

Gloria Muñoz
Julián Ortega



de Julián Ortega
dirección Dan Jemmett

Diseño de Iluminación Felipe Ramos Escenografía y vestuario Vane
Dirección de Producción Miquel Cuervo

LAZONA

WRATH

written by JULIÁN ORTEGA

directed by DAN JEMMETT

With

Gloria Muñoz

Julián Ortega

Stage Design and Wardrobe

Vanessa Actif

Lightning Design

Felipe Ramos

Sound Design and Music

Diego Perezagua

Director Assistant

Christopher Knighton

Technical Director

Pilar Dios

Executive Producer

Jair Souza-Ferreira

Production Assistant

Sara Brogueras

Production Director

Miguel Cuerdo

Communication and Distribution

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PRODUCED BY



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AUTHOR'S NOTE

There are those who believe that it is very healthy for us to laugh a lot. And that we laugh a lot, especially at what we are afraid of; precisely to demystify it. Mitigating is what Dolores' character does to hide her guilt. Mitigating is what Salvador's character does to achieve his ambitions. And the fact is that "man does not live by bread alone"; the myth has always fed us, and when we have swallowed it, the myth becomes real. Then the fear of "the myth" blinds us to injustice, and we are no longer able to recognise our mother.

IRA is a work that speaks to us of that human capacity to dehumanise us through beliefs, through ideas.... That capacity to dehumanise that the human species has, whether it be out of fear, greed, ambition...

IRA unfolds on stage the relationship between a mother and a son at a crucial moment in their lives when there is no time to think; there is only time to act. This urgency, this stress, is the spring that will bring down the respective masks of these two characters. The tragedy is palpable, but the protagonists, awkward in the face of excess, go headlong into comedy. It is their destiny. A destiny with which mother and son will struggle to avoid it, to contain it, to change it, but in which they will only sink deeper and deeper, until they touch the deep waters of the grotesque.

The result is - we could call it that - a laughter of perplexity: more or less the same laughter that "news" can provoke in our days (if we analyse it with a certain distance and also, of course, with a certain humour).

Julián Ortega

SYNOPSIS

In the middle of the night, Dolores calls her son Salvador to come and visit her at home; she has something urgent to tell him.

Salvador, who is to be promoted the next day, is not in the mood for great distractions. However, what his mother happens to tell him will turn their lives upside down.

Was his father his real father? But what torments Salvador the most is: will his mother end up locked up in a mental institution or directly in prison?

With suspense sprinkled with some dark humour, IRA is about desperation and ambition. It is a flight forward; a house already lost in which its protagonists struggle not to lose themselves any more.

A "Tomorrow, and tomorrow, and tomorrow" as Macbeth would say.



DIRECTOR
DAN JEMMETT

British theatre director Dan Jemmett has directed some of the most prestigious theatres in Europe, including, in Paris, the Théâtre National du Chailot, the Théâtre de la Ville, the Théâtre National de l'Opéra Comi-que, the Théâtre Marigny and Peter Brook's celebrated Théâtre Bouffes du Nord. He has also conducted The Lyric Hammersmith and the Almeida Opera in London, the Deutsche Oper am Rhein in Düsseldorf, the Reisopera in the Netherlands and the Teatro dell'Opera in Rome.



In Madrid he has directed two productions of *La Abadía*: El café by R.W. Fassbinder and El burlador de Sevilla.

Jemmett has conceived and directed shows such as Dogface and The Collected Works of Billy the Kid, which have been warmly received by audiences and critics on stages all over the world, from the United States to the Edinburgh Festival and the Madrid Autumn Festival. After being awarded the French Critics' Prize for Theatrical Revelation in 2002, Jemmett became the first British director to be invited to work at the Comédie Française.

GLORIA MUÑOZ



THEATRE

- "MESTIZA" Dir. Yayo Cáceres
- "BODAS DE SANGRE" Dir. Pablo Messiez
- "LA RESPIRACIÓN" Dir. Alfredo Sanzol
- "EL SEÑOR YE AMA A LOS DRAGONES" Dir. Luis Luque
- "EMILIA" Dir. Claudio Tolcachir
- "LA AMANTE INGLÉS" Dir.
- "TODOS ERAN MIS HIJOS" Dir. Claudio Tolcachir
- "AVARICIA, LUJURIA Y MUERTE" Dir. Ana Zamora
- "ANTE LA JUBILACIÓN" Dir. Carme Portacelli
- "LAS TROYANAS" Dir. Mario Gas
- "HOMEBODY KABUL" Dir. Mario Gas
- "LA ORESTIADA" Dir. Mario Gas
- "LAS BICICLETAS SON PARA EL VERANO" Dir. Luis Olmos

LAST WORKS

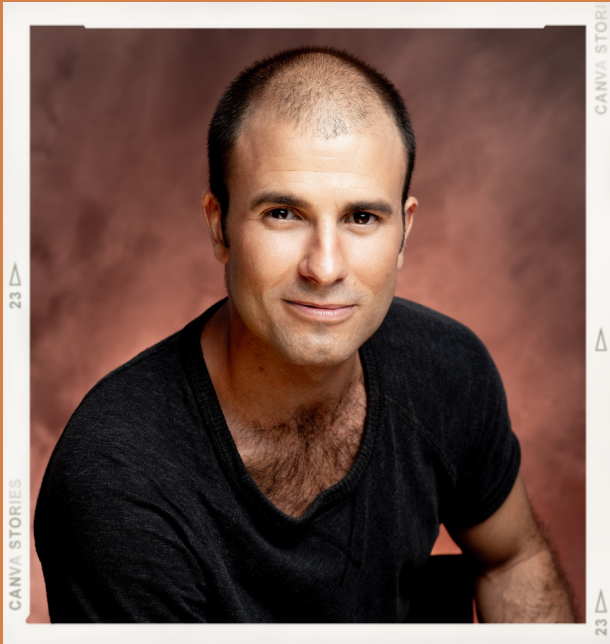
TELEVISION

- "ALMA MATER" Boomerang. TVE
- "LA QUE SE AVECINA" Telecinco
- "BAJO SOSPECHA" Antena 3
- "GRAN RESERVA" TVE
- "EL GORDO" Antena 3
- "EL SÍNDROME DE ULISES" Antena 3
- "HERMANOS Y DETECTIVES" Telecinco
- "TIRANDO A DAR" Telecinco
- "EL JARDÍN DE LOS CEREZOS" Estudio 1. TVE

CINEMA

- "MI QUERIDA COFRADÍA" Dir. Marta Diaz de Diaz
- "YUCATÁN" Daniel Monzón
- "LA VIDA INESPERADA" Dir. Jorge Torregrosa
- "PRESENTIMIENTOS" Dir. Santiago TabernerO
- "TORAPIA" Dir. Karra Elejalde
- "FRANKIE BANDERAS" Dir. José Luis García Sánchez
- "LAS VOCES DE LA NOCHE" Dir. Salvador García Ruíz
- "DESEO" Dir. Gerardo Vera

JULIÁN ORTEGA



LAST WORKS

TELEVISION

"LAS CHICAS DEL CABLE" Netflix

"ÉLITE" Netflix

"CENTRO MÉDICO" TVE

"VELVET" Bambú Producciones. Antena 3

"CUÉNTAME" TVE

"LA QUE SE AVECINA" Contubernio producciones

"ESTAMOS OCUPA2" TVE

"GRAN HOTEL"

"LA SUPERCAFETERA"

CINEMA

"MI AMOR PERDIDO" Dir. Emilio Martínez-Lázaro

"EL OTRO BARRIO" Dir. Salvador García Ruiz

THEATRE

"LA MESTIZA" Dir. Yayo Cáceres

"BODAS DE SANGRE" Dir. Pablo Messiez

"ZENIT" Dir. Els Joglars

"LA COMEDIA DE LOS ENREDOS" Dir. Alberto Castrillo

"CLÁSICAS ENVIDIOSAS" Dir. Juanma Cifuentes

"TENGO TANTAS PERSONALIDADES QUE CUANDO TE DIGO TE QUIERO, NO SÉ SI ES VERDAD" Dir. Jesús Cracio

"CRÍMENES DE LA GRAN VÍA" Dir. Alberto Castrillo

"LA TIGRESA Y OTRAS HISTORIAS" Dir. José A. Ortega

"LOS MENUDILLOS DEL SOL DE YORK" Dir. Alberto Castrillo

"CURRO VARGAS" Dir. Graham Vick

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.*