

TEATRO DE LA CIUDAD LA TERNURA



ESCRITA Y DIRIGIDA POR **ALFREDO SANZOL**

ESCENOGRAFÍA Y VESTUARIO **ALEJANDRO ANDÚJAR** ILUMINACIÓN **PEDRO YAGÜE** MÚSICA **FERNANDO VELÁZQUEZ**
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GANADORA



Teatro de
La Abadía

Centro de
creación de la
Comunidad de Madrid



TENDERNESS

written and directed by ALFREDO SANZOL

With

Juanan Lumbreras as **Leñador Marrón**

Carlos Serrano / Juan Ceacero / Juan Vinuesa as **Leñador Azulcielo**

Paco Déniz/ Paco Ochoa / Elías González as **Leñador Verdemar**

Cecilia Solaguren as **Reina Esmeralda**

Ana Cerdeiriña/ Eva Trancón as **Princesa Rubí**

Natalia Hernández / Sandra Ferrús/ Paloma Córdoba as **Princesa Salmón**

Stage Design and Wardrobe

Alejandro Andújar

Lightning Design

Pedro Yagüe

Director Assistant

Beatriz Jaén

Stage Design and Wardrobe Assistant

Almudena Bautista

Executive Producer

Jair Souza - Ferreira

Production Assistants

Elisa Fernández
Sara Brogueras

Production Director

Miguel Cuervo

Communication and Distribution

Pepa Rebollo

Graphic Design and Photographs

Javier Naval

PRODUCED BY



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AUTHOR'S NOTE

La Ternura is a romantic adventure comedy in which I try to tell that we cannot protect ourselves from the harm that love produces. That if we want to love we have to risk suffering. And that parents can't protect their children from the suffering of life either, because that endangers the experience of a full life.

The show is called *La Ternura* (*Tenderness*) because it speaks of the strength and courage to express love. Tenderness is the way in which love expresses itself. Without tenderness, love cannot be seen. Tenderness is caressing, listening, small gestures, smiles, kisses, waiting, respect, gentleness. A society without tenderness is a society at war. That is why if you are not tender, no matter how much you tell someone that you love them, you risk them saying: Well, it doesn't show!

I think that in *La Ternura* you can see the influence of *The Tempest* and *Twelfth Night* above all. Also from *As You Like It*, *Much Ado About Nothing* and *A Midsummer Night's Dream*. I'm sure you will remember others, at least I hope so, for me it has been a pleasure to work with a language full of metaphors and comparisons. The characters in *La Ternura* express their emotions in a stark manner and are extreme in their passions. For them life is not something to be wasted. I have made a little game that I hope will amuse you. In the dialogues, you can find the titles of Shakespeare's fourteen comedies.

Alfredo Sanzol

SYNOPSIS

La Ternura tells the story of a somewhat magician queen and her two princess daughters who travel in the Spanish Invincible Armada forced by Philip II to marry in marriages of convenience. Queen Esmeralda hates men because they have always conditioned her life, so she is unwilling that her daughters should have the same fate.

When the Spanish Armada passes near an island that the Queen considers deserted, it creates a storm that sinks the ship they are travelling on. Her plan is to stay and live on the island with her daughters, never to see another man in her life. The problem is that they choose an island where a lumberjack lives with his two sons who fled there never to see another woman in their lives. And this is where the adventures, the mess, the falling in love, and the confusions begin.



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.

LAZONA