

CARMEN MAURA
DAFNIS BALDUZ
LA GOLONDRINA

DE GUILLEM CLUA
DIRECCIÓN JOSEP MARIA MESTRES

ILUMINACIÓN JUAN GÓMEZ-CORNEJO ESCENOGRAFÍA ALESSIO MELONI VESTUARIO TATIANA HERNÁNDEZ
DIRECCIÓN DE PRODUCCIÓN MIGUEL CUERDO

LAZONA

THE SWALLOW

written by GUILLEM CLUA

Directed by JOSEP MARIA MESTRES

With

Carmen Maura

Dafnis Balduz

Stage Design

Alessio Meloni

Wardrobe

Tatiana Hernández

Lightning Design

Juan Gómez-Cornejo

Music

Iñaki Salvador

Director Assistant

David Blanco

Executive Producer

Jair Souza-Ferreira

Production Assistant

Sara Brogueras

Production Director

Miguel Cuerdo

Communication and Distribution

Pepa Rebollo

Graphic Design and Photographs

Javier Naval

PRODUCED BY



AUTHOR'S NOTE

"What is it that makes us human? Of all the things we are and do, what do you think it is that truly defines our humanity?" For Amelia, a mother wounded to the depths of her soul, the answer lies in pain. What really makes us human is the ability to feel the pain of others as our own. That is what differentiates us from the beasts.

I write these lines a few days after a terrorist sped down the Ramblas in Barcelona in a van, cutting down as many lives as he could in his path, as happened in the Bataclan in Paris, or on the seafront in Nice, or at the Pulse bar in Orlando... *The Swallow* talks about all these places and tries to understand the senselessness of horror, the consequences of hatred, and the strategies we use to avoid having our souls destroyed.

When Amelia and Ramon meet, they have two paths before them: they can choose to hate each other or walk together. They both have reason to hurt each other even more than they have suffered or to recognize themselves in each other's pain so as not to let the beasts win. In a way, they are like all of us, because in the face of an indiscriminate attack, we are all victims, whether we were there or not, and we all face the same crossroads: hate or love. Our world depends on the direction we take.

Guillem Clua

SYNOPSIS

Mrs. Amelia, a stern singing teacher, welcomes Ramón, a young man who wants to improve his vocal technique to sing at the memorial of his recently deceased mother. The chosen song, *The Swallow*, has a special meaning for him and, apparently, also for Amelia, who, despite her initial reluctance, agrees to give him a first lesson. As the evening progresses, the two characters unravel details of their past, deeply marked by an Islamist terrorist attack on the city the previous year. The real meaning of that attack, the terrorist's motivations and the long shadow of his victims provoke a harsh confrontation between Amelia and Ramón that leads them to discover the truth about those terrible events, a truth that forces them to reflect on their own identities, the acceptance of loss and the fragility of love, laying themselves bare to such an extent that their destinies will be united forever in a common hymn to life.



AUTHOR

GUILLEM CLUA

A graduate in journalism, he began his theatre training at London Guildhall University (London) in 1994 and at the Sala Beckett in Barcelona. His first play, **Invisibles**, won the prestigious Ciutat d'Alcoi Theatre Prize in 2002, the year in which he adapted Thomas Mann's **Death in Venice** for the stage. His play **La piel en llamas** won the Ciutat d'Alcoi for the second time and the Premio de la Crítica de Barcelona for the best text in 2005.



Since then, this text has been premiered in more than 15 countries, including the Centro Dramático Nacional (Teatro María Guerrero, 2012). Clua has written, among others, **El sabor de las cenizas** (2006), **Marburg** (2010), **La tierra prometida** (2011), **Invasión** (2012), **Smiley** (2012), **La revolución no será tuiteada** (2013), adaptations of classics such as **La Ilíada** (2016) and **La Revoltosa** (2017), and the musicals **Killer** (2011), **Ha pasado un ángel** (2013) and **73 razones para dejarte** (2015). He has also contributed to texts or collaborated in the dramaturgy of dance theatre shows such as **Cenizas** (2014) and **En el desierto** (2015). Some of these works have his own stage direction. Clua also has a long experience as a scriptwriter in television series such as **La Riera** (TV3) or **Estoy vivo** (TVE), among others. His latest plays are **Al damunt dels nostres cants**, a text with which he won the Ciutat d'Alcoi again, becoming the only author to have won it three times, and **Smiley 2**, the sequel to the romantic comedy of the same title.

DIRECTOR
JOSEP MARIA MESTRES



Graduate in Educational Sciences from the Universitat de Barcelona and in Acting from the Institut del Teatre de la Diputació de Barcelona. He has been a member of the company **Zitzània Teatre** (1990-98), a founding member of the company **Kràmpack** (1994-97), and a founding director of the Aula de Teatre de la Universitat Pompeu Fabra (1995-99).

THEATRE AS A DIRECTOR - LAST WORKS

"EL BURLADOR DE SEVILLA" Compañía Nacional de Teatro Clásico

"EL FANTASMA DE CANTERVILLE" Focus

"LOS GONDRA" Centro Dramático Nacional

"LA DÉCIMA MUSA" Festival Internacional de Teatro Clásico de Mérida / Teatre Romea

"EL AVARO" Focus

"AMOR & SHAKESPEARE" Festival Grec

"FRANK V" Teatre Lliure

"M.A.R.I.L.U.L.A." La Seca

"LA CORTESÍA DE ESPAÑA" Compañía Nacional Teatro Clásico

"¡LIBERTAD!" Teatre Nacional de Catalunya

"DISPARA / COGE TESORO / REPITE" Teatre Lliure

"SEÑORITA JULIA" Focus/Festival Grec

"PURGATORIO" Teatro Español

"UN MES EN EL CAMPO" Teatre Nacional de Catalunya

"DUDA RAZONABLE" Vaivén Teatro

"ALMUERZO EN CASA DE LOS WITTGENSTEIN" Focus/Festival Grec

"NOCHE DE REYES" Teatre Nacional de Catalunya

"UN MARIDO IDEAL" Focus

"CANCÚN" Fila 7

CARMEN MAURA

LAST WORKS



THEATRE

"CARLOTA" Dir. Mariano de Paco

"BIENVENIDA A CASA", Dir. Oscar Martínez

"CIRQUE A DEUX" Dir. Jean Michel Ribes

Numerous productions as part of the CNTC -
Dir. Adolfo Marsillach

TELEVISION

"ÁGUILA ROJA" TVE

"Y A PAS D'ÂGE" TV Francia

"LAS CHICAS DE ORO" TVE

"CÍRCULO ROJO" Antena 3

"ARROZ Y TARTANA" TVE

"FAMOSOS Y FAMILIA" TVE

"A LAS ONCE EN CASA" TVE

CINEMA

"VENEZA" Dir. Miguel Falabella

"GENTE QUE VIENE Y BAH" Dir. Patricia Font

"LA RESIDENCIA" Dir. Antonio Hens

"EL FUTURO NO ES LO QUE ERA" Dir. Pedro Barbero

"CUERNAVACA" Dir. Alejandro Andrade

"LA VANITÉ" Dir. Lionel Baier

"LES CHAISES MUSICALES" Dir. Marie Belhomme

"EMU PLANS" Dir. Jim Loach

"LA MADRE" Dir. Angelo Maresca

"LAS BRUJAS DE ZUGARRAMURDI" Dir. Alex de la Iglesia

"LA GRANDE SEDUCTION" Dir. Stéphane Meunier

"PAULETTE" Dir. Jérôme Enrico

"CARTA A EVA" Dir. Agusti Villaronga

"SOFÍA Y EL TERCO" Dir. Andres Burgos

"LET MY PEOPLE GO" Dir. Mikael Buch

"LES FEMMES DU 6EME ETAGE" Dir. Philippe Le Guay

"LE MAC" Dir. Pascal Bourdiaux

DAFNIS BALDUZ

LAST WORKS



CINEMA

"MALNAZIDOS" Dir. Javier Ruíz Caldera y Alberto de Toro

"MIENTRAS DURE LA GUERRA" Dir. Alejandro Amenábar

"IL PAPA DELLA GENTE" Dir. Daniele Luchetti

"HABLAR" Dir. Joaquim Oristrell

TELEVISION

"ENIGMA VERDAGUER" TV3 y TVE

"SEÑORAS DEL (H)AMPA" Telecinco

"EL DÍA DE MAÑANA" Movistar +

"VELVET COLECCIÓN" Movistar +

"NIT I DIA" TV3

"CARLOS, REY EMPERADOR" TVE

THEATRE

"OSCURIDAD" Dir. Gorka Lasasa y Abel Vernet

"EL SUEÑO DE LA VIDA" Dir. Lluís Pasqual

"EXPEDIENTE K" Dir. Alex D. Capo

"BAJO TERAPIA" Dir. Daniel Veronese

"LA TABERNA DE LOS BUFONES" Dir. Martí Torras

"DELICATESSEN" Dir. Joan Ollé

"UNA VIDA EN EL TEATRO" Dir. Moisés Maicas

"PORT ARTHUR" Dir. Jordi Casanovas

"TERRA FIRMA" Dir. Sam Underwood

"THUD" Dir. Nico Baumgartner

"BANGKOK" Dir. Antonio Morcillo

"MOTS DE RITUAL PER ELECTRA" Dir. Jordi Coca

"POR LOS PELOS" Dir. Abel Folk

"EL ZOO DE CRISTAL" Dir. Josep María Pou

"LELVIS & WHITNEY" Dir. Pau Roca

"SÍ, PRIMER MINISTRE" Dir. Abel Folk

"PRIME TIME" Dir. Martí Torras

"EL FURGATORY" Di. Iban Beltrán

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.



COMMUNICATION AND DISTRIBUTION

Pepa Rebollo

_prebollo@lazona.eu

Telf: 913 69 76 40 / 675 86 23 04