

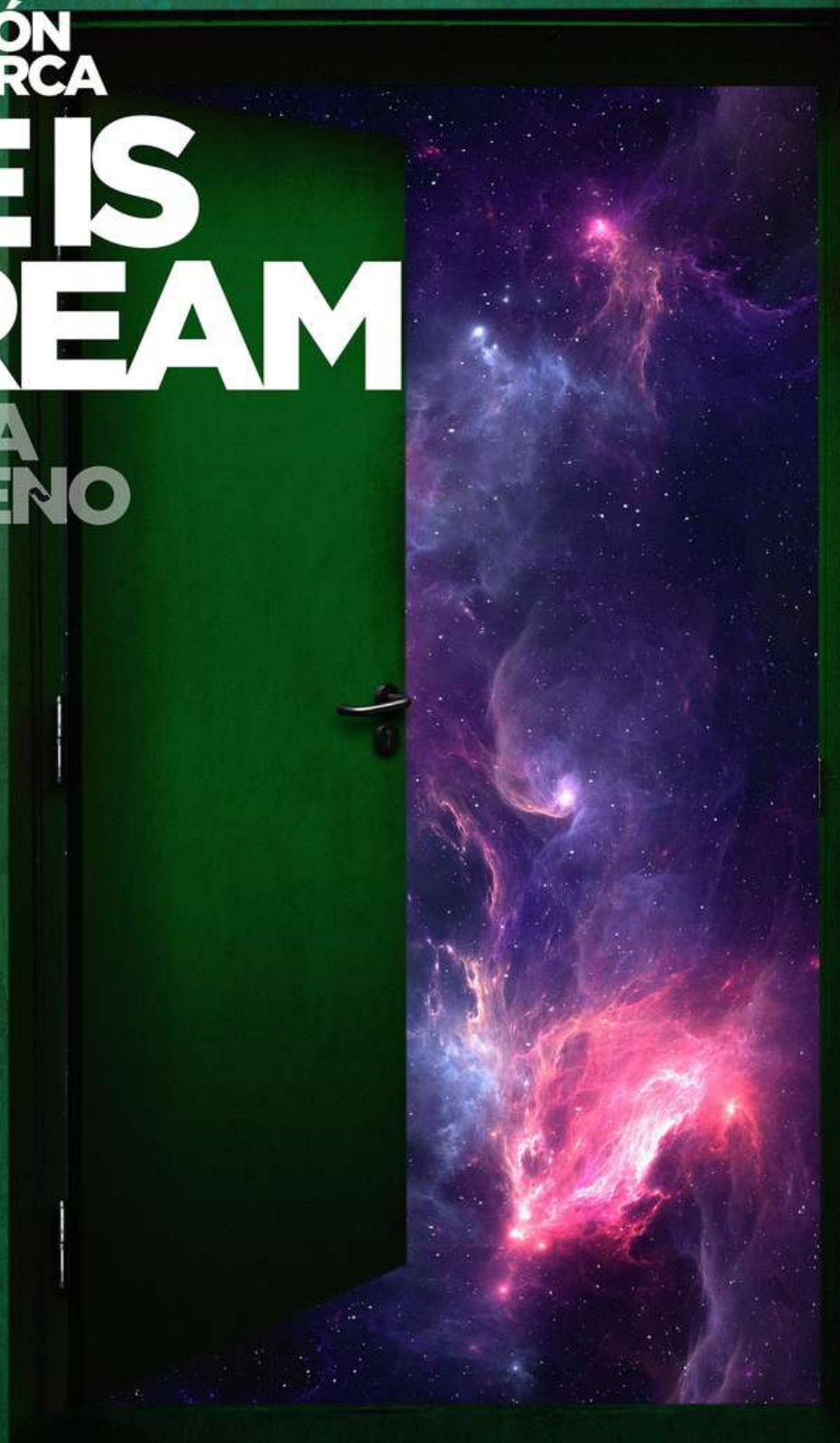
**CALDERÓN
DELABARCA**

LIFE IS A DREAM

**LA VIDA
ES SUEÑO**

ADAPTED AND DIRECTED BY
**DECLAN
DONNELLAN**

ADAPTED AND DESIGNED BY
**NICK
ORMEROD**



PRODUCED BY



COMPANIA NACIONAL
DE TEATRO CLASICO



IN COLLABORATION WITH



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LIFE IS A DREAM

from **CALDERÓN DE LA BARCA**

Adaptation from Declan Donnellan and Nick Ormerod

Directed by Declan Donnellan

With

Ernesto Arias	Rebeca Matellán
David Luque	Manuel Moya
Alfredo Noval	Goizalde Núñez
Antonio Prieto	Irene Serrano
	Príncipe Ezeanyim

Stage Design and Wardrobe Nick Ormerod

Lightning Design Ganecha Gil

Sound Design and Music Fernando Epelde

Writing Assistant Pedro Villora

Movement Amaya Galéote

Assistant Director Josete Corral

Stage Designer Assistant Alessio Meloni

Wardrobe Assistant Elena Colmenar

Sound Designer Assistant Gaston Horischnik

Lightning Designer Assistant Javier Hernández

Interpreter Juan Ollero

Graphic Design Javier Naval

Technical Director Raúl Sánchez

Stage Manager Alex Stanciu

Stagehand Sira González

Executive Producer Elisa Fernández

Production Assistants Jair Souza-Ferreira
Sara Brogueras

Production Director Miguel Cuerdo

Communication and Distribution Pepa Rebollo

Communication and Distribution Assistant Ana López-Rúa

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OUR PROPOSAL

A prince chained in a mountain. A young woman disguised as a man in search of vengeance. Revolution, love, murder – but in *Life is a Dream*, is the real truly real, or is it all just a dream?

It comes after many years of bringing Cheek by Jowl's work to Spain and forming connections and collaborations with Spanish performers and practitioners down through the years. *Life is a Dream* marks the first play from the Golden Age since Donnellan and Ormerod presented their 1989 English-language adaptation of Lope de Vega's *Fuenteovejuna* at the National Theatre in London.

"Shakespeare, Sophocles, Calderón... Classics last because they are always about now: 400 years ago or today. We work on them because they continue to share life through time. They probe our self-deceptions and our glories, our relationships and our systems and help us to discover what it is to be ourselves."

- Declan Donnellan

To do or to be. Calderón suggests that our main terror is not of death but of not existing, which is completely different. He also asks us if perhaps the only reason we do things is not so much because we want to, but instead, to prove that we are here.

Many authors have dealt with these matters, although maybe the greatest are wise enough not to give us simple answers. Calderón never stoops to give us answers, for he knows there's no easy answer. He just offers us to be haunted by those questions.

Declan Donnellan and Nick Ormerod are admired, accomplices and old friends. In fact they were the first ones who, after learning of my appointment as director of the Compañía Nacional de Teatro Clásico, called me to congratulate me and to revive old dreams about the possibility of travelling together on an adventure that would unite them with our exceptional heritage of the Siglo de Oro.

They, with their company, had already approached the Lopesque Fuenteovejuna but with English-speaking actors. Now it was a question of doing it with Spanish-speaking actors.

Finally this dream has come true.

Our show about Declan and Nick's Life is a Dream with Cheeck by Jowl and LAZONA Teatro begins its run in Seville, will come to the Teatro de la Comedia in December and then we will bring it to British and French audiences at the Barbican and Scène Nationale d'ALBI-Tarn. Although before and after this journey it will have already been seen in many cities in Spain.

This season at the Compañía Nacional de Teatro Clásico we have organised it around two great thematic cores, one of them being the monumental work of Calderón de la Barca, an author we should never cease to attend.

Thank you Declan and thank you Nick.

Lluís Homar

Ernesto Arias and Goizalde Núñez. Photograph: Javier Naval



DECLAN DONNELLAN

SPEAKS

Why did you want to bring Calderón de la Barca's *La vida es sueño* to the stage?

There are many reasons to bring *La vida es sueño* to the stage. It is a great play, a great play. All great plays have something that we don't understand but that grabs us. I think it's really important to understand that a play is so great because you can't understand it; it can only grab you. There are quite a few things in this play that grab you. That's interesting because it's not just information. Once it grabs you, you can't let it go. It's always there, and it possesses you. It's neither bad nor good. It can be both at the same time. It's about wonderful things.

As in other classics, in *Life is a Dream* the characters are not what they appear to be. I am sorry to say that we humans, in a way, are very obsessed with ourselves. We are interested in ourselves, our lives, how we live. The great classics are always about the "now". The definition of a great classic is about "now" and not about "later". If you ask me to explain why it is about the "now", I would tell you to go and see the play, because you can't explain the artwork.

What is Calderón talking about in his masterpiece?

I'm glad you ask me this question because Calderón talks about things but doesn't try to teach us anything. He is too clever to teach, because as soon as we start teaching, we become superior and start telling what life is all about. He knows how to avoid that.

He knows how to ask questions and, like Shakespeare, he takes us to his ground. He is not a teacher giving lessons from on high, but a guide leading us along the path of wonders.

Calderón speaks to us of great questions. Perhaps the big question is about the heart of our existence, that is, what is existence? He approaches it from childhood, because it is children who are most concerned with this question. They are very enthusiastic. To be sure that they exist, they need to be admitted and to have a presence. They start shouting very early: "Mummy, look at me". "Daddy, look at me. They want to be seen because they want to exist. They know there is a problem of existence. It is very difficult to talk about existence because all the words are connected to it. These words are unbelievably dull and trickster words. It's a great argument "to be" or "not to be". It's an incredible plot line because he builds an amazing argument out of these words, the most boring words in the English language.

Calderón does not want us to inhabit the world of logic in which we take everything for granted. In the world of logic Segismundo discovers who he is. The extraordinary thing about Sigismund is that he has no experience of things and, consequently, very little experience of himself. It is very interesting what happens to Sigismund when he is brought into civilisation.

As in all the plays, what I love are the relations between the individual and the family, and the individual and the state. This theme is very clear in the play. Also the relationship of the great writers to themselves. It is the flow between us and our families, between us and the state, and the flow with ourselves. That is what Calderón brings to the fore.

After Fuenteovejuna, it is the second classic of the Spanish Golden Age that they do. What is it about our theatre that arouses their interest?

I am a devotee of the Golden Age, because it has come to an end. I could talk a lot about this but this is not the time. The Enlightenment or the Age of Enlightenment ended the Golden Age, not only in Spain, but also in France, England and elsewhere. That's when superstition went away, ghosts vanished, and everything became clear.

Isaac Newton said that the world is completely comprehensible in terms of logic. The Enlightenment world has given us antibiotics or technology, but it also left a lot of things out. Unfortunately the things that the Enlightenment destroyed are very difficult to describe in words. We often don't talk about them. An artwork is a kind of enlightened thinking, but it is not only that. Artistic creation is about how we are and what our existence is like from different angles. It is about the relationships of parents and children, about a son who is abandoned by his father. In short, about very different human things.

Life is a dream is about who has the right to rule the state. It talks about populism. There are extraordinary things that emerge from the play, which is fascinating. But Calderón always avoids teaching us anything. When someone asks, "What did Calderón mean?", it makes me laugh. "What is life?" And the solution is that "life is a frenzy". Of course it is not Calderón who speaks, but Segismundo. To think you have the answer to what life is is banal. In fact, you have to be really stupid to think that this question has an answer. But this question and answer business is very important in the play.

In the 20th century phenomenological philosophers began to ask anew the questions that had not been asked since Plato: Why should anything exist? Why does anything exist? Why does existence exist? Some American philosophers cried out again from across the Atlantic: "The question has no answer". So there is no reason to ask these questions.

The question of our existence is very interesting. But the key is why something should exist. A hundred years ago some European philosophers started to ask the question again, why should anything exist, in other words, why should existence exist? It's a very intellectual question, but when you see children in the playground, they are desperately trying to exist, trying to be seen, trying to be themselves in life... I don't think young children take their life for granted. This relates to noise. When people make a lot of noise it is because they doubt that they are there. It is curious that American philosophers shouted across the Atlantic that there was no point in asking that question. The answer to the question was that it had no answer. This is the most important question. And asking questions has nothing to do with getting answers. We ask questions because they haunt and preoccupy us. If there is no answer to the question, we have to keep asking answers to ourselves.

I did Fuenteovejuna in French. I think it was also premiered at the Teatro Lope de Vega in Seville. It's 31 years since we were here. It seems like Nick and I do something here every 30 years. So maybe Life is a Dream will be the last one. Who knows! No one knows what life will bring, as the news reminds us every time we hear it.

I love this site and it reminds me so much of a lost world before the Enlightenment took away the ghosts and threw us into the world we are entangled in at the moment.

I like to think about this work. It is dangerous when we think about the past. Sometimes we have a pattern and we say, "Oh my God, it was amazing!" They didn't have antibiotics, they didn't have machines, they didn't have mobile phones and they were so clever. But reading these plays it's amazing to think how much life we have lost to the fascism of logic.

ABOUT

CALDERÓN DE LA BARCA



Considered as one of the great exponents of the Golden Age Spanish Theatre, Pedro Calderón de la Barca was born on January 17th of 1600 and died on May 15th of 1681 in Madrid.

He came from a bloodline of nobleman accredited family, he was the third of the sixth children of Ana María de Henao and Diego Calderón, secretary of the Council and the Audit Board.

He had a great prestige in the Felipe the IV Court and his name is associated to the *Buen Retiro Palace* opening in Madrid, in 1635, in addition of a large number of palace theatre performances. The king honoured him by giving him the Santiago Order habit. He also was a priest in Toledo's Cathedral and a priest to the king.

ABOUT HIS WORK

In 1623 his first known comedy was premiered: *Love, Honor and Power*. He was mixed up in legal actions because of his father's will, which forced the writer and his brothers to sue their stepmother and to sell his father's position to pay her what she asked them. He entered at the Duke of Frías service, whom he travelled around Flandes and the north of Italy between 1623 and 1625.

He wrote, among others, *La dama duende* (1629), *Casa con dos puertas, mala es de guardar* (1632), *No hay burlas con el amor* (1637), *El príncipe constante* (1629), *El mágico prodigioso* (1637), *El médico de su honra* (1635) and *El alcalde de Zalamea* (1640). His autos sacramentales include *El gran teatro del mundo* (1636).

His masterpiece, *Life is a dream*, premiered in 1635. It consists of three acts and mixes tragedy with comedy. The central theme is the freedom of the human being to shape his life, without being carried away by destiny.

DIRECTOR

DECLAN DONNELLAN



Declan Donnellan was born in England of Irish parents in 1953. He grew up in London and read English and Law at Queens' College, Cambridge, before being called to the Bar at the Middle Temple in 1978.

Declan Donnellan is joint Artistic Director of Cheek by Jowl, with his partner, the designer Nick Ormerod. They formed Cheek by Jowl in 1981, for which they have created over 40 productions, performing in over 400 cities, across six continents.

Cheek by Jowl's first production, **The Country Wife**, was presented at the Edinburgh festival in 1981. In 1989, he was made Associate Director of the Royal National Theatre in London.

Donnellan has directed for the Avignon Festival (**Le Cid**); The Maly Drama Theatre of Saint Petersburg (**The Winter's Tale**), The Noel Coward Theatre (**Shakespeare in Love**), the Piccolo Teatro Milano (**The Revenger's Tragedy**) as well as the opera **Falstaff** for the Salzburg Festival and the ballets **Romeo and Juliet** and **Hamlet** for the Bolshoi in Moscow.

He has written a play, **Lady Betty**, and translated works by De Musset, Erdman, Sophocles and Lermontov. He has received awards in London, Moscow, Paris and New York, including four Olivier Awards, the Order of Charlemagne of Andorra, the Stanislavski International Prize in Moscow and the Golden Lion of Venice.

His first feature film, **Bel Ami**, co-directed with Nick Ormerod, and starring Uma Thurman, Kristin Scott Thomas, Christina Ricci, and Robert Pattinson, was released in 2012.

His book, **The Actor and the Target**, was originally published in Russian (1999), and has since appeared in 15 languages, including French, Spanish, Italian, German, Romanian and Mandarin. The third French and fourth English edition were published in 2018.

DESIGNER

NICK ORMEROD



After qualifying as a barrister, Nick Ormerod trained in Theatre Design at Wimbledon School of Art. His first job in theatre was a year as an assistant at the Lyceum Theatre, Edinburgh. From there he went on to work with Declan Donnellan on various productions for the Royal Court and Arts Educational Schools before forming Cheek by Jowl in 1981. Since then, he and Declan Donnellan have taken work to over 400 cities, and received awards across the world.

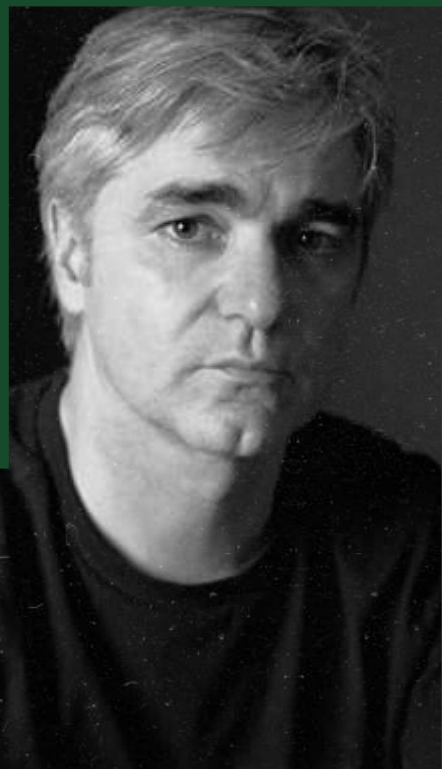
Ormerod's work is characterised by its simplicity and directness, an approach that has shaped the visual signature of the company's work and led to winning the Corral de Comedias Award with Donnellan in 2008 and an Olivier Award nomination for Designer of the Year (1988) for **A Family Affair**, **The Tempest** and **Philoctetes**. In 2017, he was awarded an OBE (Order of the British Empire) for services to theatre design.

His credits also include **Fuenteovejuna**, **Peer Gynt**, **Sweeney Todd**, **The Mandate**, and both parts of **Angels in America** for the National Theatre; **The School for Scandal**, **King Lear** and **Great Expectations** (which he also co-adapted) for the Royal Shakespeare Company; **The Rise and Fall of the City of Mahagonny** for the English National Opera, **Martin Guerre** for the Prince Edward Theatre, **Hayfever** for the Savoy Theatre, **Antigone** for The Old Vic, **Romeo and Juliet** and **Hamlet** for the Bolshoi, **Falstaff** for the Salzburg Festival and **The Revenger's Tragedy** for the Piccolo Teatro Milano. In 2012, Ormerod co-directed the feature film **Bel Ami** with Declan Donnellan.

BASILIO

ERNESTO ARIAS

LAZONA



TELEVISION

"AMAR ES PARA SIEMPRE" de Diagonal TV. Antena 3

"ISABEL" de Diagonal TV. TVE

"ÁGUILA ROJA" de Globomedia. TVE

"LOS HOMBRES DE PACO" de Globomedia. Antena 3

"UNA BALA PARA EL REY" de Globomedia. Antena 3

"SMS" de Globomedia. La Sexta

"PÓLICÍAS" de Globomedia. Antena 3

THEATER

"MARCO ANTONIO Y CLEOPATRA" Dir. José Carlos Plaza

"ROUSSEAU, EL ORIGEN DEL MELODRAMA" Dir. Carles Alfaro

"LOPE Y SUS DOLOTEAS" Dir. Ainhoa Amestoy

"AYUDA" Dir. Fefa Noia

"PERICLES, PRÍCIPE DE TIRO" Dir. Hernán Gené

"NEKRASSOV" Dir. Dan Jemmet

"DESENGAÑOS AMOROSOS" Dir. Ainhoa Amestoy

"EL CORAZÓN DE LAS TINIEBLAS" Dir. Darío Facal

"CERVANTES O EL ARTE NUEVO DE HACER ENTREMESES"
Dir. Ernesto Arias

"LA DUDA" Dir. Darío Facal

"LA LENGUA NAVEGA A AMÉRICA" Dir. José Luis Gómez

"CÉSAR Y CLEOPATRA" Dir. Magüi Mira

"PROTOCOLO" Dir. Carlos Celdrán

"HEDDA GABLER" Dir. Eduardo Vasco

"KATHIE Y EL HIPOPÓTAMO" Dir. Magüi Mira

"CÓMICOS DE LA LENGUA" Dir. José Luis Gómez

"EL GRECO Y LA LEGIÓN TEBANA" Dir. Ignacio García

CINEMA

"EL MAL AJENO" Dir. Oskar Santos

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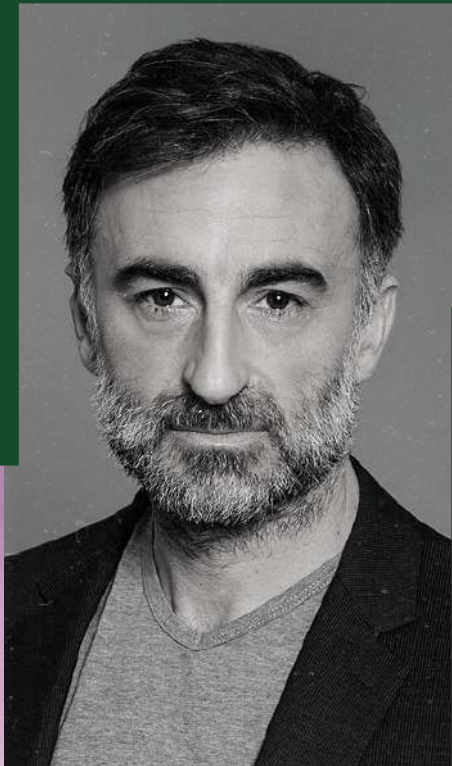
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CLOTALDO DAVID LUQUE

LAZONA



CINEMA

"EL COMENSAL" Dir. Ángeles González Sinde

"OBJETOS" Dir. Jorge Dorado

"COMPORTARSE COMO ADULTOS" Dir. Costa-Gavras

"LA INFLUENCIA" Dir. Denis Rovira van Boekholt

"GOYA'S GHOST" Dir. Miloš Forman

"TERESA" Dir. Jorge Dorado

THEATER

"BLINDNESS/SEEING" Dir. Tiago Rodrigues

"PEER GYNT" Dir. Barbara Frey

"EUROPEANA" Dir. Maria Åberg

"NEKRASSOV" Dir. Dan Jemmett

"THE SWALLOW" Dir. Paula Paz

"ENIGMA PESSOA" Dir. Pablo Viar

"ESTO NO ES LA CASA DE BERNARDA ALBA" Dir. Carlota Ferrer

"MEDIDA POR MEDIDA" Dir. Emilio del Valle

"LA CIUDAD DE LAS MENTIRAS" Dir. Matthias Rebstock

"EL PÚBLICO" Dir. Àlex Rigola

"PAÍS" Dir. Fefa Noia

"AYUDA" Dir. Fefa Noia

"LAS DOS BANDOLERAS" Dir. Carme Portaceli

"CUERDAS" Dir. Fefa Noia

"PLATONOV" Dir. Gerardo Vera

"LA REGENTA" Dir. Marina Bollaín

"WILD WILD WILDE" Dir. Fefa Noia

"LA COLMENA CIENTÍFICA" Dir. Ernesto Caballero

TELEVISION

"FERIA. LA LUZ MÁS OSCURA" de Filmax y Netflix

"ANTIDISTURBIOS" de Movistar +

"THE HEAD" de HBO Asia, Hulu y The Mediapro Studio

"VERGÜENZA" de Apache Films y Movistar +

"EL EMBARCADERO" de Movistar +

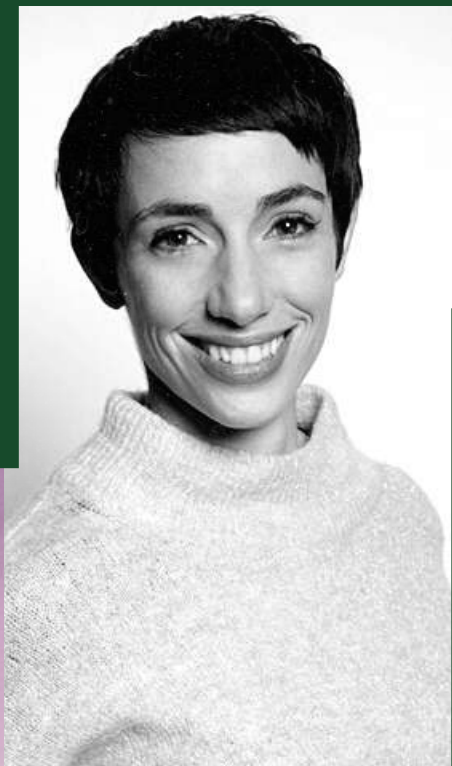
"EL MINISTERIO DEL TIEMPO" de TVE

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ROSAURA

LAZONA

REBECA MATELLÁN



CINEMA

"NO CONTROLES" Dir. Borja Cobeaga

"CELDA 211" Dir. Daniel Monzón

TELEVISION

"LA QUE SE AVECINA" de Contubernio Films y Amazon Prime Video

"CENTRO MÉDICO" de de Zebra Producciones y TVE

"CUÉNTAME CÓMO PASÓ" de TVE

"EL COMISARIO" de Telecinco

THEATER

"SWIMMING POOLS" Dir. Sleepwalk Collective

"DESCAMPAO" Dir. Rakel Camacho

"UNA NOVELITA LUMPEN" Dir. Rakel Camacho

"ANDRÉ Y DORINE" Dir. Iñaki Rikarte

"UN CINE ARDE Y DIEZ PERSONAS ARDEN" Dir. Grumelot

"IMPULSOS (BPM)" Dir. María Prado

"GUERRILLA" Dir. Tanya Beyeler y Pablo Gisbert

"LA DONNA INMOBILE" Dir. Rakel Camacho

"TIERRA DE TIZA" Dir. Roberto Cerdá

"KOURTNEY KARDASHIAN. LA ÓPERA" Dir. Sleepwalk Collective

"ECO Y NARCISO" Dir. David Martínez

"MASACRE EN NEBRASKA" Dir. Alberto Cortés

"PARTY" Dir. Cia Beaches

"ADDIO DEL PASSATO" Dir. Blanca Oteyza

"EL LIBRO DE LOS VENENOS" Dir. Tomás Soldán.

"ÉXODO" Dir. Roberto Cerdá

"ALELUYA ERÓTICA" Dir. Rakel Camacho

"LUCIENTES" Dir. Rakel Camacho

"MONTENEGRO (COMEDIAS BÁRBARAS)" Dir. Ernesto Caballero

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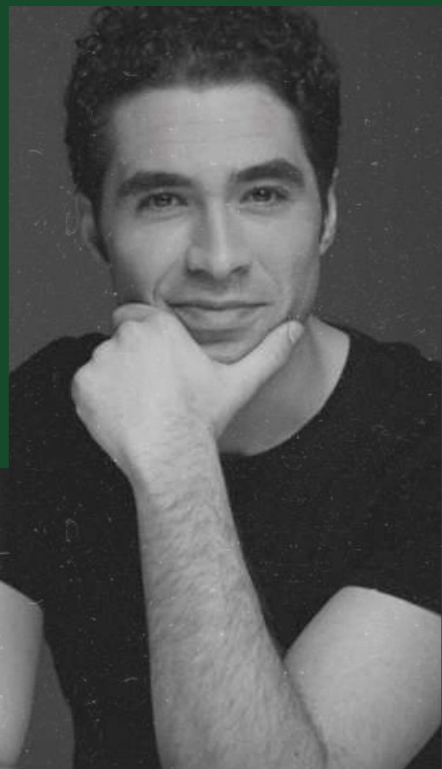
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ASTOLFO

MANUEL MOYA

LAZONA



TELEVISION

"LA VALLA" de Antena 3

"CARONTE" de Telecinco

"ESTOY VIVO" de TVE y Globomedia

"LA CATEDRAL DEL MAR" de Antena 3 y Diagonal TV

"CENTRO MÉDICO" de TVE

"TOLEDO" de Antena 3

"DE REPENTE LOS GÓMEZ" de Telecinco

THEATER

"FRANCISCA" Dir. Fredeswinda Gijón

"POR TU BIEN" Dir. Manuela Cherubini

"NOCHE EN BLANCO" Dir. Manuela Cherubini

"OCHENTA Y NUEVE" Dir. Manuela Cherubini

"DADOS" Dir. José Padilla

"TRAGEDIA DE LA PERRA VIVA" Dir. Pilar G. Almansa

"TRES SOMBREROS DE COPA" Dir. Natalia Menéndez

"EL BOSQUE" Dir. Manuela Cherubini

"RETRARO DE MUJER ÁRABE QUE MIRA EL MAR" Dir. Manuela Cherubini

"LA TORMENTA" Dir. Pilar Almansa

"TÚ ESTÁS LOCO, REBOLLEDO" Dir. Miguel Rellán

"DESENGAÑOS AMOROSOS" Dir. Ainhoa Amestoy

"EL ÁNGEL EXTERMINADOR" Dir. Blanca Portillo

"LA CALLE" Dir. Judith Pujo

"ECO Y NARCISO" Dir. Miseria y Hambre Producciones

"#MALDITOS 16" Dir. Quino Falero

"PECERAS" Dir. Carlos Be

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

CINEMA

"28 DÍAS" Dir. Mona Lisa García

"LO EFÍMERO" Dir. Jorge Muriel

"INDETECTABLES" Dir. Roberto P. Toledo

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SEGISMUNDO

LAZONA

ALFREDO NOVAL



TELEVISION

"LOS PACIENTES DEL DOCTOR GARCÍA" de Diagonal TV y Netflix

"SERVIR Y PROTEGER" de Plano a Plano y TVE

"ÉLITE" de Zeta Studios y Netflix

"EL CORAZÓN DEL IMPERIO" de Global Set y Movistar +

"LAS CHICAS DEL CABLE" de Bambú Producciones y Netflix

"LA QUE SE AVECINA" de Contubernio Films y Amazon Prime Video

"CENTRO MÉDICO" de Zebra Producciones y TVE

THEATER

"LAS TROYANAS" Dir. Adriana Ozores

"ATOCHA, EL REVÉS DE LA LUZ" Dir. Javier Durán

"PENÉLOPE" Dir. Magüi Mira

"FIRMADO LEJÉRRAGA" Dir. Miguel Ángel Lamata

"LA VIUDA VALENCIANA" Dir. Borja Rodriguez

"LAS CRIATURAS DE PROMETEO" Dir. Carlos Martin Sañudo

"EL ÁNGEL EXTERMINADOR" Dir. Blanca Portillo

"LOS AMOS DEL MUNDO" Dir. Almudena Ramirez-Pantanella

"EL PERRO DEL HORTELANO" Dir. Helena Pimenta

"LA VILLANA DE GETAFE" Dir. Roberto Cerdá

"DON JUAN TENORIO" Dir. Blanca Portillo.

"WOYZECK!!!" Dir. Igor Razkin

"UN CABARET DEL FIN DEL MUNDO" Dir. Carlos Martin Sañudo

"NO HAY BURLAS CON EL AMOR" Dir. Carlos Marchena

"EL SUEÑO DE UNA NOCHE DE VERANO" Dir. Carlos Marchena

CINEMA

"EL DOBLE MÁS QUINCE" Dir. Mikel Rueda

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CLARÍN

LAZONA

GOIZALDE NUÑEZ



CINEMA

"EL FANTASMA DE LA SAUNA" Dir. Luis Navarrete

"¡A TODO TREN! DESTINO ASTURIAS" Dir. Santiago Segura

"GARCÍA Y GARCÍA" Dir. Ana Murugarren

"PADRE NO HAY MÁS QUE UNO" Dir. Santiago Segura

"¿QUÉ TE JUEGAS?" Dir. Inés de León

"VILLAVICIOSA DE AL LADO" Dir. Nacho G. Velilla

TELEVISION

"DESAPARECIDOS" de Mediaset

"ESTOY VIVO" de TVE

"CUERPO DE ÉLITE" de Antena 3

"BUSCANDO EL NORTE" de Antena 3

"OLMOS Y ROBLES" de TVE

THEATER

"EL SALTO DE DARWIN" Dir. Natalia Menéndez

"MI NIÑA, NIÑA MÍA" Dir. Natalia Menéndez

"BETTE & JOAN" Dir. Carlos Aladro

"JUVENTUDES" Dir. Nacho López

"NO TE VISTAS PARA CENAR" Dir. José Troncoso

"PIONERAS" Dir. Gabriel Olivares

"CONTRAACCIONES" Dir. Pilar Massa

"DEMASIADO HUMANO" Dir. Mikel Gómez de Segura

"HOMBRES, MUJERES Y PUNTO" Dir. José miguel Contreras y Ana Rivas

"5MUJERES.COM" Dir. José miguel Contreras y Ana Rivas

"LA CELOSA DE SÍ MISMA" Dir. Luis Olmos

"LA GAVIOTA" Dir. Amelia Ochandiano

"LOS EMPEÑOS DE UNA CASA" Dir. Nacho García

"MADRE, EL DRAMA PADRE" Dir. Sergi Belbel

"NO HAY BURLAS CON AMOR" Dir. Dennis Rafter

"EL MALENTENDIDO" Dir. Juan Calot

"LA SECRETARIA" Dir. María Ruiz

"EL LOCAL DE BERNARDETA" Dir. Paca Ojea

"ESPECTROS" Dir. Paca Ojea

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ESTRELLA

LAZONA

IRENE SERRANO



TELEVISION

"AMAR ES PARA SIEMPRE" de Diagonal TV. Antena 3

"LA SUPERCAFETERA"

THEATER

"LA GRAN CENOBIÁ" Dir. David Boceta

"NUMANCIA" Dir. Ana Zamora

"NISE" Dir. Ana Zamora

"EN OTRO REINO EXTRAÑO" Dir. David Boceta

"LA SEÑORA Y LA CRIADA" Dir. Miguel del Arco

"LA VIDA ES SUEÑO" Dir. Helena Pimenta

"EL REY LEAR" Dir. Carlos Tuñón

"EL DESDÉN CON EL DESDÉN" Dir. Iñaki Rikarte

"COMEDIA AQUILANA" Dir. Ana Zamora

"ENSAMBLE - HIJOS DE GRECIA" Dir. Carlos Tuñón

"EL BURLADOR DE SEVILLA" Dir. Josep María Mestres

"LA TUMBA DE MARÍA ZAMBRANO" Dir. Jana Pacheco

"LA ÚLTIMA NOCHE DE SAN JUAN" Dir. Carlos Tuñón

"PIONERAS DE LA CIENCIA" Dir. Laura Ortega

"ANIMALES NOCTURNOS" Dir. Carlos Tuñón

"MUJERES FILÓSOFAS: HABITACIONES PROPIAS" Dir. Laura Ortega

"TRIUNFO DE AMOR" Dir. Ana Zamora

"EL AMOR DEL RUISEÑOR" Dir. Fran Guinot

"EL CABALLERO DE OLMEDO (EL DE LOPE NO, EL OTRO)" Dir. Julián Ortega

"GÜNTER, UN DESTRIPIADOR EN VIENA" Dir. Diego Domínguez

"LORCA LA VACÍO" Dir. Sonia Sebastián

"GRIETAS" Dir. Diego Domínguez

"NASZ DOM" Dir. Raoul Polar

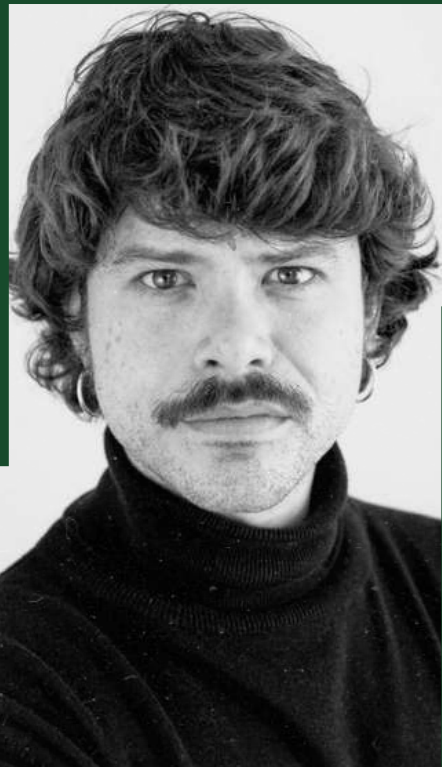
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ANTONIO PRIETO



THEATER

"AMADOR" Dir. Mariano Gracia

"HADO Y DIVISA DE LEONIDO Y MARFISA" Dir. Nuria Alkorta

"EL AÑO QU EMI CORAZÓN SE ROMPIÓ" Dir. Pablo Martínez Bravo

"LA GAVIOTA" Dir. Josete Corra

"ANTÍGONA" Dir. Charo Amador

"LA VIDA ES SUEÑO" Dir. Nuria Alkorta

PRINCE EZEANYIM

THEATER

"GAZOLINE" Dir. José Luis Arellano

"PRIMER ACTO" Dir. Josep María Mestres

"CIEN VIAJES EN ASCENSOR" Dir. Óscar Álvarez

TELEVISION

"EL TIEMPO QUE TE DOY" de Netflix



COPRODUCER LAZONA

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.

Alfredo Noval. Photograph: Javier Naval



COPRODUCER

COMPAÑÍA NACIONAL DE TEATRO CLÁSICO



The Compañía Nacional de Teatro Clásico is a production unit of the INAEM (Instituto Nacional de la Artes Escénicas y de la Música) which depends on the Ministry of Culture and Sport.

Created by Adolfo Marsillach in 1986, it is the institution of reference in the recovery, preservation, production and dissemination of the theatrical heritage prior to the 20th century, with special attention to the Golden Age and the prosody of classical verse.

Throughout its history, the Company has produced more than a hundred productions that have travelled, not only throughout Spain, but also to many places in Europe and America, consolidating with its presence there, the desire to disseminate our dramatic heritage.

Lluís Homar has directed the Company since September 2019. It was previously directed by Adolfo Marsillach, Rafael Pérez Sierra, Andrés Amorós, José Luis Alonso de Santos, Eduardo Vasco and Helena Pimenta.

Rebeca Matellán. Photograph: Javier Naval



COPRODUCER

CHEEK BY JOWL



Declan Donnellan and Nick Ormerod founded the international theatre company Cheek by Jowl in 1981 and have since created over 40 productions, which have been performed in more than 50 countries on six continents. Some of Cheek by Jowl's award-winning productions over the years include: **Boris Godunov**, **Three Sisters** and **Measure for Measure** (in Russian); **As You Like It**, **Macbeth** and **The Winter's Tale** (in English); **Andromaque** and **Ubu Roi** (in French); and most recently, **The Revenger's Tragedy** (in Italian).

His work and contribution to the arts has received recognition at home and abroad, including the Laurence Olivier Award and the Order of the British Empire (OBE). For his career, Declan Donnellan has received the Stanislavski Prize, the Golden Mask, the Charlemagne Prize and the Golden Lion of Venice.

Apart from Cheek by Jowl, Declan Donnellan and Nick Ormerod's productions include: **Fuenteovejuna**, **Oedip Regé** with the National Theatre Craiova, **Sweeney Todd**, both parts of **Angels in America** (National Theatre); **Shakespeare in Love** (West End).

Cheek by Jowl is a charity and one of Arts Council England's National Portfolio Organisations. The company is an Artistic Associate of the Barbican in London, where its producing base is located.



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