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Alejandro Pau Ángel Ruiz Carlos Troya

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Adaptación Carol López y Xus de la Cruz

Dirección Carol López

# el Misántropo

de Menandro

Una coproducción del Festival Internacional de Teatro Clásico de Mérida y LAZONA.



LAZONA

# THE MISANTHROPE

from MENANDER

Adaptated by Carol López and Xus de la Cruz

Directed by Carol López

With

Fernando Albizu as Cnemón

África Gozalbes as Mirrina

María Ordóñez as La Muchacha

Alejandro Pau as Sóstrato

Ángel Ruiz as El Dios Pan / Sicón

Carlos Troya as Gorgias

Direction Assitant Xus de la Cruz

Stage Design Alessio Meloni

Wardrobe Pier Paolo Álvaro

Lightning Design Felipe Ramos

Sound Design and Music Dani Peña

Executive Producer Elisa Fernández

Production Assistants  
Jair Souza-Ferreira  
Sara Brogueras

Production Director Miguel Cuerdo

Communication and Distribution Pepa Rebollo

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## ABOUT MENANDER



Few reliable data have come down to us about Menander's life. Scarce to make a rigorous biographical approach, but sufficient to draw an austere semblance of a prolix author who wrote more than a hundred plays. The background we have is sufficiently descriptive to allow us to draw, without giving great license to fabulation, the portrait of a typical Athenian bourgeois of the last half of the fourth century: a lucid man, cultured and educated in the Peripatetic doctrine, coming from a high social class and passionate about the Athens where he was born and that he never wanted to leave, not even for the seductive influences of an Alexandria that opened its doors to him.

Some of the dates we know, such as that of his birth (342 B.C.) and his death (292 B.C.), tell us about barely fifty years of life spent in a time of profound changes, Hellenistic Greece, a period that coincides with one of the most convulsive moments of ancient history. During the fourth century, where we frame Menander, the decline and destruction of the polis as it existed in classical times and the development of Epicurean, Stoic, academic, and peripatetic practical philosophy took place.

Some of the names with which he is linked, some of his proven relationships, and some anecdotes, allow us to notice an author who is directly related to the philosophical currents of his contemporaneity. However, the influence of the mentioned philosophies in Menander's work has been an object of disagreement among the scholars of the comedigrapher, since the documentary sources are scarce to elucidate with precision this influence. What the experts do agree on is that small nuances of these philosophies can be glimpsed in his comedies.



This is possibly due to his direct relationship with the comedialographer Alexis, who was his uncle or instructor or, in any case, who introduced him to the exercise of drama. He was also recognized as a pupil of Theophrastus at the Peripatetic Lyceum and as a youthful friend of Epicurus. With whom he probably formed a lasting friendship during his military service. The first representation of a comedy of his happened during the same period in which it presupposed friendship with the philosopher; also that of the premieres of some other comedies and that of his first victory in the festivities.

Many of his texts have been acclaimed by posterity. However, his works did not achieve much success. Only eight times they obtained the triumph in front of an audience that privileged, by far, his adversary Philemon. The defeats in the contests did not prevent his proven dramatic fertility. Nor did they hinder his work from leaping to posterity as the fruit of a comedian who knew his craft, gifted with extreme mental agility reflected in the speed with which he worked.

In the personal field, we have news of his probable bachelorhood, of his amorous successes, and although his relationship with the hettera Glicera is not admitted by all the studies carried out so far on the life of the author, we do have data on his dalliances with the fashionable hetteras.

He has been described as: "elegant, refined, sensual, supporter of good food, gentle and good-natured, honest and skeptical." Characterized also as a man "incapable of being as passionate about politics as he was about complicating his emotional life with the burden of a family." And it has been noted of him, "His handsome physical appearance, perhaps not altogether marred by a slight squint; the perhaps excessive refinement of his attire and personal presentation."

As we said at the beginning of this approach to the life of Menander, there are not much reliable data available today. However, the unusual circumstance of his death seems to be proven: the comedialographer died while swimming in Piraeus.





## ABOUT HIS WORK

The literary regency of Aristophanes was followed by the most important comedigrapher of the 4th century: Menander, the greatest representative of the so-called New Comedy. With his work we witness the progress of Greek theater toward the forms of modern theater:

The chorus disappears and, although it may appear, it no longer retains any of the functions that characterized it in the Tragedy. It limits its functionality to its appearance between acts and the execution of some songs. Menander inserts in this way the great questions that once carried the chorus, within the dialogues and the dramatic action itself. In this way, he encourages the audience to unravel these questions in a more autonomous way, questioning the actions that the author portrays in his characters.

Menander's new comedy has been described as a cultural comedy because it reflects the customs and daily life of his time. It is considered that his work is based on men in a universal sense, destined to be understood through the ages. It is no longer based on the conception of the polis and proposes, from the stage, impeccable models of life to attenuate the serious social inequalities, such as the difference between rich and poor.

Nowadays, thanks to the documentary findings that allow us to have access to a higher percentage of his texts, we can conclude that his comedies show surprising concomitances with contemporary problems. Seen in this way, Menander's comedies, with their amiable makings and attractive and effective format, undoubtedly give rise to the cathartic power of laughter.





# OUR MISANTHROPE



The Misanthrope claims the right to be sullen by nature and takes it to the extreme out of conviction. For him, retiring to the countryside, away from the hustle and bustle of the city, is the only way to lead a life that suits his hermit character. He needs nothing more to live than what nature offers him through his work. In this version, he becomes someone who lives in the countryside and defends the ecological, sustainability, and advocates an austere life.

This rural environment is shaken by the arrival of some urbanites who have built an ecological hotel that offers spiritual retreats for the wealthy who need to de-stress from the city during the weekends. This drives our protagonist out of his mind and he does not tolerate the invasion of his space, nor does he share the imposture ideology of these characters.

Living with him is his daughter, whom the author has named La Muchacha, who has grown up in this seclusion. But the girl is of age to know other worlds and longs for the fun and pleasures that the city can offer. In this version, this character will take the reins of the plot. The plot revolves around her and she is the only character in the show who has no name. She will be in charge of breaking the fourth wall to tell the audience about the situation of women in classical Greece and will demand to have a name. She will count on the collaboration of the god Pan, who, in turn, is in charge of introducing her to Sostratus, the son of the owner of the country hotel, who falls madly in love with the Misanthrope's daughter... And that's where the comedy begins.



# DIRECTOR CAROL LÓPEZ

Author and director. Teacher at ESCAC and Eolia. She was Artistic Director of La Villarroel for three seasons.

She has written and directed several plays premiered in Barcelona, Madrid, Buenos Aires and Mexico City. Among them, *V.O.S.* (original subtitled version), *Last chance, 987 dies*, *Boulevard*, *Res no tornarà a ser com abans*, *Sunday morning*, *Germanes* or *Bonus Track*.



She has also written and directed the TV adaptations of *Germanes* and *Res no tornarà a ser com abans*, broadcast by TV3 and nominated for the Gaudí Awards.

She has also directed other texts, such as *Las Bárbaras* by Lucía Carballal, *El sistema solar* by Mariana de Althaus, *El viaje a ninguna parte* by Fernando Fernán Gómez, *L'efecte* by Lucy Preble, *Tres dones i un llop* by Javier Daulte, *En defensa dels mosquits albins* by Mercè Sàrrias or *Estètic Paradise* by Victoria Szpunberg.

Throughout her career she has received several awards, such as the Max Award for authorship in Catalan for *Germanes* and *L'any que ve serà millor*, the Butaca Awards for best show and text for *Germanes* and for best direction and small format show for *V.O.S.*, the Critics' Award for best direction for *Germanes* and the María Teresa de León Award for female playwrights for *Susie*.

Via: Sala Beckett - Obrador Internacional de Dramatúrgia

# FERNANDO ALBIZU LAST WORKS



## THEATRE

"OTRA VIDA" Dir. Oriol Tarrason

"NOCHE DE DIFUNTOS" Dir. Elisa Marinas

"VOLVIÓ UNA NOCHE" Dir. César Oliva

"LOS DIABLILLOS ROJOS" Dir. Francisco Vidal

"A VUELTAS CON LA VIDA" Dir. Juan Luis Iborra

"LAS CHICAS DEL CALENDARIO" Dir. Antonio Calvo

"EL CERCO DE LENINGRADO" Dir. José Carlos Plaza

"CUENTOS DEL BURDEL" Dir. Miguel Hermoso

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

"CIERRA BIEN LA PUERTA" Dir. Francisco Vidal

"MISERY" Dir. Ricard Reguant

"UN DÍA CUALQUIERA" Dir. Fernando Colomo

## TELEVISION

"LA CAZA. TRAMUNTANA" de Rafael Montesinos y David Ulloa

"LA CAZA. MONTEPERDIDO" Dir. Salvador García y Álvaro Ron

"BIENVENIDOS AL LOLITA" de Fernando González y David Molina

"LOS MISTERIOS DE LAURA" de Javier Holgado y Carlos Vila

"LA QUE SE AVECINA" Dir. Laura Caballero y otros

"AQUÍ NO HAY QUIEN VIVA" de Iñaki Ariztimuño

"PACO Y VEVA" Dir. José Pavón y Gustavo Jiménez Vera

"COMPAÑEROS" Dir. Varios

## CINEMA

"NINETTE" Dir. José Luis Garci

"CORAZÓN LOCO" Dir. Antonio del Real

"BRUJAS" Dir. Álvaro Fernández Armero

"LOS GUSANOS NO LLEVAN BUFANDA" Dir. Javier Elorrieta



# ÁFRICA GOZALBES

## LAST WORKS



### THEATRE

"FLORIDO PENSIL NIÑAS" Dir. Gabilondo & Bernués

"TOC TOC" Dir. Esteve Ferrer

"YO ME BAJO EN LA PRÓXIMA... ¿Y USTED?" Dir. Francisco Vidal

"TÚ Y YO SOMOS TRES" Dir. Manuel Canseco

"USTED TIENE OJOS DE MUJER FATAL" Dir. Manuel Canseco

"ATRACO A LAS TRES" Dir. Esteve Ferrer

"SERAFÍN EL PINTURERO Y LA COMPAÑÍA" Dir. Manuel Canseco.

"PA SIEMPRE" Dir. Sebastián Junyent

"LAS HERMANAS DE BÚFALO BILL" Dir. F. Abad.

"LA DAMA DUENDE" Dir. Antonio Guirau

"CARLOTA" Dir. Antonio Guirau.

"QUE VIENE MI MARIDO" Dir. J.L. Moreno.

"TRATO CARNAL" Dir. Sebastián Junyent

### TELEVISION

"EL SECRETO DE PUENTE VIEJO" de Antena 3 TV

"PUNTA ESCARLATA" de Telecinco

"EL PORVENIR ES LARGO" de TVE

"AL FILO DE LA LEY" de Javier Olivera

"HOSPITAL CENTRAL" Dir. Juan Testa

"EL COMISARIO" Dir. José Ramos Pains

"RAQUEL BUSCA SUS SITIO" Dir. Jaime Botella

"MANOS A LA OBRA" Dir. José Antonio Escrivá

"LA CASA DE LOS LÍOS" Dir. José Ganga

"HOSTAL ROYAL MANZANARES" Dir. Sebastián Junyent

"FARMACIA DE GUARDIA" Dir. Antonio Mercero

### CINEMA

"VAMPUS HORROR TALES" Dir. Víctor Matellano

"REGRESA EL CEPA" Dir. V. Matellano (Voz a Pilar Miró)

"ESTIRPE" Dir. Adrián López

"A GALOPE TENDIDO" Dir. Julio Suárez

# MARÍA ORDOÑEZ



## TELEVISION

"LA QUE SE AVECINA" Telecinco

"ARDE MADRID" Movistar +

"CUÉNTAME CÓMO PASÓ" TVE

"TEMPORADA BAJA" Flooxer

"OLIVER'S ROCK" Isla Producciones

"SIN IDENTIDAD" Antena 3

"BUENA AGENTE" La Sexta

## THEATRE

"ANFITRIÓN" Dir. Juan Carlos Rubio

"CABARET DE BLANCA LI" Dir. Tao Gutiérrez y Blanca Li

"MAYUMANA: RUMBA" Dir. Geri Berman

"EL EUNUCO" Dir. Pep Antón Gómez

"BANQUETE DE PLANTÓN" Dir. Sonia Sebastián

"DOS CLAVELES" Dir. Chos

"RELACIONES" Serie teatral

"LA MIRILLA" Dir. Sergio Candel

"YERMA" Dir. Concha Tavóra

"EL CABALLERO DE OLMEDO" Teatro Central

# ALEJANDRO PAU



## LAST WORKS

### THEATRE

"LA GRAN CENOPIA" Dir. David Boceta

"SUEÑO DE UNA NOCHE DE VERANO" Dir. Bárbara Lluh

"EN OTRO REINO EXTRAÑO" Dir. David Boceta

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

"LA VIDA ES SUEÑO" Dir. Helena Pimienta

"LEAR, DESAPARECER" Dir. Carlos Tuñón

"EL CASTIGO SIN VENGANZA" Dir. Helena Pimienta

"HIJOS DE GRECIA" Dir. Carlos Tuñón

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

"LA VIE EST UN SOGNE" Dir. José Tomé

"FUENTE OVEJUNA" Dir. Javier Hernández-Simón

"HAMLET ENTRE OTROS" Dir. Carlos Tuñón

"LA VILLANA DE GETAFE" Dir. Roberto Cerdá

"SHOOT / GET TREASURE / REPEAT" Dir. Carlos Tuñón

"SUNSHINE" Dir. Carlos Silveira

"MUERTE EN VENECIA" Dir. Willy Decker

"EL CHICO DE LA ÚLTIMA FILA" Dir. Víctor Velasco

"FUENTEOVEJUNA" Dir. Pedro Casas

"LA CENA DEL REY BALTASAR" Dir. Carlos Tuñón

### TELEVISION

"VIS A VIS: EL OASIS" de FOX

"HOSPITAL VALLE NORTE" de La 1

"LA QUE SE AVECINA" de Telecinco

"LA PRINCESA PACA" de La 1

"CENTRO MÉDICO" de La 1

"ALLÍ ABAJO" de Antena 3

"EL MINISTERIO DEL TIEMPO" de La 1

### CINEMA

"UNICORNIOS" Dir. Alex Lora



# ÁNGEL RUIZ



## 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

"Herederos" Dir. Pablo Tébar, David Paniagua y otros

## 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

## LAST WORKS

### 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 UTOPÍA" 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

# CARLOS TROYA



## LAST WORKS

### THEATRE

"TAXI GIRL" Dir. Javier Giner

"NOCHE OSCURA" Dir. Slava Bolta

"SIEMPREVIVA" Dir. Salva Bolta

"MUROS" Dir. Lorena García

"LA SOLEDAD DEL PASEADOR DE PERROS" Dir. Guillermo Heras

"OPHELIA" Dir. Arturo Turón

"ARTÍCULO 47" Dir. Lorena García

"EL FUTURO" Dir. Fernanda Orazi

"EL SUEÑO DE UNA NOCHE DE VERANO" Dir. Antonia García

"EL MAR" Dir. Juan Ollero

"MIRAR MUCHO TIEMPO TUS VALLES" Dir. Juan Ollero

"ROCINANTE, ROCINANTE" Dir. Chiara D'Anna

"ESPERANDO A GODOT" Dir. Nieves Mateo

EL ABANICO" Dir. Jesús García Salgado

"EL TARTUFO" Dir: Jesús García Salgado

"BLASTED" Dir. Jesús García Salgado

"CRIM I CÀSTIG" Dir. Toni Casares

"TOKIO YA NO NOS QUIERE" Dir Ferran Madico

### CINEMA

"NOSOTROS NO NOS MATAREMOS CON PISTOLAS" Dir. María Ripoll

"SAL Y DIVIÉRTETE" Dir. Luis Aller

### TELEVISION

"NIT I DIA " TV3

"EL CAFÉ DE LA MARINA" TV3

"EL SECRETO DE PUENTE VIEJO" Antena 3

"ISABEL" TVE

"MAJORIA ABSOLUTA" TV3

"PSICO - EXPRESS" TV3

## 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 First Lanzadera de Dramaturgias with the aim of disseminating unperformed texts among stage professionals. In May/June 2017, it organized 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.



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