

11 liure



11 liure **15/16**

A time for everything

As I write these, our citizens have just witnessed the end of the first round of electoral campaigns that over the next eight months will precede the four rounds of elections that will take this year - the results of which undoubtedly bring changes that fundamentally affect our lives, while we hope more than ever that these changes will improve them. Some of these changes have already happened. To put it simply, we could say that some power is back in the hands of the left. A left with a more humanistic touch. And that is good news for culture. There is no doubt that as a result of the crisis, some people have taken advantage of the opportunity to try to anaesthetize the public's brain and therefore part of its soul and its body (if not, why are there so many articles in the press - particularly the foreign press - about stress and the mental and physical consequences of the crisis?). But apparently, hope and even despair give us an unknown strength to use our vote to demand better living conditions for a majority of our citizens. Whatever happens, what is certain is that during these eight months in which we will suffer from the shift from the Gregorian to the electoral calendar, there will be noise, and a lot of it: in houses, on televisions, in the street. This will coincide with the final season in our mandate and the beginning of the next one - the first in the new four-year commission that this management team has received from the Teatre Lliure's Board of Trustees. Much of this 15/16 season also takes in the year in which we celebrate the fortieth anniversary of the founding of the Lliure. We therefore believe that in these times of so much noise, the time has come for us to engage in a silence leading to reflection and self-criticism, and to take a calm look at our past since 1976, and especially at the last four years since 2011, when our first mandate and what we all called the 'crisis' began.

In short, during these four seasons, the Lliure has tried more than ever to anticipate the desires of its audience, creating a programme which engages in a dialogue with the public and their concerns, facing it and confronting it with itself while accompanying it and comforting it in these difficult times. And at the same time, we have done everything possible to become a porous and elastic instrument in order to be able to walk at the same pace as society and its artists, and flexible enough to change the pace whenever necessary.

The economic realities we have experienced have led us adopt a dynamic based almost exclusively on production (otherwise who else was going to do it?) and the audience, as strong-willed as we are, has followed us and we have obtained positive artistic and audience results, which have also sometimes contributed to relieving the difficult circumstances of many professionals. But we have reached a ceiling: in the 14/15 season the Lliure will have given its audiences 526 performances. Perhaps it is true that it is always possible to remain on the same path in order to improve. I don't know. **What I do know is that a theatre cannot ever stop growing because it stops. And a theatre that has stopped dies.** And when I say grow, I'm not talking about quantity but instead about a

deeper ethical and aesthetic role that a public theatre should play in the public and theatrical fabric of our community. The dynamic that we have used to date has been one of a 'war economy', but this has the danger of a building without foundations. It is true that the Lliure is starting to have firm enough foundations to keep the scaffolding upright, and this has been apparent in the results obtained. But this has been possible precisely because the Lliure has been redefined as a public theatre many times, and now it is time to do it again. We demand this of ourselves.

Throughout the next season, in addition to the programming and activities that accompany it, we aim to offer a series of forums for theoretical reflection and a series of workshops for practical reflection, acting as a forum between the Lliure and society with a wide cross-section of its members, from which new vectors and ideas for our future may arise that can redefine the role of a public theatre in our society today. The Bible says that there is "a time for everything". For us, the time has come to think. Collectively and about the future.

Lluís Pasqual

Now that I am trying to explain the season to myself and to you, because my memory of it is very vivid, a few words of Eduardo Galeano that are very closely related to our life and the theatre come to mind: **Íf only we had the courage to be alone, and the bravery to risk being togetherÍ** .

The 2015/16 season is on the one hand the result of many artistic collaborations that have taken place in the previous four, and on the other - and how could it be otherwise - it contains many of the concerns and the questions that must be the seed that will nourish many of the themes of our future programming. It is a season with 31 shows, 20 of which are by contemporary authors. A season that contains a family politically correct view of society, and in many cases one which is beneficially incorrect.

As the first of the complicities is defined by our audience, we are once again scheduling *El rei Lear*, [King Lear] *El curios incident del gos a mitjanit* [The Curious Incident of the Dog in the Night-Time] and *Rhum* because the tickets sold out very quickly in all three cases, as only usually happens with some acts in the world of rock music. And so we must return the favour and stage them again, in the knowledge that - mysteries of the theatre - sometimes it's more complex difficult to restage a show than to stage it the first time around!

The dialogue with the artists who joined us on the imaginary journey from Barcelona to Buenos Aires in the season that is finishing has a return leg in the show we have co-produced with the company T de Teatre which will open the Sala Fabià Puigserver, *Premis i càstigs* , directed by Argentina's *Ciro Zorzoli*, an artist who seems to have the strength and energy of the theatre and his native city as baggage. We were also visited by Neapolitans: we never got to see *Toni Servilla* tread the boards at the Lliure and so he will do so with *La parola canta*, and we revived our desire to spend a few months with the words and poetry of *Eduardo de Filippo*: we will do so with two of his texts, one from his youth -*Home i senyor* and a work from his mature period -*La gran il·lusió*

This is in addition to others which have been travelling companions on several occasions in recent years, such as *Jordi Casanovas* with his latest show *Vilafranca*; *Alberto San Juan*, who will be bringing us one of the projects by the *Teatro del Barrio* that he leads, in this case *El rey* [The King] and *Marc Montserrat* will be premièring the first version of *Relato de un naufrago* by *Gabriel García Márquez*. *Mario Gas* touches down with a disturbing version by *Eduardo Mendoza* of *Pinter's Invernadero*, and the season also includes *Pau Carrió* and *Sergi Belbel*, who have decided to bring a great tragedy - *Hamlet* and *Maria Estuard* [Mary Stuart] respectively - to the intimate and friendly space of the Lliure in Gràcia for us to provide a link between two works of such immense stature. And *Helena Pimenta* brings one of the most revolutionary texts of the entire European drama of the seventeenth century: *El alcalde de Zalamea*. And *José Antonio Portillo*, who will once again be displaying his poetry for our younger audiences with viewers with *Biblioteca de cuerdas y nudos* , as well as a new installation, the *Biblioteca de ruidos y sonidos*. And for younger audiences, *Joan Arqué* will be telling the stories created by *Italo Calvino* in *El*

baró dels arbres [The Baron in the Trees], and also *Con la bambola in tasca*, by the Teatro delle Briciole, one of Europe's best theatre companies for children.

Josep Maria Flotats returns to the Lliure de Gràcia, which still retains the waves of magnificent energy from his *Edward II* of 1978 in its walls, with a text by Jean-Claude Grumberg, *Ser-ho o no (To end the Jewish question)*. And we are honoured that Robert Lepage has come to Europe with his latest show *887* and that his first port of call in Spain is the Sala Fabià Puigserver. And we are very happy to provide a space for two actresses like Laia Marull and Clara Segura so that each one, with her own monologue and directed by Allegra Fulton and Marc Martínez, can show us women who are as different as they are passionate with the words of two of the contemporary authors we are fortunate to include in our repertoire (Jennifer Tremblay and Marta Galán). And other familiar faces include Llàtzer Garcia and the company Arcadia with their new offering after *La pols* [Dust], *Sota la ciutat*. This collaboration with new companies has been one of the constants over the past four years (the Lliure has hosted eighteen of them) and has led to a new generational perspective and a new dialogue with our audiences.

The Teatro de la ciudad is a splendid theatrical and civic adventure project by a group of magnificent artists, each of whom brings their own perspective to a joint initiative bringing together friends of the calibre of Miguel del Arco, Alfredo Sanzol, Carmen Machi, Andres Lima, Aitana Sánchez-Gijón... and giving us three shows in a single project: *Antígona*, *Medea* and *Edipo rey*, with a treatment by contemporary artists who consider an issue that we would like to look at in more depth: the myths with which the theatre has contributed to the History of Literature.

Another theme that we will use in order to create a theatrical reflection in the future is much more poignant: the phenomena that we categorize with the generic name of **violence and power**. With this theme we begin our season with two texts by Stefano Massini: *CrecEnUnSolDéu* brought to us by Rosa Maria Sardà, and *Dona no reeducable*, embodied by Míriam Iscla. And we end the season in a similar vein, this time with an Irish text, *En veu baixa* by Owen McCafferty, another author who is new to us, which will be directed by Ferran Madico, with Francesc Garrido and Oscar Rabadán in the cast.

Another theme that we will be developing in 2016, the year of our fortieth anniversary, is the observation of changes in social and artistic behaviour as a result of the new parallel realities we are creating and which are beginning to have a profound effect on our lives. Jennifer Haley, with *L'Inframón* [The underworld] will be providing the words and situations that Juan Carlos Martel will direct in the Gràcia theatre in a co-production with the Festival Grec 2016.

We are also preparing three evenings dedicated to the beauty of the Catalan language, through some of our history's most evocative poems.

Thirty-one performances: 9 new productions of our own, 5 new co-productions, 3 revivals and 14 guest performances.

We have a full schedule of theatre once again. And the number of projects that we have had to set aside due to a lack of space or resources saddens us. And yet, as in recent seasons, we still expect to create a space that currently seems impossible and to be able to host those unexpected *seedlings* that unexpectedly emerge in a theatre during the season, and which need somewhere to burst out or somewhere to expand, necessary in a long schedule. We have made it this far. Now it's time for us to produce some theatre. Hopefully your curiosity has been aroused and you decide to leave home behind and take a risk and join others to share a few moments that aim to touch your heart, because they have been conceived from the heart.

Lluís Pasqual

SEASON 15/16

CRECENUNSOLDÉU

by **STEFANO MASSINI** directed by **LLUÍS PASQUAL**

Gràcia / from September 22 to October 11 / Temporada 2015 - 2016

cast **Rosa Maria Sardà** / produced by **Teatre Lliure**

We begin the season with two forceful pieces by the Italian **Stefano Massini**: one, **CreCenUnSoldéu** [I believe in one God alone] looks at everyday life in the Gaza Strip. The other, **Dona no reeducable** [Woman not educable] is about the journalist Anna Politkovskaya, who was murdered in 2006 for her opposition to Russia's involvement in the conflict in Chechnya. The two plays will alternate in September (check the schedules!).

This is a brand new text that reached me just a few weeks ago. I went to see Rosa on the same day and I read it to her. I started to translate it the next day. In just a few days, a gap in my very busy schedule miraculously appeared, and CreCenUnSoldéu became part of our programme for the coming year. Everything happened as if it were something obvious. I don't remember the exact moment when I decided to do it, nor having formally suggested it to Rosa Maria Sardà, or... It was an eagerly anticipated text. And fortunately for us, Stefano Massini has written it. As so often happens, the theatre asks questions out loud about an issue that affects us, which moves us every day and to which we generally have no answer. Or does anyone really believe that they have the answers to the brutal questions that explode every day in that ancient piece of land called the Gaza Strip? Does anyone know what else to say? Or simply what to say?

Lluís Pasqual

DONA NO REEDUCABLE

by **STEFANO MASSINI** directed by **LLUÍS PASQUAL**

Gràcia / from September 23 to October 3 and June from 15 to 22 / Temporada 2015 - 2016

cast **Míriam Iscla** / produced by **Teatre Lliure**

The second monologue by the Italian **Stefano Massini**: **Dona no reeducable** about the journalist Anna Politkovskaya, murdered in 2006 for her opposition to Russia's involvement in the conflict in Chechnya. In September, the performances alternate with **CreCenUnSoldéu**, which is about daily life in the Gaza Strip (check the schedules) and you can also see it in June.

In just a few days, my curiosity about Stefano Massini, the new voice of European theatre led me to get in touch with him and to read his texts I had not read before. Three years ago, the dramatist, who has dazzled viewers this season with *Lehman Trilogy*, wrote a text in honour of the Russian journalist Anna Politkovskaya, murdered by state terrorism: *Dona no reeducable*. I thought that with this second monologue, which was also extraordinary, and for which we also had the face and voice of an actress, Miriam Iscla, we could further enrich this new dialogue between our audience and the author. And so we've produced what used to be called a double bill. Our decisions were almost spontaneous, in the way that both Massini's texts seem to be written. Theatre of urgency. Urgent. Necessary.

Lluís Pasqual

PREMIS I CÀSTIGS

dramaturgy and directed by GIRO ZORZOLI co. T DE TEATRE

Montjuïc / from September 30 to October 25 / Temporada 2015 - 2016

cast **Ivan Benet / Mamen Duch / Carolina Morro / Marta Pérez / Carme Pla / Albert Ribalta / Jordi Rico / Àgata Roca / Marc Rodríguez** / co-produced by **Teatre Lliure, T de teatre and Grec 2015 Festival de Barcelona**

After seeing **Estado de ira** [State of anger] by the Argentine author and director *Ciro Zorzoli*, the members of the company **T de teatre** decided that they had to produce a show with him. Purely by chance, the Lliure was looking for him on the same day and for the same reason. You have been able to see the result at the GREC, and it opens the season at Montjuïc, celebrating theatre together.

With a group of actors, we will try to decipher the mysterious fabric on which the truth (or should we say the 'lie'?) of theatre is embroidered. We will accompany them on their tireless search for answers, and for keys enabling the invisible to be captured. However, the road they have to hesitantly travel will not be an easy one. They are always on the edge of a precipice, at the bottom of which is failure. Absolute failure, from which there is no return. Tonight, will they avoid falling and arrive unharmed in the warm garden of applause? Who knows... Maybe you, the audience, will find out before they do. There is a concern that has accompanied my work as a director for some years, which is what the more or less conscious codes and rules are that govern human behaviour and encounters between people. Recently, this has gradually shifted towards an examination of issues related to the world of theatrical performance.

Following the proposal by the company T de teatre to work together, I asked them to join me in this research, and we immersed ourselves in the infinite layers between the actor

and the character, which are stretched to the limit in front of the audience. With no more certainties than this starting point, the company accepted the invitation and so we began our journey towards *Premis i càstigs* [Rewards and punishments], which does not aim to be the result of this search but instead the search itself: an encounter between the actors and the audience.

Ciro Zorzoli

EL LLIURE DELS NENS

EL BARÓ DELS ARBRES

from *Il barone rampante* by **ITALO CALVINO** dramaturgy **NÚRIA VIZCARRO BOIX**
directed by **JOAN ARQUÉ** co. **BUFA&SONS** and **TAAROA TEATRE**

Montjuïc / Espai Lliure - from October 27 to November 1 / Temporada 2015 - 2016

cast **Ireneu Tranis / Bufa&Sons Xavi Lozano / Guillem Aguilar / Marc Vila** / co-produced by **Taaroa Teatre** and **Teatre de l'Aurora**

Il barone rampante tells the story of events that happened on 15 June 1767 in Ombrosa (Italy). Put that way, it only seems like a historical event fact lost in some remote book, but in fact it is as if it were about to happen now, here, very close by... Cosimo, aged only twelve years old, climbs up a tree and decides never to come down again. Like a little hero, he becomes more and more distant from a world that he does not like in order to change it. A rebel and nonconformist, like all children who tend to see things with more freedom, he leaves the established norms of the adult world behind in order to improve his surroundings. Because Cosimo, stubborn and persistent, believes that the great revolutions begin with oneself. In the trees, he will have great adventures with the fruit thieves, the dreaded brigand Gian Dei Brughi and the poet lieutenant Agrippa Papillon, and will fall madly in love with Viola.

A small story with live music about the greatness of fighting for what one believes in, and about freedom and respect for the environment.

SER-HO O NO

PER ACABAR AMB LA QÜESTIÓ JUEVA

by **JEAN-CLAUDE GRUMBERG**

dramaturgy and directed by **JOSEP MARIA FLOTATS**

Gràcia / from October 28 to December 6 / Temporada 2015 - 2016

cast **Josep Maria Flotats** and **Arnau Puig** / co-produced by **Teatre Lliure** and **Taller 75**

Two neighbours often meet on the landing on the stairs. What might happen when one finds out on the Internet that the other one is Jewish? A comedy by one of the most tragic French comic authors of his generation, directed and performed by **Josep Maria Flotats**.

I am very happy to offer our audience the opportunity to discover Jean-Claude Grumberg, a great, renowned and recognized playwright - of around thirty plays (five Molière awards, and a César award), all successfully premiered in France and around the world - but not yet performed in Spain. In August 2013, at a lunch in Saint Germain, Jean-Claude Grumberg offered me the text of *Ser-ho o no* [To end the Jewish question] hot off the press, when it had not yet even reached the bookstores. Late in the afternoon on the same day, I said I wanted to stage the play and that I would do so in October 2014. For reasons that are not relevant here, it couldn't happen. Now it can.

Ser-ho o no is a work based on a pretext which consists of conversations between two neighbours on the same staircase, with contradictory attitudes, knowledge and beliefs. And in the course of these discussions, there is a palpable underlying theme of identity, as suggested by the verb in the title: collective, and above all personal identity. This is a recurring theme throughout the work of Jean-Claude Grumberg, which - while anchored in the immediate present - always evokes historical memory to highlight the violence and the absurdity of the present. Political theatre from a comic perspective. This can be seen in the trends in today's drama: plays are being written once again not only about politics, but instead directly about politicians, as Justo Barranco so aptly pointed out in his article in *La Vanguardia* on 27 February.

In the work of Jean-Claude Grumberg, in the same way as modern representational painting learned a great deal from abstract painting, *Ser-ho o no* is a work that has learned much from the theatre of the absurd and has surpassed it after having been enriched by its experience. By means of an incisive dialogue between the two characters and using an irresistible and extremely intelligent humour, Jean-Claude Grumberg makes us consider the most important issues in the human condition: our ethical, social and moral commitment to ourselves, to everyone, to language, culture and history. Where are we from? Who are we? What are we?

Josep Maria Flotats

887

written and directed by ROBERT LEPAGE co. EX MACHINA

Montjuïc / October 29 and 30 / Temporada 2015 - 2016

cast **Robert Lepage** / an **Ex Machina** production, commissioned by the **Arts and Culture Program of the TORONTO 2015 Pan Am and Parapan Am Games** in co-production with

le lieu unique - Nantes, La Comète - Scène Nationale de Châlons-en-Champagne, Edinburgh International Festival, Aarhus Festuge, Théâtre de la Ville - Paris, Festival d'Automne à Paris, Romaeuropa Festival 2015, Bonlieu Scène nationale d'Annecy, Ysarca Art Promotions - Pilar de Yzaguirre, Célestins - Théâtre de Lyon, Le Théâtre Français du Centre National des Arts d'Ottawa, Le Théâtre du Nouveau Monde - Montréal. Associate Producer (Europe and Japan) Richard Castelli - Epidemic

The most personal production by Canada's **Robert Lepage**: a journey through his memories that investigates the mechanisms of memory and the validity of theatre art. Created, directed and performed by the man himself.

887 is a journey into the realm of memory. The idea for this project originated from the childhood memories of Robert Lepage; years later, he plunges into the depths of his memory and questions the relevance of certain recollections. Why do we remember the phone number from our youth yet forget our current one? How does a childhood song withstand the test of time, permanently ingrained in our minds, while the name of a loved one escapes us? Why does meaningless information stick with us, but other more useful information falls away?

How does memory work? What are its underlying mechanisms? How does a personal memory resonate within the collective memory? *887* considers various commemorative markers- the names of parks, streets, stelae and monuments- and the historical heritage around us that we no longer notice. Consequently, the play also focuses on oblivion, the unconscious, and this memory that fades over time and whose limits are compensated for by digital storage, mountains of data and virtual memory.

In this era, how is theatre, an art based on the act of remembering, still relevant today?

All of these questions are distilled into a story where Lepage, somewhere between a theatre performance and a conference, reveals the suffering of an actor who- by definition, or to survive- must remember not only his text, but also his past, as well as the historical and social reality that has shaped his identity.

Ex Machina

VILAFRANCA

UN DINAR DE FESTA MAJOR

written and directed by **JORDI CASANOVAS**

Montjuïc / November from 5 to 29 / Temporada 2015 - 2016

cast **Marta Angelat / David Bagés / Manel Barceló / Lluïsa Castell / Georgina Latre / Vicky Luengo / Àurea Márquez / Marc Rius / Manuel Veiga / David Vert / Anna Ycobalzeta** / co-produced by **Els Teatres Amics**

The third part of the *Trilogia sobre la identitat catalana* [Catalan identity trilogy] by Jordi Casanovas, after *Una història catalana* [A Catalan history] and *Pàtria* [Homeland]. A journey through our collective characteristics, this time focusing on the family. What we are and we will be?

30 August 1999. It's St. Felix's Day. Cristina has invited the whole family for lunch. Her parents and her sister live in Moja. Her brother lives in Vilanova. They all meet up, as they have always done for the Vilafranca festival, with their partners and children. But the patriarch's illness is getting worse and soon decisions will have to be taken. This might be their last festival meal together. Taking decisions may involve making big sacrifices. Some of the secrets and thoughts that have never been disclosed may be revealed today, between the starter and the main course. Today everything ends, and today perhaps everything starts. In Vilafranca.

All sad experiences become less sad when they are turned into fiction. That's why I've wanted to put this story on stage for years. Arguments, challenges and silences. Sibling enmity. Spite and resentment. Squabbles over four miserable pieces of a vineyard that end in a way we would not like them to.

A unique story and a common story. Everyone has experienced it in their own family. Everyone has heard of similar cases. Everyone could tell a lot of stories and would become emotional remembering them. The family is our first society. And perhaps by watching how a Catalan family moves, thinks and feels, we can find out how an entire country truly moves, thinks and feels. Now, more than ever, I need to ask myself questions about our personal, family and collective identity. And I'm sure that it's not simply my own personal desire. Only theatre audiences know that we can talk to strangers without speaking a single word. So let's let the theatre do its job. Silently, and almost without being aware of it, we begin to talk to the woman in the third row, the boy in the seventh row or that man in the front row of the theatre.

Jordi Casanovas

CONILLET

from *El conejito del tambor de Duracell* by **MARTA GALÁN SALA**
adapted and directed by **MARC MARTÍNEZ**

Montjuïc / Espai Lliure - November 11 to December 6 / Temporada 2015 - 2016

cast **Clara Segura** / co-produced by **Teatre Lliure** and **Bitò Produccions**

She is a mother, she works nine hours straight, she loves, she's angry, scared and she's very, very, very tired. She's a woman on the edge, played by **Clara Segura** in an original monologue by **Marta Galán Sala**.

Pleasure and politics. I have reduced my list of priorities to these two items and I have discovered - it's taken me almost forty years - that in the theatre I can freely combine these seemingly contradictory ingredients. If the stage is a mirror, the play can be more than mere entertainment and the text contains a speech ... the actor becomes an activist. *Et voilà!*

Clara Segura i Conillet I've concentrated my hyperactivity and my pleasure in these two items. First, because when I was acting by her side (forgetting for the moment who this actress is and what she represents, I've been given a maximum of fifteen lines), allowing myself to be carried away by her talent, which I understood meant being in love with this job. And second, because I promised myself that after I recovered from this festival of serotonin, we would work together again some day. And as I dreamed so vividly that I wanted to direct her... now I have the chance to work with her again... and at the Lliure! Then this *Bunny* with Duracell batteries arrived: thanks to the life, work and grace of Marta Galán. It's the most beautiful text I had read in years. Definitive. Shocking. Brutal. I'm not very fond of reading drama, I prefer performing it, but this leporine confession knocked me out. Her prose - poetic and acid, tender and overwhelming, captivates your soul, stops time and says: "But what's this? What's happened here?" Then the curtain falls.

I have Clara, I have Marta; we have the rabbit and the embers. I don't have the magic recipe, but I will lovingly cook up this tale about a woman who survives in her present, gutting her past in order to make peace with it and to live in her future with dignity... while taking on the full weight of our existence on her shoulders, like Sisyphus.

Oh, and hunger. We're very hungry. Bon appetit!

Marc Martínez

EDIPO REY

by **SOPHOCLES** directed by **ALFREDO SANZOL** co. **TEATRO DE LA CIUDAD**

Montjuïc / December 3, 5 and 6 / Temporada 2015 - 2016

cast **Paco Déniz / Elena González / Natalia Hernández / Juan Antonio Lumbreras / Eva Trancón** / co-produced by **Teatro de la Ciudad** and **Teatro de La Abadía**

The directors **Alfredo Sanzol**, **Andrés Lima** and **Miguel del Arco** have joined forces on a project which looks at classical texts with contemporary eyes: **Teatro de la Ciudad**.

Their first project is a reworking of *Èdip rei* [Oedipus Rex], *Medea* and *Antígona* [Antigone]. The three performances that come to the Lliure in marathon format, with **Juan Antonio Lumbreras**, **Aitana Sánchez-Gijón**, **Carmen Machi** and **Manuela Paso** in the leading roles.

The need to find out the truth, the impossibility of absolute control over one's destiny and the search for one's origins make up the story of a man who while he is investigating a crime, discovers that he is his father's murderer and his mother's lover, and questions the limits and possibilities of human understanding.

Let my destiny take its course. Wherever I go. Oedipus discovers that his greatness is built on sand. His story is that of a man who was everything and was really less than nothing. The story of a man who destroyed himself to save the city. The story of a man who decides not to see the light again when he discovers the truth.

Alfredo Sanzol

MEDEA

by **SENECA, EURIPIDES** and other, versioned and directed by **ANDRÉS LIMA** co. **TEATRO DE LA CIUDAD**

Montjuïc / December 3, 4 and 6 / Temporada 2015 - 2016

cast **Laura Galán / Joana Gomila / Andrés Lima / Aitana Sánchez-Gijón** / co-produced by **Teatro de la Ciudad** and **Teatro de La Abadía**

A woman who is completely mature in her strength, intelligence and beauty, who has done unspeakable things for a man's love, tears her soul apart to find the words that can give form to the deeds she will do to exact revenge, now that he rejects her love. **Aitana Sánchez-Gijón**, surrounded by a 'children's choir', pushed by her *pathos* to kill them.

"You don't know what crying is yet, just wait until you're old." "There is no pain worse than the pain of love," says Medea, says Seneca. If so... what can we do? Have we never felt it? Medea is daring - Medea places our entire hand into the wounds and confronts us with our fears, or rather our pain, or to put it another way: if pain is a sign of life, our life. That's why Medea scares me, and yet I can't stop looking. Medea is so contrary to Seneca's idea of virtue and yet so attractive to the author.

Andrés Lima

ANTÍGONA

by **SOPHOCLES** free versioned and directed by **MIGUEL DEL ARCO**
co. **TEATRO DE LA CIUDAD**

Montjuïc / December 4, 5 and 6 / Temporada 2015 - 2016

cast **Silvia Álvarez / Ángela Cremonte / Carmen Machi / Santi Marín / José Luis Martínez / Manuela Paso / Raúl Prieto / Cristóbal Suárez** / co-produced by **Teatro de la Ciudad** and **Teatro de La Abadía**

Creon and Antigone. Uncle and niece. One girl against the highest representatives of the state. A moment of imbalance in which a human being "must hold on to herself as tightly as possible," and maintain her identity as strongly as possible.

"Nobody can escape from the fate that destiny has assigned to mortals." "Neither Antigone nor Creon can give in without distorting their essence. They are both right... They both think they are. Both of them are blinded by their own discourses. They are deaf to each extreme... The others, captivated when they discover "how horribly easy it is for a human being to be reduced to less than what it is, or transported to more than what it is, because both movements are equally fatal to identity and progress."

Miguel del Arco

RHUM

by **JOAN MONTANYÈS 'MONTI', MARTÍ TORRAS MAYNERIS**
and **JORDI MARTÍNEZ**
directed by **MARTÍ TORRAS MAYNERIS**

Gràcia / from December 10 to January 10 / Temporada 2015 - 2016

cast **Guillem Albà / Joan Arqué / Roger Julià / Jordi Martínez / Pep Pascual** / unconscious voice (off) **Joan Montanyès Martínez 'Monti'** / co-produced by **Velvet Events** and **Grec 2014 Festival de Barcelona**

Last year it overwhelmed the box office and made us laugh at its bravery, and moved us to tears. It received the **Zirkolika Award for the Best Clown Performance in 2014**. It is **Rhum**, the tribute by Rhum and Cia. to **Joan Montanyès**, and it returns to Gràcia once again.

🎭 clown and death, the great ugly mug, make a strange and disturbing couple. A combination that moves our soul. Creating a clown show about a death is a real challenge. Doing it about two of them is a marvellous piece of slapstick. (...) That, in the most beautiful and generous sense, is a description of *Rhum*, the great, emotional and hilarious tribute to Monti which a group of friends colleagues has orchestrated. The production (which last Tuesday won the Zirkolika Prize for the best clowns show) runs at Christmas this season in a place as prone to wonders ('and one or two tífeta' as the clowns joke on stage) as the Teatre Lliure in Gràcia. (...) When Monti became ill he had been planning a show about Enrico Jacinto Sprocani (1904-1953), known as Rhum, a magnificent and renowned clown who worked with Pipo and who was a friend of Jacques Tati, no less. (...) The show, for all audiences, of course, is full of larks, slapstick, jokes, repetition, puns (the song 'lletiví' - Let it be - while they are cooking), classic entries, moments straight from Fellini (the parade with the drum, accordion and sax - 'Peppinu, blow the sax, sax!'), live music and even a very good imitation of the mayor Xavier Trias discussing the regulations covering the use of animals in the circus. (...) You laugh and laugh. While wearing a red nose. That's how clowns live and die.+

Jacinto Antón (El País)

EL REI LEAR

by WILLIAM SHAKESPEARE directed by LLUÍS PASQUAL

Montjuïc / from December 17 to January 31 / Temporada 2015 - 2016

cast **Aleix Albareda / Jordi Bosch / Jordi Collet / Laura Conejero / Núria Espert / Míriam Iscla / Jordi Llovet / Teresa Lozano / Ramon Madaula / Julio Manrique / Òscar Rabadan / Andrea Ros / David Selvas // Carles Algué, Alberto Díaz, Eduard Lloveras, David Menéndez, Xavier Mestres, Martí Salvat, Josep Sobrevals, Joan Sureda, David Teixidó i Samuel Viyuela // Juan de la Rubia / produced by Teatre Lliure**

Núria Espert returns to Lear once again. After the overwhelming success of last season, we extended it but that wasn't enough. Because we don't want you to miss it, we are programming it again.

🎭 historic production. One of the best Lears I've seen.+**Marcos Ordóñez (El País)**

A huge, dark, heartbreaking tragedy. Núria Espert leaves the imprint of her mastery.+
Jose Carlos Sorribes (El Periódico)

Espert perfectly conveys the weakness of old age.+**Santi Fondevila (Ara)**

A very fine piece of craftsmanship. Rarely in life do we have the opportunity to witness a theatrical pleasure of this magnitude.+**María José Ragué-Arias (El Mundo)**

Great performances. A profoundly human Lear.+**Aída Pallarès (Núvol)**

Perfectly conveys the grandeur of the tragedy.+**César López Rosell (recomana.cat)**

The adaptation is perfect. 24 actors on stage, superbly directed by Pasqual.+**Toni Polo (recomana.cat)**

Pasqual gives us one of his best productions and Espert becomes a legendary queen.+
Ramon Oliver (Què fem?)

Lear as historic as the Laurence Olivier version.+**David García (Desde el Patio)**

An admirable production, focusing on the actors and the text, with a radical simplicity and a well-rounded dramatic diction.+**Francesc Massip (recomana.cat)**

EL LLIURE DELS NENS

BIBLIOTECA DE CUERDAS Y NUDOS - BIBLIOTECA DE RUIDOS Y SONIDOS

created and directed **JUAN ANTONIO PORTILLO** and **ENRIC MONFORT**

Montjuïc / foyer and stage Sala Fabià Puigserver - January from 12 to 31 / Temporada 2015 - 2016

narrator - teacher **José Antonio Portillo** / percussionist **Enric Monfort**

Because we like it a great deal, we are repeating the installation-library of memory that **José Antonio Portillo** gave us last year. A silent dialogue between the viewer's gaze and the fragments of life that its shelves contain, guided skilfully by the author. But be careful, the *Biblioteca de cuerdas y nudos* [Library of strings and knots] has not returned alone: this season it acts as a counterpoint to the *Biblioteca de ruidos y sonidos* [Library of noises and sounds], a stage project currently in development that will allow you to take centre stage. When you enter the *Biblioteca de ruidos y sonidos* you will have an experience with the world of sounds and their relationship with each of us. It is an octagonal library which produces a metaphor for our brain and the system that we use to relate to the world of sound around us, guided in real time by the percussionist **Enric Monfort**. You will see how we gather, categorize, store and transform all the sounds in a process that simultaneously explores the physical process itself and its emotional significance.

LA LLISTA

by **JENNIFER TREMBLAY** directed by **ALLEGRA FULTON**

Montjuïc / Espai Lliure - from January 21 to February 14 / Temporada 2015 - 2016

cast **Laia Marull** / co-produced by **Teatre Lliure** and **La Brutal**

From Canada by way of **La Brutal** comes this monologue by **Jennifer Tremblay**, winner of the **Governor General's Performing Arts Award in 2010**. A woman makes seemingly banal lists of things to do. **Laia Marull** is this woman, directed by the actress **Allegra Fullton**, who played the lead in the original production.

A play for an actress. A woman who avoids life. The plot consists of short phrases that reveal her inner world and help us to find out about her life and the reason for her regrets. It is a universal text reflecting a society that is increasingly distant from what is essential, lost in everyday obligations and disconnected from the simple things in life. An opportunity to change. A story in list format.

I first found out about the work of Jennifer Tremblay in 2010, with *La llista* [The list], the winner of the Governor General's Award, when I was asked to act at the Nightwood Theatre in Toronto. Later, in 2014 I came across the sequel, *The Carouse* produced by the same theatre. They were both international premières in English. And they were both a great success and led me to a deeper understanding of Jennifer Tremblay's theatrical voice.

Since then, *La llista* has been translated into many languages and produced in many countries all over the world, but so far it has not been staged in either Catalonia or in Spain.

La llista is a rigorous, demanding and appealing monologue which poetically tells the story of a woman who suffers in a terrible situation in our busy modern world. While she does a balancing act to reconcile her family life, marriage, duty and pleasure, something calls into question her carefully constructed world. We see how she has to take her assumptions about herself apart. Finally, her dilemma is a beautiful and captivating portrait one of the facets of today's woman. This role requires a great actress.

I have known Laia Marull for over ten years. I met her when she was filming in Montreal and we became friends. Because we are both actresses, our conversation has often about the interesting worlds in which we are immersed as performers; both the interior and the exterior worlds. Having done three, I know that doing a monologue is one of the rites of passage for any great actor, as experience is a great teacher and it is undoubtedly a way to grow as a performer. Knowing Laia's work and her as a person, I think she is at the perfect point to do this piece.

My interest in directing her lies above all in telling this fascinating story with this wonderful actress. To tell this story. To create with my friend Laia. To produce a beautiful work of art.

I see this piece as being done simply, with minimal projections, sound and lights on an almost bare stage, putting the focus on the performer and the text.

Allegra Fulton

RELATO DE UN NÁUFRAGO

based on a novel by GABRIEL GARCÍA MÁRQUEZ

dramaturgy and directed by MARC MONTSERRAT-DRUKKER

Gràcia / from January 28 to February 28 / Temporada 2015 - 2016

cast includes **Emilio Gutiérrez Caba** / co-produced by **Teatre Lliure** and **Bitò Produccions**

The first stage version of the story that forced **Gabriel García Márquez** into exile. The story of Luis Alejandro Velasco, the sailor who fell overboard from the Colombian destroyer A.R.C. Caldas when the cargo of contraband it was carrying came loose, and who spent ten days lost at sea. With **Emilio Gutiérrez Caba** in the leading role.

RELATO DE UN NÁUFRAGO [The story of a shipwrecked sailor] who spent ten days adrift on a raft without any food or drink is one of the most poignant true stories I've ever read. It was written in 1955 by a young reporter called Gabriel García Márquez for the newspaper El Espectador in Bogota. It is a fantastic adventure that moves between the tragedy of real events and the unexpected and cruel sense of humour of the two central figures: the reporter and the shipwrecked sailor. The excellence of this reportage, which transforms every written word into a three-dimensional image that highlights the immense narrative talent that "Gabo" displayed in his earliest work led me to think that this was a narrative that could easily be transformed into dramatic material. It is a play that aims to immerse the audience in the loneliness and the struggle for survival of a human being who is about to die, suffocated by lies and silence, and devoured by the sharks of the Caribbean and the predators of a dictatorship. And if it is Emilio Gutiérrez Caba who is playing him... I'm the one who's left speechless.

Marc Montserrat-Drukker

INVERNADERO

by **HAROLD PINTER** versioned by **EDUARDO MENDOZA** directed

Montjuïc / February from 10 to 21 / Temporada 2015 - 2016

cast **Gonzalo de Castro** / **Javivi Gil Valle** / **Carlos Martos** / **Ricardo Moya** / **Isabelle Stoffel** / **Tristán Ulloa** / **Jorge Usón** / co-produced by **Teatro del Invernadero** and **Teatro de La Abadía**

The director of an institution that is half asylum, half sanatorium, is undermined by his subordinates as the result of an alleged murder that will overthrow the established order. A critique of bureaucracy that is the beginning of **Harold Pinter's** more political theatre. Directed by **Mario Gas**.

Much has been written about Harold Pinter's style and the resonances that run through his texts. There are many of them, and they are mostly very reductionist. Faced with surprise and the difficulty of classifying it, it is more eloquent to overwhelm disturbing texts with assimilated references - to put them on the shelf alongside digested authors. Ah, yes! Pinter, of course: major influences from here and there, and at the same time one of the most influential authors of the second half of the twentieth century.

Well, we always look for a reassuring approach that enables us to frame the question and then be able to start to speak at length - to pontificate - about an author, trends, territories and insights. However, we do so while setting aside a profound understanding that can only be attained by certain elites which will be the custodians of the 'mysteryq

There are always those who know how and in which way to interpret the writer. And detaching oneself from them is dangerous, and leads to the risk of not being Pinteresque. *La vâche!* But the truth is that his dramatic universe has become a place that is personal, unique, devastating, critical and ideological. There is not one single Pinter but instead many of them, united by a prime common denominator: western urban man, his alienation, his dissolution at the same time as an expansion in a democratic and radically annihilating Western power.

We used to say that Pinter's dramatic and theatrical style contained many Pinters. *The Hothouse*, belongs to the Pinter of extremely black farce - dislocated, thrilling, acidic and corrosive, like a glassy underground river that melts and dissolves everything that in its path and in which power - political and state power in this case - leaves the stinking and exterminating nose.

The *hothouse*, the place of rest referred to by the author, is the opposite of what it seems or its intention suggests: a balsamic place for rehabilitation. On the contrary - it is a place of horror and psychological and total annihilation, neglect and abandonment, and of course, murder, unpunished disappearance and institutional silence.

You, honoured citizens and supporters of the established order, may unwittingly commit some mistake and forfeit your identity: you will become a number, you will be brainwashed electrically and with brutality and it will not be difficult to make you disappear forever...

And this mechanism of established power is so ferocious and voracious that it will end up devouring itself in this sterile, quiet, fraternal place which is celebrating the feast of the Nativity of our Lord when the action begins.

Be careful! Watch out... Don't let them put you there under any circumstances.

Mario Gas

LA PAROLA CANTA

by PEPPE and TONI SERVILLO

Montjuïc / February from 26 to 28 / Temporada 2015 - 2016

voice **Peppe Servillo** and **Toni Servillo** / music *Solis String Quartet* **Vincenzo Di Donna**
violin / **Luigi De Maio** violin / **Gerardo Morrone** viola / **Antonio Di Francia** cello /
produced by **Teatri Uniti di Napoli**

They came to the Lliure last season with *Le Voci di dentro* by **De Filippo** and they are returning with a recital of songs, Neapolitan poems and fragments of theatre, accompanied by the **Solis String Quartet**. They are **Peppe** and **Toni Servillo**.

A concert, a concert, a festival consisting of music, poetry and songs celebrating Naples, the eternal magic of its living tradition, the importance of an encounter between eras and of sharing culture to the greatest extent possible.

On this special occasion, Peppe and Toni Servillo, with the valuable and evocative support of the Solis String Quartet, will be singing poetry and reciting songs, reviving and paying tribute to some of the greatest achievements of culture in Neapolitan dramatic culture, taking in literature, the theatre and music: from Eduardo de Filippo to Raffaele Viviani, from E. A. Mario to Libero Bovio, and including contemporary voices like those of Enzo Moscato and Mimmo Borrelli. An endless vein of fantasy and poetic richness in which the extraordinary stage creativity of Peppe and Toni Servillo is born and nurtured.

EL ALCALDE DE ZALAMEA

by **PEDRO CALDERÓN DE LA BARCA** versioned by **ÁLVARO TATO**
directed by **HELENA PIMENTA** co. **COMPAÑÍA NACIONAL DE TEATRO CLÁSICO**

Montjuïc / March from 2 to 6 / Temporada 2015 - 2016

cast **Rafa Castejón / Alba Enríquez / Carmelo Gómez / Álvaro de Juan / David Lorente / Jesús Noguero / Joaquín Notario / Clara Sanchis / Óscar Zafra // Rita Barber / Juan Carlos de Mulder** / produced by **Compañía Nacional de Teatro Clásico**

The **Compañía Nacional de Teatro Clásico** directed by **Helena Pimenta** returns with one of the texts from the Spanish Golden Age that best explains the abuse of power. **Calderón** is always contemporary.

A drama of honour, *El alcalde de Zalamea* [The Mayor of Zalamea] deals with the excesses committed by soldiers with impunity on citizens, and the obligation for the villages and towns in the path of the army to billet soldiers in their homes. The Compañía Nacional de Teatro Clásico has staged it three times: in 1988, directed by José Luis Alonso, in 2000 in a production by Sergi Belbel, and in 2010, directed by Eduardo Vasco. Twenty-four performers, including actors and musicians, will present one of the most frequently performed and best known pieces from the theatre of the Spanish Golden Age.

As a masterpiece of the Spanish Golden Age and of universal drama, *El alcalde de Zalamea* defies simplification. Each era, each circumstance, each landscape discovers what it needs in the play. After three previous productions of the play, the CNTC is using a new approach this time - different in terms of strength, in order to continue revealing what lies behind the words of Calderón to the audience.

It is difficult to find a dramatic text that contains scenes that are so exciting and so perfect. The transition from comedy to tragedy and vice versa seems like an impossible pirouette. We are left breathless when one becomes the other, when one conflict becomes its opposite, when day becomes night, and we seek encouragement at times that are not so logical which give us this extraordinary conception of space and time.

It is a play about love because the author emphasizes heartbreak. It is a play about justice because injustice predominates. It is also about honour as being synonymous with fame, opinion or the essential virtue of the soldier, of the army of a state, or with conscience and personal dignity - what all human beings are entitled to. And dishonour, abuse and hypocrisy appear too often and too early.

And what of the exceptional construction of the characters - those from Zalamea and those who arrive there? They are contradictory, as always in Calderón's work, and great, overcoming a tempest that begins with the first verses of the play, and attempt to hold out

until the end of their theatrical life, while despite everything, conveying to the viewer the idea that life goes on.

This is the story of a failure, the abuse of human beings by others, of a battle lost, as is human life itself. Calderón appears to want to throw this idea at us, as Cervantes did. And in this project that I am about to start, word after word, verse after verse, just as they did, I am committed to life, to the fiction that explains to us why, like them, I believe in the dream of the impossible that has lived inside us since the beginning of time.

Helena Pimenta

EL REY

created and directed by ALBERTO SAN JUAN co. TEATRO DEL BARRIO

Montjuïc / Espai Lliure - March from 4 to 20 / Temporada 2015 - 2016

cast **Luis Bermejo / Alberto San Juan / Guillermo Toledo** / produced by **Teatro del Barrio**

Teatro del Barrio returns once again after its *Ruz-Bárcenas*. Now its target is the Spanish monarchy in the shape of King Juan Carlos I. He is ripped apart by **Luis Bermejo, Alberto San Juan** and **Willy Toledo**.

What has the role of the monarchy been in Spain over the last forty years? To what end? What are the objectives of the Spanish monarchy for the coming decades?

El rey [The king] is a work of fiction with a central character called Juan Carlos I. A man who falls from the zenith to the basement in the twilight of his life. At least symbolically. A man who appears to no longer be of any use. Although he did a great deal of service. But doing what? And who for?

Other characters in this completely free story are Juan de Borbon, Francisco Franco, Chicho Sánchez Ferlosio, Henry Kissinger, Adolfo Suarez and Felipe González. A world of men struggling to build the world in the way they conceive it.

According to the president of the Association for the Recovery of Historical Memory, Emilio Silva, "in Spain, the construction of the ignorance of our own past is state policy.+ *El rey*, the fifth production by Teatro del Barrio, is a fiction against ignorance. In the conviction that only those who know what reality is can change it.

Alberto San Juan

HAMLET

by **WILLIAM SHAKESPEARE** versioned and directed **PAU CARRIÓ**

Gràcia / from March 17 to April 10 / Temporada 2015 - 2016

cast **Eduard Farelo / Pol López / Xicu Masó / Rosa Renom / Marc Rius / Maria Rodríguez / Pau Vinyals** / produced by **Teatre Lliure**

The great Shakespearean anti-hero comes to the Lliure to once again put his undeniable and contemporary human profoundness to the test. Without **Shakespeare** we are nothing. Without Hamlet, we are nobody. Directed by **Pau Carrió**.

What is happening to us? Why do we bear the whips and scorns of time, the oppressor's wrong, the proud man's contumely, the pangs of despised love, the law's delay, the insolence of office and the spurns that patient merit of the unworthy takes? Will more foul deeds arise? Though all the earth o'erwhelm them, to men's eyes? Do we need more proof evidence? Is it conscience that makes cowards of us all and the native hue of resolution become sicklied o'er with a pale cost of thought, and enterprises of great pith and moment with this regard their currents turn awry, and lose the name of action? Does fear hold us back? Are we princes in Elsinore? Are we, or are we not?

We are - perhaps talking about of my generation - aware that something is rotten in the kingdom, the prevailing corruption, we know that one can smile, and smile, and be a villain. Like in prison, we have no way out, and all these things makes us feel angry and puzzled at the same time. We wonder what we should do. We would like to formulate the correct answers and actions in this situation. And when we stop to consider how to do it, we repeatedly come across contradictions that we are unable to overcome. We are unable to decide upon our role, because we do not believe this revenge tragedy. We are Hamlet.

Pau Carrió

A TEATRO CON EDUARDO

by **EDUARDO DE FILIPPO** directed by **LLUÍS PASQUAL**

Montjuïc / from March 30 to May 1 / Temporada 2015 - 2016

cast includes **Laura Aubert / Jordi Bosch / Robert González / Ramon Madaula / Francesca Piñón / Albert Ribalta / Marc Rodríguez / Mercè Sampietro** / produced by **Teatre Lliure**

Two essential works by **De Filippo**: the first act of *Home [Man and gentleman]* and in its entirety, *La gran il·lusió* [The illusionist]. An entertaining immersion in the art of the

theatre and the truth of fiction provided by a theatre company and an illusionist. Directed by **Lluís Pasqual**.

Theatre is the desperate efforts made by man in an attempt to give some meaning to life.
Eduardo de Filippo

A night of theatre with Eduardo de Filippo, an author who loves everything about it, themes, characters, spectators... is always promising. The evening consists of two works: the first act of a piece from his youth, *Home i senyor* [Man and Gentleman], in which we see a rehearsal by a theatre company in a hotel. And then *La gran il·lusió*, in which the first act takes place in a hotel where the guests become the audience of a magic show. Eduardo de Filippo has never been so close to Pirandello. Life is like a play at the theatre, yes, but also like a Chinese box or a Russian doll that contains one inside another, and another and another, like an illusion that never ends... Hilarity and excitement come together in the hands of this Neapolitan genius who used the theatre to explain life, always with an easy-going smile on his lips, very similar to ours.

Lluís Pasqual

EL LLIURE DELS NENS

CON LA BAMBOLA IN TASCA

from the story *Vasilisa the Beautiful* by **ALEXANDER AFANASYEV**

dramaturgy **BRUNO STORI** directed by **LETIZIA QUINTAVALLA**

co. **TEATRO DELLE BRICIOLE**

Montjuïc / Espai Lliure - April from 4 to 10 / Temporada 2015 - 2016

cast **Susanna Branco** / produced by **Teatro delle Briciole - Solares Fondazione delle Arti**

The famous Italian company **Teatro delle Briciole** presents one of its iconic productions in Spanish. It is the story of the rite of passage of a girl who always carries a doll in her pocket and goes into the witch's forest in search of fire. It is a show that involves theatre with children and that changes with each performance.

Con la bambola in tasca is the story of the passage from one generation to another, of the power of intuition symbolized by the doll that Vassilissa always carries in her pocket. In other words, the ability to look inside oneself, to listen and hear and to understand that things are often not as they seem, and to use one's intuition to discover them. Based on a Russian tale, it involves performing tasks in order to create a loving and sincere

relationship with a being called the 'wise woman,' the wild old goddess, the Baba Yaga, who Vassilissa asks for fire. The actress in the company plays the witch, and Vassilissa is played by a girl chosen from the audience in each performance. The search for fire forces her to leave her home and go into the forest.

SOTA LA CIUTAT

written and directed by **LLÀTZER GARCIA** co. **ARCÀDIA**

Montjuïc / Espai Lliure - from April 14 to May 1 / Temporada 2015 - 2016

cast **Marta Aran / Oriol Casals / Muguet Franc / Laura López / Albert Pérez** / co-produced by **Sala La Planeta (Mithistòrima Produccions S.L.)** and **Temporada Alta - Festival de Tardor de Catalunya Girona/Salt**

Llàtzer Garcia and the company **Arcàdia** bring a Barcelona of defeated dreamers to the stage. A city lived in, forgotten, and rediscovered.

Something exceptional must have happened that night, because Dàlia and David reconsidered the direction of their lives and decided to flee from the tedious and provincial place where they lived. A place that would not allow them to fulfil their dreams and ambitions.

It is a pity, however, that when they reached their new destination they could not find anyone who said something to them like... "You have to be very strong in this city to stand out."

Sota la ciutat [Under the city] is a story of broken dreams. It contains characters who are determined to give extraordinary meaning to their lives to escape from the trap of mediocrity. And this determination is shared by all the characters gathered here: both those at the top who are desperate to stay where they are, and those struggling desperately to get there. Those who have fallen can only learn to savour the pleasure of defeat.

A city also appears, with more shadows than light. This city is Barcelona, and specifically the street of carrer del Diluvi. The characters that appear there are people I met one day and others that perhaps I will meet one day. And the era, as I cannot understand it in any other way, is the present.

Llàtzer Garcia

MARIA ESTUARD

from the play of **FRIEDRICH VON SCHILLER**
versioned and directed **SERGI BELBEL**

Gràcia / from May 5 to June 5 / Temporada 2015 - 2016

cast **Míriam Alemany / Jordi Banacolocha / Sílvia Bel / Àlex Casanovas / Carles Martínez / Fina Rius / Marc Rius** / produced by **Teatre Lliure**

Schiller's memorable battle between queens, the historical and political drama that paved the way for the Romanticism of the nineteenth century, according to **Sergi Belbel** and with **Míriam Alamy** and **Sílvia Bel** in the leading roles. England and Scotland - a more than topical subject.

With the help of her entourage of nobles, Mary Stuart, Queen of Scotland and a prisoner in Talbot Castle by order of her cousin Elizabeth I, conspires to save her life and regain her throne. A confrontation between two queens, two religions, two nations, but also and above all, between two powerful women.

Twenty-five years after the production by after the production by at the Teatre Lliure, with the splendid Anna Lizaran and Maifan Gil in the starring roles, we revisit a masterpiece of European dramatic literature. Sílvia Bel and Míriam Alamy will play Mary and Elizabeth respectively.

At a time of political unrest in this country and throughout Europe, it is good to reinterpret the classics that remind us that the struggle for power (political, social, religious) has always been full of conspiracies, dishonesty, dirty deeds and what we today call 'personalismsq Two great women, representatives of two great nations within the same territory, engaged in a fierce confrontation to see who dominates whom.

We offer a new reading of Schiller's text, condensed into only seven characters and going to the political and human heart of the conflict.

Sergi Belbel

EN VEU BAIXA

by **OWEN McCafferty** directed by **FERRAN MADICO**

Montjuïc / Espai Lliure - from May 18 to June 12 / Temporada 2015 - 2016

cast **Francesc Garrido / Òscar Rabadán / Xisco Segura** / produced by **Teatre Lliure**

Quietly, by the Northern Irish writer **Owen McCafferty**, looks at how terrorists and their victims live together after the conflict has ended. A piece from 2012, endorsed by the

Writers' Guild Award for the best theatrical text, the **Fringe First Award** and the **Stage Award at the Edinburgh Festival in 2013**. Directed by **Ferran Madico**.

28 March 2009. A pub in Belfast. On the television, Northern Ireland and Poland are playing a World Cup qualification match. Tonight, two middle-aged men from Belfast will meet for the first time. They have a shared past. They have to talk. *En veu baixa* [Quietly] is a powerful story about violence. Two radically opposed people in the same space, united by the same pain.

When you kill a being human because of ideology, you kill a human being. Northern Ireland is a historical example of violence entrenched not only within a society but within a small community, where the enemy lives across the road.

En veu baixa discusses violence (subjective and systematic symbolic) but also considers what has to be done after the violence has ended. This new phase is a very contemporary uncertainty. As a society, are we strong enough to deal with it?

If the theatre should inspire questions in us rather than provide answers, contemporary theatre has an added responsibility: it must question us about our most immediate contemporary reality.

What do we do with terrorist violence? What do we do with the victims - and an even more complex question, what do we do with the victimizers? Can we be reborn from ourselves? As human beings, are we capable of forgiving the unforgivable?

Ferran Madico

EL CURIÓS INCIDENT DEL GOS A MITJANIT

from de homonymus novel by **MARK HADDON**

adapted by **SIMON STEPHENS** directed by **JULIO MANRIQUE**

Montjuïc / from May 26 to June 22 / Temporada 2015 - 2016

cast **Mireia Aixalà / Carme Fortuny / Ivan Benet / Cristina Genebat / Pol López / Marta Marco / Norbert Martínez / Xavier Ricart** / produced by **Teatre Lliure**

Continued from last season, when the tickets for all performances sold out. We once again present - this time at **Montjuïc**, and retaining all its warmth, the famous story of Christopher Bone, a boy with Asperger's syndrome.

An extraordinary performance by Pol López. It should be extended and seen all over Spain.+**Marcos Ordóñez (El País)**

A beauty with an exciting staging.+**Jordi Bordes (El Punt Avui)**

Entertaining, surprising, tense, personal, transparent, enigmatic, unique... masterfully directed by Julio Manrique.+**Joan-Anton Benach (La Vanguardia)**

A brilliant piece of work.+**María José Ragué (recomana.cat)**

Pol López produces a stunning and genuine creation. A great production.+ **Santi Fondevila (Ara)**

This is Pol López's work par excellence.+**Andrew Sotorra (Clip de teatre)**

Probably the best production by Julio Manrique. A poignant story.+**Andreu Gomila (Time Out)**

Pol López does a superb job. One of the best performances of the season, if not the best.+**Teresa Ferré (Notes de escena)**

TINTA D'AMBROSIA 1

POETES VALENCIANS

TINTA D'AMBROSIA 2

POETES MALLORQUINS

TINTA D'AMBROSIA 3

POETES CATALANS

texts selected by **MARTÍ SALES** coordinate and directed by **PAU CARRIÓ**

produced by **Teatre Lliure**

On **18 April, 9 May and 6 June**, we present three sessions devoted to poetry. Three days of celebration of the beauty and power of the word, paying tribute with ambrosia to Ausiàs March, Maria Mercè Marçal, Blai Bonet and Josep Carner. As the gods do.

This is an oral history of Catalan poetry. We have attempted to create an ephemeral and volatile counter-canon taking in many different centuries, regions and patterns of speech to highlight the power and range of our tradition of verse - one of our greatest cultural treasures. Poetry spoken, when it reaches the ears, when the voice pulls the verse from the page and allows it to awaken and wave, when the poem unfolds accents, rhythms and rhymes in space and occupies it. Poetry as a cry, a shout, a prayer, a lament, a

declaration. Poetry experienced and felt collectively, shared. Meeting each other once again to listen to the best verses.

Martí Sales

GREC 2016 FESTIVAL DE BARCELONA

L'INFRAMÓN

by JENNIFER HALEY directed by JUAN CARLOS MARTEL BAYOD

Gràcia / July 2016 / Temporada 2015 - 2016

cast includes **Manel Barceló / Andreu Benito / Mar Uldemolins** / co-produced by **Teatre Lliure** and **GREC 2016 Festival de Barcelona**

The winner of the Susan Smith Blackburn prize in New York in 2012, it premièred in Los Angeles in September 2013 and won seven LA Ovation awards. Then it went to the Royal Court in London, Off-Broadway and the West End. ***The Nether***, by **Jennifer Haley**, is a science fiction *thriller* in a 100% digital world. What will our moral identity be like when our lives are virtual? You can see it at the **GREC 2016**.

A new virtual wonderland provides total sensory immersion. Just enter, choose an identity and enjoy your every whim. A disturbing crime drama and a science fiction *thriller* that examines the consequences of living out our private dreams. An examination of moral responsibility of virtual worlds and a strong warning about the future of the Internet.

The play moves between two worlds. The first is an opaque reality, in which a detective interrogates the creator of a virtual kingdom. A kingdom where your hidden desires can come true. The second is the same kingdom, where you can literally smell, touch, taste... and where, to complicate matters even further, adult users connected from the real world can create avatars and choose their sex and age... any age... This intelligent play presents a high-tech digital world where it is possible to live in a virtual reality and commit crimes without suffering the consequences. The investigation of a virtual realm and its activities, which are as realistic as they might be in real life, is slippery ethical ground if we are free to explore the most remote corners of our imagination without any limits on our more perverse fantasies. A clash of wills that leads to a result that no one could have imagined. A play that is full suspense, artfully constructed and fiercely intelligent, which forces us to confront profoundly disturbing questions about the limits of reality. Just because something does not exist does not mean that it is not real. This is the other side of the Internet, the web: alternative lives in a future that is already here.

Juan Carlos Martel Bayod