shouting, gossip and crude entertainment with stars like Belén Esteban. Many criticize it as an encroaching danger to society, but others say shows like *"Sálvame"* are only a harmless pastime.

A woman sits with her thin, bronzed arms against a bright white couch. She slouches with legs crossed, arms folded and is surrounded by a fluorescent purple television set. Head tilted, she purses her full, pouty lips, furrows her brow and rolls her eyes. Although momentarily quiet, she is never without an opinion to break the silence.

Her image is all too familiar for anyone who has ever turned on a television in Spain.

The figure is no one other than Belén Esteban, commonly known as the "icon of *Telebasura* or *"Princesa del Pueblo" (People's Princess),* and there's not a human being in Spain who doesn't know her name and face.

She takes a deep breath and pushes her bleach-blonde hair behind her ear, listening to the woman nearly shouting before her. Within seconds, Belén cuts her off and flies out of her seat towards the woman, her platform heels clomping like a horse.

"I'm sorry, WHAT?! Excuse me for interrupting, but you aren't listening to what I'm saying," Belén yells.

The woman across from her opens her mouth to speak.

"NO, I'm not finished yet. I never said I wanted to be Mother Theresa, okay?" Belén continues without a second of pause. "Don't insult me, okay? You don't *know* me, okay?"

"I never insulted-"

"I don't want to talk to you anymore! Enough! Maybe you should just go home, okay?" Belén looks to the spectators and gestures for their approval.

"Okay? Yeah? Okay? Yeah!" she says, grinning.

The audience roars with applause. People scream and jump from their seats, and the women on stage continue pointing fingers, each word still unheard.

This scene of inaudible argument is all too typical of the program *"Sálvame"* on *Telecinco* and serves as a prime example of Spain's *Telebasura*. A group of self-titled journalists sit in a circle and discuss topics typically ranging anywhere from adulterous couples to recent celebrity gossip, almost all which somehow conclude with a screaming-match.

And with *Telebasura* the image of the thirty-seven-year old Belén is never too far behind.

Her reputation took form after a messy split in 1998 with Jesulín de Ubrique, a famous Spanish bull-fighter, and her story continued in the news with the custody battle over their daughter Andrea. After the separation she began to work on gossip TV programs and since then became the principle figure there.

Although many people can't seem to explain why or how Belén found her fame, almost everyone has an opinion regarding the iconic figure. Norma Wassaul, Argentinean journalist working in Canal Sur radio in Seville, is no exception.

"Belén is famous because she dated someone famous, and she has a loud mouth. That's really it," she said.

She says the most important thing to know about *Telebasura* is that it is not information. It is a spectacle.

"NO, I'm not finished yet. I never said I wanted to be Mother Theresa, okay? Don't insult me, okay? You don't *know* me, okay?"

"The people on *Telebasura* are not journalists. They're not even in the same category as journalists. One relays information; the other just puts on a show. The two are not by any means close to comparable. *Telebasura* is exactly what it's called. It's trash."

Waasaul worked with Ana Rosa Quintana, another prominent figure in *Telebasura* and even spent some time working with the show *"Sálvame"*. She said that her experience in the field was enough to lead her to radio, and she wouldn't go back even if she had the chance.

But the *Telebasura* debate, of course, has several sides.

Antonio Rossi, a journalist in Madrid, collaborates on Antena 3 with different television programs, including "*Espejo Público"* y "*Dec"* and helps with the magazine *QMD!.* He says, however, that he would not want to be anywhere else, and not one program on television has earned the name *Telebasura*.

"I don't consider the term '*Telebasura*' for any program because there are many shows, including the informative ones that talk about horrible things and events," he said. "What would we call them, then? Are they, too, *Telebasura*?"

But despite the shows' constant criticisms Rossi says that if the public watches it and enjoy it, *Telebasura* is just as valuable as any type of television.

"Belén Esteban is not a journalist, but she, like the rest of the world, has an opinion. It's entertainment," he said. "If it's what the people want, it is not trash, and if it's not what they want, they should change the channel."

But *Telebasura* doesn't just affect Belén, the people who watch her, or the journalists who say the shows shouldn't even have a spot in television. When it comes to what's on television, many argue that there are younger, more impressionable people to consider.

Carmen Checa, sixth grade teacher at the primary school José Sebastián y Bandarán in Bellavista, outside of Seville, says she worries most that her students will grow up believing that what they see on television is real life.

"I do activities with my kids every week and ask them about the news," She said. "Some of them don't know what's happening in the world around them, but every single one knows who Belén Esteban is, and every single one watches *"Sálvame"*. I'd say there's a problem here."

But what exactly causes this problem? Checa says it's the fact that shows like *"Sálvame"* and other *Telebasura* shows simply exist. Rossi says it's the fault irresponsible parents.

"There are hundreds of channels, so what happens when a child gets hold of the remote? It's still the fault of the TV shows?" Rossi said. "Parents want to put the responsibility in someone else's hands. The shows aren't the problem. This is the problem."

But opposers like Checa and Wassaul say *Telebasura* and its universal effect certainly is a problem, but it simply won't solve itself.

"My greatest fear is that my students will grow up to be exactly what they see on television," Checa said. "But the people love these shows and continue to watch them, and they will continue to be around as long as people support them." ●●●

09 Mackenzie Lechlitner

Dani Álvarez at his kitchen-set of "*Mira la Vida."* / CANAL SUR TV

Boiled Vegetables, or Not

A discussion of how cooking shows have managed to stay afloat in an ever-changing society and a closer look at one of Andalusia's very own, the program of chef Dani Álvarez in the morning profram *"Mira la Vida"* of Canal Sur TV.

At 9 years old, Dani Álvarez attempted his first recipe: a mixed chickpea dish that remained inedible because he forgot to boil the vegetables. Now, he waits behind the camera of Canal Sur, going over his notes one last time, checking all of his ingredients before he hears "Action!" and films his very own cooking show.

Family First

"I was always experimenting in my kitchen at home," Dani says. At a young age, he was drawn to culinary art. His first official start was at age 17 when he worked as a waiter at his family's restaurant in Granada called *Restaurante Sevilla*. This third-generation restaurant was opened in 1930 by Dani's grandfather and still stands today as one of Andalusia's finest. After working there, Dani studied at a hotel in Málaga before traveling all over Spain to better develop his understanding of the entire spectrum of Spanish cuisine.

One set of Eyes

As far as picking which cooking show she watches, Concha Mije has never really had a preference. "Thirty years ago, I didn't even have a choice which 'one' to watch because there was *only* one," she says. Concha is a native of Seville in her early 60s, and she is a domestic chef both by hobby and by trade. She is an avid fan of chefs on television. If a cooking show is on and location permits, she is watching it. For her, it has really never been about the host. "The dish they are preparing is what most concerns me. Will I like it?" Well then, if avid fans and harsh critics, like Concha, coexist as one package, how is it that cooking shows have lasted this long?

In the Beginning

So when did the kitchen jump in front of the camera lens and seize the limelight for a 30- or sometimes 60-minute time period? Though they have been a programming staple since the early days of television, cooking shows actually began on the radio and then transitioned onto the television screen during the 1940s as an avenue to help ration recipes during World War II (specifically in the United States). These "filler" shows offered an inexpensive, economic solution to odd space between programs, and they still do. The public's appetite for this genre has stood the test of time, unlike the Westerns or other "classics" that seemingly faded away. Names like Julia Child in "The French Chef" and José Andrés kept the interest peaked to really kick-start the evolution that would turn into programs such as the reality show "Top Chef." These one-time "fillers" are now main events on some stations' evening rosters. Somehow, the culinary culture on television has managed to stay afloat, even amid an ever-changing society. Old legends live on and new faces join the game.

Just Dani

Dani Álvarez has become one of those new faces. In building the structure of this genre, it is easy to remember the big names and rave about those unforgettable recipes, but at what point does being projected into millions of people's living rooms change the way one cooks, or more specifically, change the way Dani cooks? A a professional, he has mixed feelings.

The difference between Dani's real *magic* and television *magic*, is that this one is determined by the viewers. That power is what keeps this genre alive and flourishing. The audience has a role.

There are certain benefits to being a TV chef: endless recipes to try and share, fame, recognition, reaching audiences across the world and more. However, drawbacks in this same realm are not as often a part of the conversation. "For a chef on television there is very limited time, so one can only work with a set number of ingredients," explains Dani. Thirty minutes, which is the length of Dani's show, can only bare so many culinary secrets; the rest must be left behind. In addition to the limited window, there is always criticism from the public. Something that bothered him at first, but in hindsight he is now able to accept it and move to use that to improve his cooking style.

"The cuisine of a country is its image, the image of its citizens," he says. In following his own decree, Dani went down the line and carefully mentioned that although that statement is true, particular areas or states, within a country, add even more diversity. Whether it is in a Catalan, Basque, Extremaduran, Valencian or Andalusian kitchen, if examined closely, it will bear the resemblance of its local people.

"I mean, for example, look at Andalusia's style… lively, cheerful and colorful, just like us," Dani says, smiling through his words. And, of course, like anybody, he has his favorites to cook as well. His particular favorite is rice because of its wide range of cooking possibilities. "Black rice, rice *a banda*, rice with snails or anchovies… but then I also love to cook fish too, both with rice and without." Dani, an avid Real Madrid fan, acknowledges that just like any great soccer player must practice to become great, so must a great chef. "The truth is, though, even the great ones need to have a little bit of magic in their hand. That part is absolutely true," he says, referring both to on the field *and* in the kitchen.

Today's a Good Day

According to Concha, today Dani has the *magic*. His recipe is brown rice with chicken and cinnamon. So, she's decided to sit and watch Dani's show and follow along closely to write down all the ingredients. "I will probably try it tomorrow for dinner, so as not to waste a meal at lunch. In case no one likes it."

The difference between Dani's real *magic* and television *magic*, is that this one is determined by the viewers. That power is what keeps this genre alive and flourishing. The audience has a role. In the end, viewers like Concha have the final say. Boiled vegetables or not, they still might not eat the chickpeas. ●●●

10 Ángela Portales

Getting back to Us

Vivir Cada Día, 1980 / RTVE.es

Zapping through channels, one can see how television today has distanced itself from reality, which makes it difficult for viewers to associate with the medium. The Internet, however, is permitting the golden age of TV to make a rerun through the portrayal of extraordinarily ordinary people.

The television set has always been a mirror for its audiences and that's the reason we like it so much. It's a portal into the very lives of the people watching, and a way to monitor ourselves and our neighbors. The content that has graced the small screen has always reflected our own stories, but over the last 20 years the essence of that content has been altered by programs that claim to be documental, but are actually the fabrications of head writers and producers gathered around a table; they don't want to represent people as they are, but instead want to sell a product wrapped in loud, obnoxious, fame-seeking puppets. Programming has deviated from portraying everyday people to constructing false depictions. Recently, however, these artificial shows are being combated by a type of show that has always attracted more demanding viewers: the docudrama. This redirection toward portraying the genuine, honest and normal is driven by new media, namely by the Internet, and it finally has spectators tuning in to the right channel.

The Spanish television series *"Vivir Cada Día"* is an example of the genre of programming that television was meant for. The show was developed in the late '70s by public channel TVE, the oldest television station in the country, and ran for a decade. It was directed by journalist José Luis Rodríguez Puértolas and was a half-hour reflection of everyday life highlighting Spaniards, often nameless, to accentuate the fact that each person represented exists exponentially. The series profiled everyone from gas station attendants to people with kidney problems. A short narration to synthesize the goal of the episode was presented, often by a reporter, but the rest was left to the protagonists — real people leading real lives, not actors.

The episode entitled *"¿A quién le vendo la suerte?"* ("Who'd like to purchase luck from me"), which first premiered in 1980, characterizes lottery stand number 108 in Madrid. The first protagonist introduced has been widowed for six years and has two children. Her father's inheritance wasn't enough for her and her family, so she started selling lottery tickets. She's now in charge and manages two other women; both of them are also widows. They try to please the customers on the other side of the glass by searching for ticket numbers that end in zero, add up to 13 or start and end in prime numbers, while discussing what they would do if they were to get lucky. "It can be any one of us," one of them says.

This same episode also interviews Iginio García, doorman for an apartment building in Madrid, and a winner of 10 million pesetas, which to him doesn't seem like a lot. "It's a small sum that I'm getting because half of it is going to my children and then the other half will be mine," he says. Despite his new fortune, *Don* Iginio continues working for the residents of number 5 Saavedra Fajardo Street, answering the phone, receiving packages and doing the upkeep for the building. "Everyone's happy with me here. That's why I'm staying with them," he says.

In another episode that originally aired in 1982, the northern autonomous community of Galicia is profiled in a segment entitled "¿Qué fue de Pueblanueva?" (What ever happened to Pueblanueva?). This episode explores coastal towns and how the sea is the defining factor in their lifestyle. Sailors gathered in a bar with drinks in one hand and cigarettes in the other talk about the philosophy of what makes them who they are. "A man from the sea can't ever forget about the sea. She remains in him with such a force, there's an extremely strong attraction, and he can't do without her," one of them says. He then takes a long sip of his drink. Later in the episode, while on a boat, fishermen discuss the roles of the women they leave on land when they sometimes leave for 30 days at a time. "The women on land suffer maybe even more than the very fishermen due to being unaware of their situation until their return, and certain periods of time a year they are the ones that have to maintain the income when there is an inability to fish," one sailor says. They're real people discussing real issues. And that was more than 20 years ago.

Earlier this year, television station la Sexta premiered a docudrama entitled *"Princesas de barrio."* As described in a press release by the station, the show profiles regular women from the same neighborhood who are ordinary, unrestrained, daring and very social, from the streets but with careers and aspirations.

The first episode introduces all the protagonists. Jessica, 22, is proud of her cosmetic surgery and satisfied to have never traveled outside of Torrejón de la Calzada, Madrid. She works for a company that makes aerosols and claims to have never read a book but does enjoy gossip magazines. Her favorite hobby is to take pictures of herself, while her dream is to earn 1,000 euros a month. Her counterparts are not much different. Iratxe, 25, is an unemployed stay-at-home mom who claims that her self esteem increased when she increased her breast size. She describes herself as unpleasant when threatened, and her hobbies include going out to clubs and surfing the Web. Her dream is to achieve immediate fame or become a cover girl for a magazine. The youngest one in the group is 19-year-old Marta, a go-go dancer, looking to earn enough money to pay for a second cosmetic surgery. She has no regard for her mother, which doesn't bother her at all, and she likes to hang out in parking lots with her friends. Aside from the surreal manner in which these women behave, the aesthetic of the show is overbearing. Computer graphics appear onscreen every so often to accompany one of the points made in a previous scene, and tacky music plays on a continuous loop in the background. These women and this show fail to make a valid representation of society as a collective. They warp the ordinary into something unrealistic, fit more for a silver screen than for the small one.

The future format of television is uncertain. What is certain, however, is that because of new technology, we can expect a restoration to content that focuses on showcasing our actual personas, rather than those that were designed by a TV station.

There is an uprising against this kind of deceit, however. The rise of new technology is allowing viewers to return to the essential human nature of television. The Internet is revolutionizing and democratizing TV, allowing for the production of programs reminiscent of *"Vivir Cada Día."*

An example of this evolution is a short documentary entitled *"Superheroes de Barrio,"* which profiles the weekly flea market of Seville, in Calle Feria, known as *"El Jueves"* (because it is celebrated every Thursday.) The group who produced it, *Intervenciones en Jueves*, highlighted the everyday people that they consider heroes. The episode emphasizes the dynamics of the market and the characteristics that make it special. The segment shows Feria Street covered with anxious buyers and wandering eyes that make their way to the clothes, books, handbags and figurines. Then, a red and blue costumed superhero, Serafín Zapico impersonating *HerzioMan*, interviews *Señor* Manuel, 83, who has sold tools at the market for many years; a superhero talking to a real life hero. This documentary gives visibility to neighborhood idols that network with each other, reinventing daily life without the need of additives. It is a celebration of the truly ordinary, as every production should be.

Then, a red and blue costumed superhero, Serafín Zapico, interviews señor Manuel, 83, who has sold tools at the market for many years; a superhero talking to a real life hero.

The future format of television is uncertain. What is certain, however, is that because of new technology, we can expect a restoration to content that focuses on showcasing our actual personas, rather than those that were designed by a TV station. Naturally, what we want reflected in the stories we are told is the human nature we possess, and the one we expect others to possess as well. Shows that wear the docudrama mask will continue to exist until the medium evolves out of the slump it's in. We are all ordinary, and that is always a good thing to remember. ●●●

To view complete audiovisual stories, visit: **http://tv.zemos98.org/Intervenciones-en-Jueves** and **www.rtve.es/alacarta/web/archivo**

Serafín Zapico poses as ***HerzioMan*** in a photo session at a studio in calle Feria during the 12th edition of the Zemos98 International Festival, March 2010. / CELIA MACÍAS


Premiere 6th season of "*Física o Química*" / TELE 5

The Physics and Chemistry of Adolescents' Relationship with Television

How do TV series influence Spain's youth? A group of teen girls explains it to us.

The noise in the small room gradually builds until it becomes impossible to distinguish each of the four teenage girls' voices speaking and laughing at the same time.

"Oh my, please, not true, I remember this character, how many seasons are there?"

On a Monday afternoon, Marta García, Cristina González, Natalia Espigares and Irene Zamudio, all seniors studying art at the institute Ramón Carande in Seville, gather to discuss a scene from the teenage television show *"Física o Química"* and its impact on youth.

"Física o Química," which first aired in Feb. 2008, was broadcast by Antena 3 and produced by Ida y Vuelta. It quickly acquired an audience of 3.100.000 faithful viewers, most between the ages of 12 and 19. This teenage melodrama gained so much attention that by the end of that same year it was also released in France, Mexico and the United States. In 2009, *"Física o Química"* won the Onda award for Best Spanish Series. The show ran for six consecutive seasons.

Along with the show's success came a vast variety of criticism regarding some of its coverage of sex, drugs and academic institutions. The series, some critics said, was a threat to parents who attempted to educate their children with values that were not in sync with those of the TV series. But despite the controversy, the group of teen girls at Ramón Carande can recall how everyone watched *"Física o Química."* "You were considered strange if you didn't," says Marta, 18.

Even though the series is no longer on the air, it still remains a popular topic of conversation. Cristina, 17, recalls when Ruth, one of the most popular and attractive characters, was losing her boyfriend Gorka to another girl. Marta quickly interrupts Cristina to add that, "In order to rescue her boyfriend and compete with another girl, Ruth's character strips off her clothes in front of him, unaware that another guy is videotaping all the action." Natalia, age 18, gesturing with her hands to draw the girls' attention to her, explains how later on Clara, Ruth's legal guardian, gets a hold of this video and shows it to her. Natalia remarks: "It is so interesting to see how Ruth's only statement of the ordeal is: 'I look pretty good, don't you think?' " Suddenly, the girls start giggling and laughing.

In response to this scene, the University of Seville research group Admira, funded by the Spanish Ministry of Science and Innovation, investigated, in the broader context of the building of new masculine models in Spanish tv fictional series, the impact of *"Física o Química"* on youth. They found that scenarios, like the one discussed by the girls, were intentionally presented throughout the show in order to portray the use of media in teenagers and demonstrate how cell phones and video footage serve as an instrument to perpetrate cyber bullying and blackmail between characters.

The researchers of Admira argue that this particular show demonstrates that the depiction of invasive and destructive behavior has the potential to have an overwhelming impact on how adolescents interact and think.

Irene, 18, disagrees that the show had such a critical impact on them. "I see the show but I know that it's just fiction. It's not the program's fault but the viewer's fault for believing it and letting it influence them."

Shaking her head in disagreement, Cristina, who lives in Torreblanca, a neighborhood well in the outskirts of Seville which has been left behind in the city's development, explains: "A lot of kids where I live grow up on their own and watching TV. They have to educate themselves. I know girls my age that will do whatever it takes to hold on to their boyfriends, even become pregnant with their babies."

> "I think back now to when I was 13 years old and wonder how could I have been so silly and unreasonable."

High school headmaster, Julia Casanova, who teaches English at the Ramón Carande institute, near the marginalized neighborhood of Polígono Sur, and knows Marta, Natalia, Cristina and Irene, comments that TV creates a model for teenagers, and at such a young age they are unable to see the lines between reality and fiction. "Now we find teenagers imitating what they watch on TV," she remarks. "But perhaps one of the less negative aspects of television programs like *"Física o Química"* is that they serve as an escape which can in turn steer teenagers away from drugs or violence as they indulge in the melodrama of television series like this one. Regardless, educational TV shows are never aired during hours when students are able to watch them."

In 2004, a study conducted in Western Fiji by Harvard University, found a significant change in women who, after they began watching TV regularly, became dissatisfied with their bodies and attempted to lose weight. The findings suggested that the women wanted to look more like the rather thin European women who were portrayed on TV. This study could help explain the influence of television in teenagers and young adults. Perhaps teen girls don't necessarily want to behave destructively or act inappropriately like the character of Ruth in *"Física o Química"*; they just want to dress and look like her.

Carmen Checa, sixth grade teacher at the primary school José Sebastián y Bandarán in Bellavista, outside of Seville, explains how she has noticed some of her 12-year-old female students starting to wear make-up and dress in tight clothes to attract the boys: "It is concerning to watch how my students are being influenced by TV shows and media at such a critical developmental period. It is clear that children are growing up faster and acting much older than they used to".

Cristina, one of the Ramón Carande students, remarks that *"Física o Química"* received an incredible amount of criticism: "You can compare that episode of Ruth from the beginning of the series to the last episodes in the sixth season, and it is noticeable how much the show had to change. Its overall message turned educational: don't drink; if you drink, don't drive; have safe sex," she explains. Eagerly interrupting, Marta adds: "But this was at the end, when they received so much criticism they had no choice but to change."

Perhaps one aspect that this group of girls agrees on is that adolescence is a period of stress and storm, ups and downs and rebellion. Natalia remarks, "I think back now to when I was 13 years old and wonder how could I have been so silly and unreasonable." After looking back at that time, the girls come to terms with the fact that acting out and identifying with fictional actors in the media is part of being an adolescent and finding one's own identity.

A teacher from the institute suddenly knocks on the door to remind the girls that it's time for class. But before returning to math and art, Marta says: "I would like one day in the future to see less cases of young girls acting irresponsibly and disrespecting themselves. TV is an influential aspect of society, but so is family, friends and the school context. I believe it is possible for adolescents to prosper." ●●●

The (True?) American Family

Spanish viewers shape their visions of people in the United States through their favorite TV series, but many may not realize that the reality is not so exaggerated.

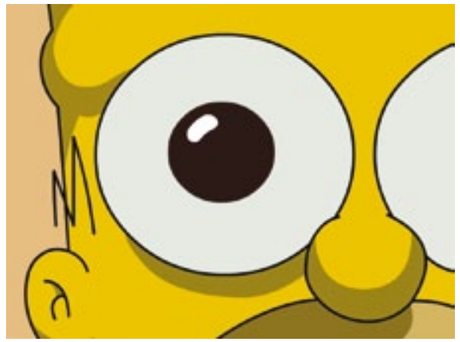
American families are all rich and eccentric. They consist of divorced parents with lazy fathers, and mothers who are more interested in their friends and jobs than in their children. This description may not be true, but it is the vision of the American family depicted through television.

María del Mar Martínez, a resident of Seville and stay-at-home mom, has been watching "Desperate Housewives" for two years. It premiered in the United States on ABC in 2004 and is currently in its seventh season. The drama series revolves around four different mothers who live on Wisteria Lane, a street surrounded by secrets and mysteries. Each woman has her own unique lifestyle that includes relationships, jobs, children and friendships. "The blonde [Lynette] is the model of the family that is closest to ours, the most Spanish because it appears as though she is extremely dedicated to her loved ones," María del Mar says. "The redhead [Bree] is more like the American family." That is to say that Lynette has a job, but is more dedicated to her family. She works in advertising while managing to clean the house, cook meals and take care of her family. She is constantly running around the house with her hair out of place and her clothes askew.

On the other hand, Bree is always worried about her friends and her job and doesn't spend as much time with her kids. She is known as a perfectionist and is very conservative. Not a single strand of her red hair is ever out of place and she works very hard to appear as though everything is perfect in her life. This, for María del Mar, seems more American. "The sensation is that you [Americans] dedicate yourselves to your family, but not as much," she says.

"Modern Family," a successful comedy series in its second season, also shows American families to be not as close as Spanish families. It follows the lives of a married couple with three kids, a divorced man married to a Colombian woman and a homosexual couple and their adopted child. Juan Manuel Regalado, 27, a student at the University of Seville, started watching the show six months ago. He explains that the family that gives the worst impression of American families is that of Jay and Gloria. Jay is the head of the family. He is in his 60s and is usually dressed in a dark colored tracksuit. He often criticizes his stepson, Manny, for his Colombian culture. He married Gloria Delgado after his divorce with his first wife. The age gap between Gloria and Jay is so significant that at times he is mistaken for her father. Jay is always trying to change Gloria and Manny to be more "American." Jay presents an image of a father who is not accepting of his sons cultural differences.

This is also an important aspect in the largely popular show, "The Simpsons." Rocío Sepúlveda, a geography student at the University of Seville, has been watching the satirical animated show for over ten years. It was created in 1987 by Matt Groening and is the longest running American sitcom, now in its 23rd season. Rocío thinks that "The Simpsons" seem like a relatively common family, but with a twist of humor and critique of American society: the patriarch, Homer Simpson, with his two pieces of hair always combed over his yellow head, his white collared shirt covering his rotund belly and his eyes staring off into space represents many stereotypes of the working class man. He is lazy and unaware, but loyal towards his family. "Homer is a careless father and doesn't help his wife with housework nor with his kids. He is a person that doesn't understand the responsibilities of having a family. However…I don't doubt that he cares for them," Rocío says.


Homer. / © Matt Groening / FOX

> "It's surprising the ease they have to achieve everything. Normally, there are no worries. Traveling, buying, things like that."

"Two and a Half Men" is another sitcom that offers a less-than-perfect take on fathers in America, with a focus on divorce. Two brothers, Charlie and Alan, live together along with Alan's son, Jake. Fátima Cabañas, an English literature student at the University of Seville, has been watching the show since its debut in Spain in 2006, on La 2. She finds it funny and thinks that the maid, Berta, is hilarious: "I love her because she is always there when something happens and always has answers for everything." The divorce of Alan with his wife, Judith, is a huge part of the show because they share custody of Jake, who doesn't have a strong parental figure to look up to. "They are always fighting… I don't believe that there is a father or mother figure according to this series. It's not good for Jake to be living practically alone. He spends more time with Charlie watching TV," Fátima observes.

The children in "Gossip Girl," a teen drama series, also deal with flighty parents who pay them little to no attention. Beatriz Aguza, an English literature student at the University of Seville, started watching the show two years ago. "The families are all very rich. They are all very superficial and the love of the family is not important to them," she says. "Gossip Girl," now in its fourth season, follows the lives of five wealthy young adults who live on the Upper East Side of New York City, in large penthouse suites, always immaculately clean. They all wear the latest designer clothing and their hair and makeup are always perfectly styled, according to Beatriz. "It's surprising the ease they have to achieve everything. Normally, there are no worries. Traveling, buying, things like that."

The perception that these shows give to the world about the American families is not incredibly positive, but they demonstrate something beneficial, which is the ability they have to make fun of themselves, an aspect especially important to Spaniards. "It amuses me because they manipulate reality and say intelligent things to critique the society," Rocío says about "The Simpsons." "They laugh at themselves and I believe that there is no one better to laugh at than one's self," Juan Manuel explains about "Modern Family." Though maybe, as Beatriz warns, Americans need to be more aware of the image they are broadcasting to the world: "In Spain, people can believe an idea of America that isn't true." ●●●

14 Joshua Sánchez

Give TV a Chance

Television has been a part of family life in Spain for over 50 years, as in the homes of Juanma, Ángel, Carmen, Lola and Mariano.

The wind blows through the olive trees, the stars shine brightly overhead and in the quiet farmland just outside of Morón de la Frontera, people who have gathered here from cities far away enter into the country house. The living room is packed with relatives, friends, smiles and laughter. It's Juanma Regalado's 27th birthday, and as presents are passed to him and cake is dolled out to everyone, an important member of the household is thoughtlessly passed over: a large, glowing color television beneath a stack of party plates.

The guests chat with the people near them about everything and nothing in particular. When one person runs out of thoughts about the newest SEAT car model, the TV saves him from the awkward silence with a chef describing how to best cook a lamb chop. Someone exclaims "That guy always makes cooking look so much easier than it is!" which starts a new conversation. Half an hour later, when there is nothing left to say about the town fair that just ended, the TV is there with a captivating German fitness instructor and his five rules to getting buff. The conversation picks up again and the TV is ignored, but in the background, waiting for any lull, murmurs romantic dialogue from a cheesy '80s movie.

Flash back 37 years: it is Friday night on channel TVE 1. Normally, 9:30 p.m. is late for a 10-year-old, but tonight Lola Fernández Viñuela is allowed to stay up for one special hour. She and her little sister tuck each other in under the warm blanket on the living room couch. Her parents sit together on the other end and everyone waits excitedly for her grandmother to bring a big plate of toast and pate. Lola stares captivated at the TV screen as music plays and people in crazy costumes assemble on the stage. In black and white, big letters flash *"Un, dos, tres… responda otra vez"* or "One, two, three… answer again." For an hour, her whole family is together, cheering loudly or moaning disappointedly as contestants on the game show struggle to win big or go home empty handed.

For Ángel de Quinta, the show *"Un, dos, tres"* had more than entertainment value. It was also a brilliant way to learn. Questions like "Name famous works by Velázquez and Murillo" and "Name countries that produce petrol" were clever ways for curious children like him to learn more about the world. But Angel's major intellectual resource became *"Cine Club"* on channel TVE 2, which played black-and-white movies from the '50s and '60s every week. Well-produced Italian and Spanish films with deep social and personal themes would gradually bore family members to their beds, leaving only 9-year-old Ángel and his father on the couch. Of course he wasn't allowed to watch the more adult films, but some like "The Nights of Cabiria" from director Federico Fellini helped him to gradually appreciate the art and eventually love it. Thirty years later, Ángel is a university professor of history and cinema.

For the first decade of TV in Spain there was only one channel, TVE 1. From 1966 until 1990, there were two: TVE 1 and TVE 2. The Law of Private Television was passed in 1988, and rapidly two new channels were created, Antena 3 and Tele 5. With the development of satellite TV, many more private channels began broadcasting in Spain. In order to stay competitive, public television needed major reorganization, which included creating new thematic channels, such as *Teledeporte* (sports coverage), *Canal Clásico* (classic cinema), and *Canal 24 Horas* (Spain's first dedicated news station.) The public stations remain among the most viewed of Spanish television.

As flashy heroes in giant robots fought explosive battles against the forces of evil, Raúl would go wild, jumping and yelling for his favorite robots to win the fight and save the day. With great nostalgia, Mariano remembers his child's excited energy unleashed each afternoon.

Returning from her classes at the University of Seville, Carmen Martín Ramos comes home to a silent house. Her parents enter a few hours later, but the quiet is barely disturbed with them home. That is, until 10:30 p.m. when Carmen's mother, the queen of the remote, turns to channel 24 to watch the debates on *"La noche en 24 horas."* As Carmen says, "At home we don't talk much, but this at least is a way to make conversation." The three surround the living room table, and for an hour and a half everyone is in constant discussion over the politics, economics and world events debated on the show.

But Carmen doesn't watch much else on TV. "Most TV is trash," she says.

Mariano Marchena Vázquez wouldn't disagree, but that doesn't mean non-educational TV can't have value. Thirty years ago, after separating from his wife, he would pick up his 5-year-old son Raúl from preschool and take him home. Every day they had together they made adventures with Clicks (little action figures) and their Tente set (the Spanish version of Legos). Raúl could be a messy eater, and at snack time Mariano had a way to get him to learn his manners. "If you eat cleanly like a big boy, we can go watch TV!" he coaxed. Needless to say, this worked.

Every day they sat together on the small sofa to watch half an hour of the Japanese action cartoon *"Mazinger Z."* As flashy heroes in giant robots fought explosive battles against the forces of evil, Raúl would go wild, jumping and yelling for his favorite robots to win the fight and save the day. With great nostalgia, Mariano remembers his child's excited energy unleashed each afternoon.

The excitement of the fiesta in Morón de la Frontera slowly calms. The country night sky has been dark for hours, and the house is a beacon of light, shining across the fields. Inside, used plates and coffee cups fill the table space and shiny wrapping paper is scattered across the floor. The chatting gradually dies down, goodbyes and kisses are shared, and friends and family trickle out to their vehicles. Soon, only the mother is left alone with the television in the living room. She turns out the light, casting shadows over the mess; she'll leave it where it is for tonight. With the remote in hand, her thumb instinctively reaches for the big, red power button. The glow leaves the screen, the room is left silent, and an integral part of family life is turned off until tomorrow. ●●

Mazinger Z, photo collage / OSCAR CEBALLOS

The Voices That Matter

Inspired by StoryCorps, a multimedia endeavor, The Voices of Seville by Betsy Lynch, attempts to uncover five personal stories from her study abroad city. Recognizing that every voice matters, her project seeks to connect mankind at the most basic level: everyone has a story to tell.

It's not just big decisions that affect one's life, but a combination of small, modest, daily details. From political leaders to immigrants, individual stories represent the histories of diverse backgrounds that collectively impact our world.

Acknowledging the power of personal stories, the growing genre of multimedia serves as a platform to share and preserve millions of voices. With the help of new technology and the progression of audiovisual media, creative storytelling is no longer confined to written word. StoryCorps is an independent nonprofit project whose mission is to provide Americans of all backgrounds and beliefs with the opportunity to record, share, and preserve the stories of their lives in order to spread the mindset that every voice matters. Since 2003, more than 30,000 interviews from more than 60,000 participants have been collected and archived. Each conversation is preserved at the American Folklife Center at the Library of Congress, and millions listen to its weekly broadcasts on NPR's *Morning Edition*.

With the same goal of StoryCorps, Betsy Lynch has undertaken the task of sharing and documenting the stories of distinct individuals within Seville. While each character is different, all are connected through the ties of humanity-through the deeply rooted truth that everyone has a story to tell.

Santiago Martínez-Vares, Communications manager for mayoral candidate Juan Ignacio Zoido

It was just an ordinary visit to the Sevilla Este district for Juan Ignacio Zoido, the mayoral candidate for the Popular Party in the upcoming May elections. Neighbors and local media flooded the Canal de Ranillas in order to witness and document the anticipated proposal for improvement. Under the new proposal, the canal, currently filled with concrete and covered in ashes and glass, could soon become an expansive park home to orange blossoms and children's toys. "In our team, we care about the light. We care so much about the site, about where the neighbors are. In these five years, I've learned that one must understand reality," says Santiago Martínez-Vares, manager of the Zoido's communication team. Connecting the candidate to the public, Martínez-Vares tells the story of Zoido's campaign, its plan of action and its promise for the future.

/ BETSY LYNCH

/ MOLLY RIVERA

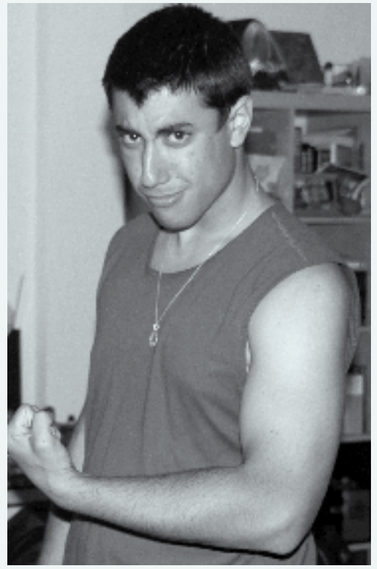
Jorge Morillo, Social volunteer

Starting in the impoverished neighborhood of Almanjáyar in Granada in 1985, Philanthropist Jorge Morillo developed the program *Educar en la calle* (Educating in the Streets). Today, it continues in Seville to teach values such as respect, responsibility and teamwork to children living in marginalized neighborhoods. "I discovered a reality that I didn't know - of a very marginal world, different than my own. This environment was very complicated. I discovered my job through the children." Though the rewards of serving the community continue to be evident, Jorge explains that his encounter with God is what encourages him to keep giving. "I think that he who believes in God believes in love. To know love is to know God. God loves. For me, this will be the summary of my whole life."

Masin Khan, Iranian immigrant in Seville

"I know that the future of mankind and of the world in general is always better, the world is always going to get better. These pains that we experience now are just a small part of the big picture," explains Masin Khan, referring to the trials of his past and his hopes for the future. Born in 1920 in the small town of Jusf, Iran, Masin watched as his religious freedom was replaced with persecution and hatred in the years following the Iranian Revolution of 1979. Even after five years of suffering in prison because of his beliefs in the Baha'i faith, he continues to believe in the faithfulness of God, and the necessity of a savior.

/ BETSY LYNCH



/ BETSY LYNCH

Daniel Mantas, Student

Daniel Mantas Nakhai, a 19-year-old dietetics and nutrition student, is committed to his long-distance relationship; though, he comments, most people his age in Spain tend to change relationships frequently. "Because we don't live in the same city, we hope to move together to a new place. We both want to keep studying and plan to attend the same university in the future," Daniel says. Even apart, their relationship continues to grow. "My girlfriend's mom has dreams. It's happened before three or four times, and they always come true. Well about three weeks ago, she dreamt that I was going to marry her daughter."

María José Fernández, Primary school teacher

Balls are bouncing, children are screaming, and smiles spread wide across the faces of twenty children as their freedom is embraced. "I consider myself lucky, lucky to work in something that I love. A lot of people don't enjoy where they work. This, I believe, is a luxury," comments physical education teacher María José Fernández of Pedro Garfias Elementary School. María José also discusses the importance of education, both parental and academic, in a child's life, and how both affect a child's development "Above all, the problem that I see the most is the little time that parents spend with their children. Whether a family has money or not, both cases are equal."

/ BETSY LYNCH

To view complete audiovisual stories, visit:
www.youtube.com/user/betsylynch

18 Shari Novick

Who's behind Minnie Mouse?

The art of dubbing foreign films and televised programs has become a critical part of Spanish culture, opening the door to a world of media not otherwise available due to language barriers.

"And your love, it's prohibited? A prohibited love, how romantic!," says Minnie Mouse in Spanish, as she innocently sips on her soda and bats her eyelashes, discussing Daisy Duck's love life in the back of a horse-drawn carriage. With this last exclamation and childish giggle, the director cuts the take and Minnie Mouse is frozen on the screen. Nonia de la Gala takes off her headphones, stifling her lingering giggles so as not to interrupt the following scenes. She exits the recording room with her three colleagues, the voices of Mickey Mouse, Donald Duck and Daisy. The clock reads 2:30 p.m. and after six and a half hours of dubbing, the crew could use a lunch break. As they head downstairs to the cafeteria together, their chemistry is unmistakable. "We are like a family," Nonia says with a smile. "A small collection."

Born in 1970, Nonia has become part of a long-established phenomenon in Spain. She carries a strong presence in televised and film media, but her face is never seen. She has destroyed witches in Salem as Allison in *Hocus Pocus*, found true love as Minnie Mouse in *Mickey, Donald, Goofy: The Three Musketeers*, and fought to save the universe as Bulma in *Dragon Ball*, all without leaving the tiny recording studio. Nonia is a dubbing actress. As the original actors (or drawings, in the case of cartoons) move about the screen, her voice rings loud and clear, translating their stories into Spanish.

Nonia shows up to the studio with pencil and water in hand just before 8 a.m., ready for the exhausting day ahead. She patiently waits her turn, blind to the character that she must become in just a few minutes. "You have no idea if you're going to play a sweet young girl or a dreadful serial killer. You never memorize any lines," she explains. "There is no time, we work against the clock." Finally, the time comes to enter the tiny recording room where she is squeezed in beside her three colleagues, Mickey, Daisy and Donald. As Nonia dons her headphones, she is given just a few minutes to watch the scene, listen to the original sound, and make her first attempt. "You don't read the script [beforehand], you only have your own comments. You learn to read at the same time as you listen to the original actor," she says.

The first attempt doesn't work- it takes Nonia too long to complete the phrase in Spanish and Minnie has already finished moving her lips. Although the script has already been translated and adjusted so that word and sentence lengths in both languages match up as best as possible, Nonia needs to get it perfectly. "It facilitates the work of the actor, of course," she notes. "If not, it would take us double the time to do our job and that wouldn't be profitable for the company." She tries again, this time speeding up her speech just a little and successfully matching her words to the movement of the lips on screen. However, the director isn't satisfied yet. Nonia is not cheerful enough, she didn't start her line on time, she didn't achieve the right sound. Finally, after a few more tries, she gets it right. They can move on.

The real work of dubbed media begins long before Nonia arrives at the studio. The agency must first buy rights to the original work before anything can be done to change the product. Once in possession of the script, the studio's hired translator crafts a direct word-for-word translation. From this raw translation, the language is then tweaked in order to correctly conform to the lip movements seen on screen, called synchronization. Spanish phrases take longer to complete than do many in English and so the number of words and phrases is adjusted in order to create an image of maximum authenticity. Colloquial jokes and references made in the original work must also be changed to cater to the new audience. Spaniards might not know Alex Rodríguez or Kobe Bryant, but they will certainly understand an allusion to Cristiano Ronaldo.

For as long as she can remember, Nonia has wanted to be an actress, but her parents disapproved of her love of the arts. They believed that it was not a promising career, and wished that she would find something a little more "normal."

As soon as the new script is ready for the studio, the director must find a suitable voice actor for the job. Those actors who appear in multiple films, such as Colin Firth, are always dubbed by the same voice actor "in order to create authenticity," says José Enrique García, an English language professor at the University of Seville. "He has a unique accent in Spanish, so it has to be the same actor."

As a veteran in the dubbing community, Nonia's voice and style, perfect for young girls, is well known by directors, who come to her with appropriate roles. "A director of an audiovisual production calls to tell you that he wants you to play a role… if you're available on that day, you have formalized your attendance," she states. Others are not so lucky. If no current actors come to mind, the director must conduct castings, carefully selecting for gender, age and essence of the voice to best match the original.

For as long as she can remember, Nonia has wanted to be an actress, but her parents disapproved of her love of the arts. They believed that it was not a promising career, and wished that she would find something a little more "normal." To appease them, she studied journalism during her university years but began to work as a dubbing actress in 1988, just 18 years old then. "It's fun, and they pay you. It was appealing, I wanted to be an actress, [but] if you're shy, this is much better," she says. Twenty-two years later, Nonia is still doing various films and series, but the amount of work has dwindled. "Nowadays very few productions are dubbed… even though they record publications for television and radio," Nonia laments. "It has occurred in Madrid and Barcelona, where they dub the majority of foreign media distributed in Spain, but also in Seville, where it has always been done on a much smaller scale."

The act of dubbing foreign films into Spanish began during Francisco Franco's regime in the late 1930's, just after the start of World War II. Anything that reached the general population was monitored and heavily censored, including foreign films. Dubbing allowed Franco to control the information conveyed to the public, permitting him to change or cut various scenes that were deemed inappropriate during this time.

Consequently, dubbed foreign films became an integral part of Spanish cinema and culture. However, with current technologies such as Digital Terrestrial Television (DTT), the viewer is able to choose the method in which they prefer to see a film or television show, whether original, with subtitles or dubbed. "In Spain, media is dubbed very well, with impressive technical quality…[and] one can view a film with ease," says García. Conversely, this can also be seen as a disadvantage of dubbing in Spain.

She patiently waits her turn, blind to the character that she must become in just a few minutes. "You have no idea if you're going to play a sweet young girl or a dreadful serial killer. You never memorize any lines."

Danny Mantas, 19, is *Sevillano* through and through, but is part of the first generation in his family to be born outside of Iran. "The good thing is that my grandparents, who have not had the opportunity to learn English, can watch movies with ease. On the other hand… in other countries in which the people speak English… it comes from the fact that they only see movies in English. To see a movie is like listening to a conversation: If you practice, you learn."

Back at the recording studio, Nonia re-enters the set after a quick bite to eat. All of a sudden, Minnie comes back to life, on screen and within Nonia herself. A childish giddiness fills the room as she continues to embody her cartoon alias. "We work with our voices, that's all." ●●●

© DISNEY CORPORATION

/ ANNETTE GULICK

More Than a Background Noise

Watching soccer games, news or *Semana Santa* coverage on television at bars is a particular way of bringing people together.

It's 9 p.m. on Wednesday night. The narrow streets in the center of Seville are quiet as people finish up at work and head home, and groups of students wander around recapping the day's events. All is tranquil as the day winds down. In contrast, though, a loud sound is heard from Perejil, a small bar on a street corner. It sounds like roars from a crowd interrupted by occasional whistles.

The noise comes from the bar's television, as the Real Madrid soccer team takes on Hércules. Two men sit at the bar, beers in hand, talking to the owner and watching. Others sit at tables, occasionally peering up when the announcer gets excited, or the crowd starts to cheer. As time passes, more and more people enter. They first look to the television to check the score of the game and then head to the bar to order a drink and sit and watch.

The television is mounted up high on the wall. The 22-year-old bar looks its age, decorated with antiques and old pictures. The wooden tables and chairs appear to be aging. The sleek flat-screen doesn't exactly fit in with the look of the place, but it serves a purpose regardless.

While the bar is usually tuned in to the radio, bartender Agustín Yañez says that the television turns on and becomes more popular during soccer games, which are usually on Wednesday and Sunday, around 9 p.m.

"The television helps to bring people in," Yañez says. "When the games are those of Sevilla FC or Real Betis, the bar is full of people yelling, especially when there's a goal." These are the two league teams in Seville. Sevilla FC is in the first division, and Real Betis the second. Fans are either dedicated to one or the other; there's no in between, as a customer, José Luis Martínez, explains. "There's a rivalry between any two teams playing about 90 percent of the time. I'm a Sevilla fan, of course. Betis… is that even a team?"

Opposing Martínez, Betis fan Juan Carlos Gómez, a neighborhood local, spends about two to three days a week at Er Mas Bar, in Triana, relying on the television to watch games. He stands at the end of a long line of men at the bar, all with their heads turned to the television, some occasionally yelling at it. To his right are tables of people eating dinner, all chairs turned toward the television and eyes glued to the game at hand. Gómez sees the television's role in bringing in the crowds. "Without that television, there would definitely be less people here," Gómez says of the bar. "And when there are games, there are always more."

The television at Perejil, in fact, was bought specifically because of last year's World Cup. The championship final match took place Sunday evening, July 11, 2010. Spain was tied with the Netherlands the entire game, and finally won when Andrés Iniesta scored in extra time. "The bar was packed," Yañez remembers. "Fans had brought flags and painted their faces with pride for Spain."

Bar Centro, located in *Plaza del Salvador*, has a similar story. At 6 p.m., the 3-month-old flat screen television is tuned to music as 14-year owner Ángel Rodríguez sets up cups and plates for *café con leche*. Before the World Cup, the bar didn't even have a television. The game was broadcast on a small screen, and Rodríguez remembers Spanish patriotism from groups of 14- to 16-year-olds in the bar yelling the entire game. After the event, the bar purchased a new television, to show more games.

> "Many times they come in alone to watch, with their breakfast. The television is their company."

The TV isn't free, however. Most televisions in bars are subscribed to platforms, like Canal+, a commercial television channel that plays the games. This gives bar customers the luxury of watching soccer for free, instead of paying per view at their houses. At Cien Montaditos in Triana, which subscribes to Canal+, mostly for the soccer games, employee Antonio Canalo affirms that access to the bar's TV is a good deal. "Here, one jar of beer costs one euro, which can last you the entire game. And watching the game is free," he says. "It's great entertainment."

At 1 o'clock in the afternoon, the lights in the bar and the glare coming in from the sun make the television screen appear dim, and the sound is turned down so low it can barely be heard. But it's not turned off. It is tuned in to La Sexta, currently showing a program dedicated to Formula 1, the car-racing league. "People in Seville watch it because there are three drivers from Spain that everyone likes to support and keep up with," Canolo explains. When not on sports, the television at Cien Montaditos is sometimes tuned to *24 Horas*, a news network.

Café Bar Taquilla, because of its proximity to the bullring of La Maestranza, is entirely dedicated to the bulls. The walls inside are full of pictures of bullfighters old and young, and the television is mounted to the left of a bullhead. Interestingly, the television does not show bullfights. As the bar is a popular hangout spot before and after bullfights, the television mostly shows the news. "We keep the TV on five to six hours of the day," says employee Pepe Oliva Fariñas. "A lot of people come here to watch the news. Many people pass through the street, see the television turned to *'Telediario,'* and come in. It's watched mostly at noon or during breakfast."

Another popular breakfast spot is Las Columnas, located on San Jacinto Street in Triana. Open at 7 am, this television brings Seville the morning news. Employee Pedro Clemente sees the television as more than a courier of information. "Many times they come in by themselves to watch, with their breakfast. The television is their company."

While this television shows the latest up-to-date information about life in Seville, some televisions work to keep old traditions alive. Four-year-old bar Refugio, located in the *Plaza Jesús de la Pasión*, is entirely dedicated to *Semana Santa*, the Holy Week. The traditional bar smells of incense, and is filled with pictures of *Semana Santa* celebrations, the Virgin Mary or Jesus Christ. The television shows videos of old processions during Semana Santa and its loud music can be heard in the street. Bar owner Antonio Marín has over 3,000 videos of the brotherhoods of Madrid, Seville and so on.

Frequent visitor Antonio Ruiz, and member of the brotherhood of Pasión, sits with his beer, watching the television, occasionally talking to Marín. "I love Semana Santa, and this bar is important to me. I love the television and the videos. It's nice to just come in, order a beer, sit alone, and watch," he says. As if this bar isn't popular during the year, the place is entirely full during the week of Semana Santa.

"It's craziness here," sums up the owner. "Just imagine it."

People in Seville don't just come to bars to eat tapas and drink beer. Whether arguing over which team is better, celebrating victories in any sport or discussing Seville's daily news, the television creates a community and a window to the world that brings people together. ●●●