

SILVIA DE PÉ y/o CAMILA VIYUELA y/o JOSÉ RAMÓN IGLESIAS y/o VERÓNICA RONDA y/o ÁNGEL RUIZ

EL TIEMPO TODO LOCURA

(UNA COMEDIA UNISEX)



UNA OBRA ESCRITA Y DIRIGIDA POR
FÉLIX ESTAIRE

DISEÑO ESCENOGRAFÍA Y VESTUARIO: ÁLMUDENA BAUTISTA DISEÑO DE ILUMINACIÓN: JAVIER ALEGRÍA
DIRECCIÓN DE PRODUCCIÓN: MIGUEL CUERDO

LAZONA

PRODUCCIONES

Comunidad
de Madrid

TIME IS ALL MADNESS

written and directed by

FÉLIX ESTAIRE

With

Silvia de Pé

Ángel Ruiz

Camila Viyuela

Stage Design and Wardrobe

Almudena Bautista

Lightning Design

Javier Alegría

Sound Design and Music

César Belda

Director Assistant

Paca López

Technical Director

Luis Abad

Executive Producer

Jair Souza-Ferreira

Production Assistant

Sara Brogueras

Production Director

Miguel Cuervo

Communication and Distribution

Pepa Rebollo

Graphic Design and Photographs

Javier Naval

Video Design

Rubén Hernández

PRODUCED BY



COMMUNICATION AND DISTRIBUTION

Pepa Rebollo

prebollo@lazona.eu

Telf: 913 69 76 40 / 675 86 23 04

AUTHOR'S NOTE

Tonight we have come to play.

El tiempo todo locura is a unisex, multiple and interchangeable comedy:

- **It is unisex**, like hairdressing salons, because the characters admit performers of all genders.
- **It is interchangeable** because it allows for the rotation of performers and their gender diversity, in fact, no one knows the role they will play each night.
- **And it is multiple** because, by allowing the rotation of performers, it opens up the wide range of scenic possibilities proposed by the fictional play of the text.

When it came to staging such an idea, it was clear to us that the staging would never be the same, although the narrative route maintains the same essence. And I say essence because it is never the same... It would be like seeing the same play, but never the same show because it allows variations, modifications, and multiplies the possibilities... finally, we have a staging that, in reality, is several stagings, depending on who is playing each character each evening... Thus, each performer (not each character) has his own props, his own costumes... In short, his own creation coexists, cohabits, and is modified with those of the others within a staging, well, several stagings within the same common narrative game.

And that is exactly what we have focused on in the direction of the piece, to make room for the diverse possibilities of creation that the characters offer and that each of the performers contributes in an essential way.

The characters are three sisters (but, be careful! It is not a Chekhov) or three brothers or three brothers... Who or what decided our genre?

The performers know the story, they know every character in the story, but they don't know which one they are going to play, nor whom the others will play... Finally, we had come to play, hadn't we?

Félix Estaire

SYNOPSIS

Who hasn't fantasized about being Marty McFly and being able to travel back in time?

What would happen if one day we bought some pills at the herbalist's and when we took them we traveled back in time to change it? So begins the story of three brothers in search of a better present than the one they have had to live in.

What happens when the space-time continuum is altered? Does life continue to be what we think we know? And if we change the decisions we make, are we still the same people? And the others, who are the others now?



AUTHOR AND DIRECTOR **FÉLIX ESTAIRE**

He has worked as an actor in more than 30 theatre productions in companies such as Cuarta Pared, Producciones [IN]constantes or El patrón Vázquez, as well as founding his own company TAC (Teatro de Acción Candente, S L) with which he has produced, directed and/or acted in more than eight theatrical productions.



As a playwright he has premiered, among others, *Rapsodia para un hombre alto* (production Centro Dramático Nacional), *Auto[in]definido o el don de Juan* (VVAA), *Aranda 1473* (written with Carlos Contreras), *La distancia más corta entre dos puntos es la muerte* and *Los Hortelano's son unos perros*, with this one he was awarded a Grant for Playwriting Creation by the Comunidad de Madrid.

As a director, he has premiered more than 25 theatrical productions in both professional and academic contexts, from large and medium-sized theatres to micro theatres.

In addition to adapting numerous plays, he is the author of the *Trilogía del deporte*.

He currently combines the needs and productions of his company with his work as a Lecturer on the Performing Arts Degree at the European University of Madrid. He is the director of the Master's Degree in Performing Arts Direction and Production at the same University.

SILVIA DE PÉ



LAST WORKS

THEATRE

"TEA ROOMS" Dir. Laila Ripoll

"EL CABALLERO INCIERTO" Dir. Alberto Castrillo-Ferrer y José Recuenco

"EL TIEMPO TODO LOCURA" Dir. Félix Estaire

"MARTA LA PIADOSA" Dir. Vanessa Martínez

"LOS RESTOS DEL NAUFRAGIO" Dir. Alberto Castrillo-Ferrer

"DESENGAÑOS AMOROSOS" Dir. Ainhoa Amestoy

"CONTAR HASTA TRES" Dir. Jose Recuenco y Alberto Castrillo-Ferrer

"LA COMEDIA DE LOS ENREDOS" Dir. Alberto Castrillo-Ferrer

"MUCHO RUIDO Y POCAS NUECES" Dir. Grotesqués

"OUR TOWN" Dir. Gabriel Olivares

"TOMÁS MORO. UNA UTOPIA" Dir. Tamzin Townsend

TELEVISION

"HIT" Grupo Ganga

"CARONTE" Big Bang Media

"LAS CHICAS DEL CABLE" Bambú Producciones

"LA QUE SE AVECINA" Contubernio Producciones

"CENTRO MÉDICO" Zebra Producciones

CINEMA

"HISTORIAS LAMENTABLES" Dir. Javier Fesser

"WAY DOWN" Dir. Jaume Balagueró

"EL DEBUT" Dir. Gabriel Olivares

ÁNGEL RUIZ

LAST WORKS



TELEVISION

"HISTORIAS DE ALCAFRÁN" Dir. Moisés Ramos

"EL NUDO" Dir. Varios

"DESAPARECIDOS" Dir. Varios

"Centro Médico" Dir. Varios

"EL MINISTERIO DEL TIEMPO" Dir. Javier Olivares, Pablo Olivares y otros

"La que se avecina" Dir. Varios

CINEMA

"TOC TOC" Dir. Vicente Villanueva

"DÍAS DE CINE" Dir. David Serrano

"DESCONGÉLATE" Dir. Dunia Ayaso y Félix Sabroso

"OPERACIÓN GÓNADA" Dir. Daniel Ashelem

"ESO" Dir. Fernando Colomo

THEATRE

"EL TIEMPO TODO LOCURA" Dir. Felix Estaire

"ATENTADO", dir. Felix Estaire.

"LA COMEDIA DEL FANTASMA" Dir. Félix Estaire

"LA VENGANZA DE DON MENDO" Dir. Jesús Castejón

"¿CÓMO ESTÁ MADRIZ!" Dir. Miguel del Arco

"TAMAÑO FAMILIAR" Dir. Quino Falero.

"MIGUEL DE MOLINA, AL DESNUDO" Dir. Félix Estaire

"TOMÁS MORO, UNA UTOPIÍA" Dir. Tamzin Townsend.

"THE HOLE" Dir. Yllana

"FALSTAFF" Dir. Andrés Lima

"GLORIUS, LA PEOR CANTANTE DEL MUNDO" Dir. Yllana

"EL PROYECTO YOUKALI" Dir: Miguel del Arco

"LISISTRATA" Dir. Gerome Savary

"MIGUEL DE MOLINA: LA COPLA QUEBRADA" Dir. Rosario Ruiz y Emilia Yagüe

"LOS MEJORES SKETCHES DE MONTY PYTHON" Dir. Yllana-Imprebis

"NAZIONALE" Dir. Luís Lázaro

CAMILA VIYUELA

LAST WORKS



TELEVISION

"MATADERO" Antena 3

"OLMOS Y ROBLES" TVE

"ACACIAS" TVE

"ANCALDOS" Telecinco

THEATRE

"LA RESPIRACIÓN" Dir. Alfredo Sanzol

"TAMAÑO FAMILIAR", dir. Quino Falero

"MARIBEL Y LA EXTRAÑA FAMILIA" Dir. Gerardo Vera

"EL VIAJE A NINGUNA PARTE" Dir. Carol López

"LA ESPAÑOLA INGLESA" Dir. Miguel Cubero

"DE BUENA FAMILIA" Dir. Natalia Hernández

CINEMA

"TOC TOC" Dir. Vicente Villanueva

THE PRODUCTION COMPANY

LAZONA TEATRO

Created in 2003, with the aim of combining new talents with more established talents from different genres. Since its inception, it has produced benchmark shows such as *El otro lado de la cama*, *Gá-Gá* (winner of two Max Awards); *Cyrano de Bergerac*; *Días estupendos*; *Las criadas* and *Locos por el té*.

In 2015 it premiered *La piedra oscura*, directed by Pablo Messiez, which received five Max Awards, including Best Theatre Show, *Más apellidos vascos*, directed by Gabriel Olivares, and *Tamaño familiar*, directed by Quino Falero.

That same year was one of the creators of Teatro de la Ciudad, the union of the production companies Kamikaze, Siamesas and LAZONA; and the directors Alfredo Sanzol, Miguel del Arco and Andrés Lima. An ambitious project that, after various workshops and meetings, led to the tragedies *Antigone*, *Medea* and *Oedipus Rex* and whose work has been recognised with the Max Award for Best Private Production of Performing Arts. In 2017, the project continued to focus on research into comedy based on Shakespeare, with the premieres of *Sueño*, by Andrés Lima, and *La ternura*, by Alfredo Sanzol. The latter one won the Max for Best Theatre Show, and has now been on air for six seasons now.

It also created LAZONAKUBIK, an innovative space that promoted research projects and supported emerging playwrights and directors. The projects developed were *Hard Candy*, with Julián Fuentes Reta; *Fortune Cookie*, with Carlota Ferrer; *Nora*, with Lucía Miranda and *Beautiful Beach*, with Antonio Ruz.

In 2016, premiered *La respiración*, written and directed by Alfredo Sanzol (Max Award for Best Playwright and Best Leading Actress), *Miguel de Molina al desnudo*, by Ángel Ruiz (Max Award for Best Leading Actor) and the inclusive show *Cáscaras vacías*, by authors and directors Magda Labarga and Laila Ripoll, at the Teatro de La Abadía.

In March of the same year it was presented the I Lanzadera de Dramaturgias with the aim of disseminating unperformed texts among stage professionals. In May/June 2017, it organised the first Playwriting Tournament at the Teatro Español in Madrid, which has now reached its sixth edition.

Continuing in the line of supporting living Spanish playwriting, at the end of 2017 it premiered *Una vida americana* by Lucía Carballal directed by Víctor Sánchez. In 2018, *La valentía* written and directed by Alfredo Sanzol in co-production with Teatro Pavón Kamikaze. And at the end of the year, *La golondrina* by Guillem Clua, directed by Josep María Mestres, which in 2022 premiered in French at the Théâtre Hébertot in Paris.

In October 2019 it produced another text by Lucía Carballal, *Las bárbaras*, directed this time by Carol López, in co-production with the Centro Dramático Nacional.

At the end of the year, two very different projects premiered practically at the same time: on one hand, *El tiempo todo locura*, written and directed by Félix Estaire, after an interesting period of research focused on comedy; and *Españolas, Franco ha muerto*, written by Ruth Sánchez and Jessica Belda and directed by Verónica Forqué, documentary theatre focused on the situation of women in the transition, in co-production with the Teatro Español.

After the pandemic, in 2020 it resumed its activity with *Rita* by Marta Buchaca, directed by Lautaro Perotti; and with *Ira* written by Julián Ortega and directed by Dan Jemmett.

In March 2022 it premiered *Otra vida*, written and directed by Oriol Tarrason, with which it begins a new stage, followed by *RUN (Jamás caer vivos)* by José Padilla at the Teatros del Canal and *El Misántropo*, in co-production with the Festival Internacional de Teatro de Mérida.