> Editorial
> En tercera persona
> Cartas
> D todo un poco
> D frente
> D carros
> D portafolio
> D comunicación
> D fondo
> D conservación
> D mundo
> D cultura
> D recomendación
> D farándula
> D viaje
> D Punto final

Mónica Walter...

Actress and producer... This Young lady has always loved arts.

BY MARÍA JOSÉ PRADO
PHOTO: HUGO NAVARRO

When Monica was 9 years old, and studied ballet with the company Marcelle Bonge, the Guatemalan Director Luis Argueta requested her collaboration for one scene of his movie “El Silencio de Neto” (The Silence of Neto). Her history begins indeed with ballet; she went through Physics and Business Administration though, but soon she realized that her true calling was dramatic arts; specifically, the worlds of filming and theater.

In 2004, she came to The Lee Strasberg Theatre & Film Institute in New York, one of the most important worldwide schools of dramatic arts. –The Lee Strasberg´s method was in fact, one of the most prestigious ones-. There I started a promising professional career in the world of scenic arts. Having achieved work experience both in the American productions, and with national important film makers and producers –Luis Argueta, Joam Solo, Mendel Samayoa, etcetera-, Mónica is ready to start her own projects.

When did you decide to start your career with the scenic arts?

I was studying Business Administration at Francisco Marroquin University. By that time, I went to the World Olympics of the Arts in Los Angeles, for modeling. I did great. The second year I also went for acting, singing and dancing. At this point, I understood that I wanted to pursue the art as a professional career.

How did you meet Lee Strasberg?

When I decided that I wanted to study acting, we started looking for a place in EE.UU. One friend gave us the contact of a person who was in his Academy, in New York. We contacted him –Álvaro Méndez-, I had a meeting with him and we are still friends. He explained to me that he was in the Academy and also he mentioned the proceedings to enter to the academy: an essay, recommendation letters from professionals in the field, CV, photographs and an interview to evaluate how formal, professional and passionate you are towards what you are doing.

What was the experience like to study in this Academy?

One of the best, definitely, because professors are from the highest level of professionalism and some of them had a direct relationship with Lee Strasberg, one of the greatest Theatre Professors. Also, an important fact was that you study with people from different places around the world, of all ages and academic levels. It is a beautiful exchange of cultures, richness, learning, and talent.

What can you tell us about your job as an actress extra in Spiderman 3?

Seeing a production of this magnitude, with that much equipment and an extensive crew!! I worked there for four days, from 5 a.m. to 6 p.m. We were around 300 extras and I was impressed that they had a person designated to each detail of the production. Seeing the doubles was great, as well as seeing how they used the lights and cameras; and listening to the Director Sam Raimi, a humble and grateful person with all of us.

Did you stay in New York for some time, after finishing in Strasberg?I stayed for two years. I worked with Luis Argueta in a Production Company that he owns in New York and I learned so much. Luis gave me the opportunity to expand my horizons, and I also worked as an agent with a producer there. I made some theatre work plays and feature films. Later I had the opportunity to work in a national production, and I came back.

Was not that difficult for you to join in this field in Guatemala, after you made making all of your contacts outside?

Actually, it was. My intention when coming back to Guatemala was to stay for six months, in order to make the movie and come back to New York. The project was so extended though, and I was excited about it. Then, I started to look for a job and I contacted Joam Solo. From the plays I had seen, I was fascinated by his. I had the opportunity to enter to his company and I worked with him for two years, during the school and evening seasons.

When did you come to filming?

After being here for a year and a half, the people in the field knew me already. I started to show interest in filming, to make anything possible related to production, so I could show my determination, skills and professionalism to perform that job. I was lucky to find amazing people, just as Mendel Samayoa and Cecilia Santamarina –La Vaca-, which was an awesome experience. I learned so much, thanks to them! Y was also working with Verónica Riedel, in Cápsulas.

What was it like working with someone like Jorge Sanz, winner of a Goya Award as best Spanish actor, in La Vaca?

It was an amazing experience and I learned so much. It was great receiving advice from a professional like him, who has been in the industry for so many years, with more than 70 films during his film path, and been so humble and nice. I really enjoyed it so much! I loved to see him work and to see every detail of his art. As a person, a good friend, we had a great time in the set, he always projected energy and encouraging conversation.

With your experience, what do you think the audiovisual field in Guatemala needs, in order to carry out properly?

I think there is talent and determination in Guatemala, but we are so negative. Even though this negativism is understandable, having a culture that comes from a war and still living extreme violence, I think that if artists and young people carried out the mission of making others realize that it is possible to accomplish everything, Guatemala would improve more, in all senses.

What do you thing we have here that the United States industry should imitate?

I think our creativeness and the ability to be versatile. Been not so many, we have to use our cleverness with the few resources we have, in order to finish our productions, so they look as the ones from great studios. We are good in problem-solving. That is something the United States need to practice, because they have everything available and they are used to that. If there is not money, "it is not my problem". Here in Guatemala, on the other hand, since we are so new in this, there is much passion and excitement to keep on learning.

In which projects are you working at right now?

I just signed with a manager in New York to start with auditions, which is very import. I have also a couple of projects that I am writing with my sister Melany. We want to start producing by ourselves. That is what I have always wanted to do.

What is something you would like the people to know when they see a film?

That just to be in a billboard is a great effort. We don´t realize the amount of people who work in this because we are so used to see only the final product. In order to finish a film you hear histories of nine years of work. A whole film project is a craftwork, and I think this is something that we sometimes ignore.

Profile

- Monica Walter has been seen in several fields of scenic arts and she says that, up to now, ballet is her first love and that she continues dancing, even though she is not doing it professionally.
- She has participated in national films as **La Vaca, Felonía, Sol, VIP: La otra Casa** and **El Silencio de Neto**. In international films, she has been seen in **Precious Pretentious**, **The Game** and **Spiderman 3**, where she acted as an extra.
- In the Theatre field she worked as an actress in **Mellizos**, **El Juego que todos Jugamos**, **Hansel and Gretel**, **Amante, Historia de un Pepe, La Bastarda, Doña bárbara** and **The Haunting of Lady Macbeth**; also in the production of other plays in New York, as **Anton in Show Business** and **Nobody told me there´d be days like this**.
- She has also experience in television, commercials and singing.