



ricard 3r
(richard III)

by **william shakespeare**
directed and adapted by **àlex rigola**



Teatre Lliure / Season 2005-2006

Ricard 3r (Richard III)

by **William Shakespeare** adapted and directed **Àlex Rigola**

translation	Salvador Oliva
set design	Bibiana Puigdefàbregas
wardrobe	M. Rafa Serra
lighting	Maria Domènech (a.a.i.)
sound	Ramon Ciércoles
music	Eugeni Roig

cast

Chantal Aimée Margaret / **Pere Arquillué** Richard III Duke of Gloucester / **Joan Carreras** Buckingham / **Pere Eugeni Font** Edward IV, Stanley / **Àngela Jové** Duchess of York / **Nathalie Labiano** Prince of Wales, Bitch / **Norbert Martínez** Roger Duke of Clarence, Cardinal / **Sandra Monclús** Lady Anne / **Alícia Pérez** Elisabeth / **Joan Raja** Catesby / **Eugeni Roig** Rivers / **Ernest Villegas** Hastings

assistant director **Anna Armero** / set design assistant **Sebastià Brosa** / wardrobe assistant **Berta Riera** / director assistant **Josep Riera** / hairdresser **Toni Santos** / production edited images **David Vericat** / choreographie dancer **Nathalie Labiano**

set up made by **Arts-Cenics**

technical team on tour **Stem**

coproduction **Teatre Lliure** and **Teatro Español de Madrid**

in collaboration with **Centre d'Arts Escèniques de Reus**

thanks to **Ferran Carvajal**

contact **Narcís Puig**
gira@teatrelliure.com



about richard III

reality

We are in a school in one of the towns with the highest income per capita in the USA. A place where crime is never seen on the streets and even less so in the area's schools. An oasis of security for any parent. The security that you are giving your children security. The security of providing them with food, health and education. The security that they could not be in a better place or in better hands.

However, a day comes when your son gets up and, fed up with never being the good-looking kid, the strong kid, the class sports champ, but always the ugly kid, the bullied kid, the kid that the teachers pick on, he teams up with a similarly unfortunate classmate and devises a plan.

In a short space of time they buy guns and a large quantity of ammunition. Sufficient to turn up at their own school the next day and start shooting at anything that moves within the grounds. A great morning hunt where the prey are picked off like pieces of the most desired cake, culminating with the best and most prized portion: the souls of the party, the prettiest girl in the class and the strongest and best-looking of all the rugby players.

Columbine High School. Littleton. Colorado. 20 April 1999.
Eric Harris and Dylan Klebold killed 13 students.

issues

Is Europe becoming more and more like the USA?

Are we not living in a type of society where increasingly the physical and material seem to be the key to success in life?

Is it clear that a large part of what a man and a woman are is due to education?

Are we aware that education is provided by schools and families but also by the rest of society through its behaviour?

How will a teenager develop if every day he reads in the newspaper, hears on the radio and sees on television how society elects representatives who deceive, despise, extort, swindle, assassinate, kill, send us to war and tell lies in order to achieve or remain in power?

Isn't that child going to consider that all this is normal?

Do we not come from a wave of violence equal to or greater than that which Richard saw in his childhood?

Is Richard more to blame than the society who has educated him?

How can we educate our children?

What do we want for our society?

More Richards?

àlex rigola
director



*Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And descant on mine own deformity:
And therefore, since I cannot prove a lover,
To entertain these fair well-spoken days,
I am determined to prove a villain
And hate the idle pleasures of these days.*

(Act I scene 1)







àlex rigola

Barcelona 1969

Theatre director. Director of the Teatre Lliure from 2003.



Directions and adaptations

- 2006** *La nit just abans dels boscos*, de B-M. Koltès. Temporada Alta.
Arbusht, de Paco Zarzoso. Teatre Lliure – Festival de Barcelona Grec 2006.
Largo viaje hacia la noche, by Eugene O'Neill. Teatro de La Abadía. Madrid. Notodo Best Drama Performance Award.
- 2005** *European House (Hamlet's prologue without words)*. Temporada Alta. Girona.
Ricard 3r, by William Shakespeare. Festival de Teatro Clásico de Almagro - Teatre Lliure.
- 2004** *Santa Joana dels escorxadors*, by Bertolt Brecht. Teatre Lliure - Festival Grec 2004, Barcelona. 
- 2003** *Glengarry Glen Ross* by David Mamet. Teatre Lliure. Barcelona.
Cançons d'amor i droga by P. Sales, A. Pla, J. Farrés and À. Rigola. Teatre Lliure. Barcelona.
El Cancionero de Palacio by J. del Encina and L. de Milán. International Music Festival Castell de Peralada.
- 2002** *Juli Cèsar* by William Shakespeare. Teatre Lliure. Barcelona.
Ubú by A. Jarry. Teatro de la Abadía. Madrid.
- 2001** *Suzuki I & II* by Alexei Xipenko. Teatre Lliure.
Woyzeck by Georg Büchner. Teatre Romea - Grec 2001 Festival, Barcelona.
The Golderg Variations by George Tabori. Teatre Nacional de Catalunya. Barcelona.
- 2000** *Titus Andrònic* by W. Shakespeare. Festival Grec 2000, Barcelona - Teatre Lliure. José Luis Alonso award for young directors organised by the directors' association ADE (Asociación Directores de Escena) 2000 and Butaca 2001 award for the best theatre production and the best director. Critics Best Direction Award.
Un cop baix by Richard Dresser. Sitges Teatre Internacional 2000 - Sala Beckett, Barcelona. Critics Best Direction Award.
- 1999** *La màquina d'aigua* by David Mamet. Sitges Teatre Internacional - Sala Beckett, Barcelona. Critics Best Direction Award.
- 1998** *Les Troianes* by Eurípides. Sitges Teatre Internacional.
- 1997** *Kafka: El procés* by Franz Kafka. Sitges Internacional Teatre - Teatre Adrià Gual, Barcelona.
- 1996** *Camí de Wolokolamsk (I)* by Heiner Müller, as part of the homage to Heiner Müller put on in the Teatre Artenbrut.



cia. teatre lliure
participants in the latest productions

chantal aimée

- 2006** *Otel·lo*, by W. Shakespeare. Adapted and directed by Carlota Subirós. TEATRE LLIURE.
2005 *European House*, conceived and directed by Àlex Rigola. TEATRE LLIURE.
Ricard 3r by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.
Juli Cèsar by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.
Santa Joana dels escorxadors by B. Brecht. Directed by Àlex Rigola. TEATRE LLIURE.

pere arquillué

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2002 *Juli Cèsar* by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.

joan carreras

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2002 *Juli Cèsar* by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.

pere eugeni font

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European House, conceived and directed by Àlex Rigola. TEATRE LLIURE.

àngela jové

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European House, conceived and directed by Àlex Rigola. TEATRE LLIURE.

nathalie labiano

- 2006** *Otel·lo*, de W. Shakespeare, Adapted and directed by Carlota Subirós. TEATRE LLIURE.
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2004 *Juli Cèsar* de W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.
Santa Joana dels escorxadors de B. Brecht. Direcció Àlex Rigola. TEATRE LLIURE.



norbert martínez

- 2006 *Otel·lo*, by W. Shakespeare. Adapted and directed by Carlota Subirós. TEATRE LLIURE.
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2004 *Santa Joana dels escorxadors* by B. Brecht. Directed by Àlex Rigola. TEATRE LLIURE.

sandra monclús

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alícia pérez

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2002 *Juli Cèsar* by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.

joan raja

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Ricard 3r by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.
Santa Joana dels escorxadors by B. Brecht. Directed by Àlex Rigola. TEATRE LLIURE.

eugeni roig

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ernest villegas

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European House, conceived and directed by Àlex Rigola. TEATRE LLIURE.



“Ricard 3r” (Richard III): press on tour

“Teatre Lliure has converted the English playwright’s most historical work into an impressive film noir performance.”

Hilario L. Muñoz (La Tribuna de Ciudad Real)

“The Godfather is to movies what The Sopranos are to television, and from now on, what Ricard 3r is to theatre.”

José Manuel F. Almazán (El Día)

“An exciting sublimation of the effects of a perverse society.”

A. R. (La Tribuna de Ciudad Real)

“This Ricard 3r ought to be an example in the national theatrical sphere.”

Antonio Ortiz (Metro Directo)

“The provocative modernity of this production of Shakespeare’s Ricardo III, directed by Àlex Rigola with the Teatre Lliure, made a great impact on the audience who attended the first night performance.”

R.T. (El País)

“The court becomes a nightmare sitcom, for adults only, with dances, songs and star appearances that constantly lead to audience laughter.”

Eduard Molner (La Vanguardia – Culturas)

“The usual group of actors again turn out an intense, complicit work, with meteoric performances by Alícia Pérez, Anna Ycobalzeta and Chantal Aimée”.

Francesc Massip (Avui)

“In the midst of the enormous work of the actors (excellent Chantal Aimée) and the rigour of the directing appears the melodrama that lies behind this work and the exclusive protagonism of the evil and perverse Ricard III.”

Gonzalo Pérez de Olaguer (El Periódico)



“Combining provocation and hyperbolic gestuality, Rigola disconcerts: sometimes, the actors cross the text as though it were a hanging bridge, like tightrope-walkers between noise and word, between tragedy and ridicule.”

Sergi Doria (ABC Catalunya)

“A production that, given the way it has been pulled apart, could totter were it not for the power of self-control of its main actors, not just Arquillé himself, but also Chantal Aimée, Alícia Pérez and Anna Ycobalzeta, as well as Joan Carreras and Lurdes Barba. The speeches are as important as the silences.”

Andreu Sotorra (Clip de teatre)

“A show in the original style of Àlex Rigola, perhaps too over-indulgent with his visual solution, but undoubtedly valid in the past and in the present reality of our time.”

Carlo Rosati (Scena e Schermo)

“If we appreciate the good performance by each and every one of them, and especially of a brilliant Chantal Aimée (Margaret) and a Pere Arquillué (Ricard III) who gives it everything he has, if we discover certain ideas (...) it is possible that we will find the show entertaining, entertaining in a modern way.”

Santiago Fondevila (La Vanguardia)

teatre lliure

RICARD
de William Shakespeare direcció Àlex Rigola **3R**



sala Fabà pulgervor
del 27 d'octubre al 4 de desembre de 2005



“Santa Joana dels Escorxadors” (Saint Joan of the Stockyards): press on tour

“Political theatre, with a fury evidenced physically and in a soundtrack (Oriol Rosell) pushed to an explosive limit, that makes an impression on the audience”

Suddeutsche Zeitung

“A magnificent evening: it ripped the bones out of Brecht's play and flung them at the audience's heads—and they reacted irritatedly. Suddenly, Santa Joana dels escorxadors is on a par with Antonin Artaud's theatre of cruelty”

Der Standard

“We have Barcelona's Teatre Lliure and its artistic director Àlex Rigola to thank for having given new life to this play, long considered outdated, and for its presence in Salzburg complete with a fulminating, and all-around vitalistic staging. (...) Fascinating images with conviction; this production is utterly replete with them.”

Münchener Merkur

“The structural principles of this mise-en-scène are rhythm, dynamics, build-ups, and – for contrast—silence. (...) Rigola has certainly studied contemporary dance theatre.”

Stuttgarter Zeitung

“Rigola is most interested in from a text or a play he manages to adapt in an irreverent but cleverly way, making the show become not only a referent for the Spanish theater but also a masterpiece that sticks to the best contemporary theater's principles any audience can enjoy in the best theaters throughout the world.”

Santiago Fondevila (La Vanguardia)

“A marvellous and personal adaptation full of rhythm and strength in the play's hardest parts.”

Begoña Barrena (El País)

“Rigola insists on displaying his style guide and the way he understands theater: dance, music, the use of screens and microphones are some of the incentives for a young audience which is his target.”

Gonzalo Pérez de Olaguer (El Periódico)



“Juli Cèsar” (Julius Caesar): press on tour

“A memorable Juli Cèsar, which, as though with a dose of ecstasy, makes the theatre the most contemporary of all arts.”

Fabienne Darge (Le Monde)

“A director that trusts the spectators' intelligence and sensibilities, and assumes they have sufficient initiative to use their own reflections to answer the numerous questions his productions raise.”

Juan Carlos Olivares (Avui)

“Whichever way you look at it, Rigola's Juli Cèsar is marvellous.”

Jordi Llavina (La Vanguardia)

“Nothing appears gratuitous in this rigorous and coherent production.”

Iolanda G. Madariaga (El Mundo)

“Rigola certainly achieves moments of moving beauty on stage though.”

Pablo Ley (El País)



on tour cia. teatre lliure



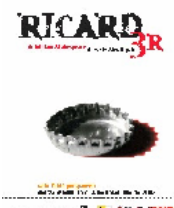
on tour *Otel-lo*

- October 06: **Girona**
- November 06: **Granada, Málaga, Reus**
- December 06: **Tarragona, Granollers, Sevilla, Madrid**
- January 07: **Olot, Lleida**



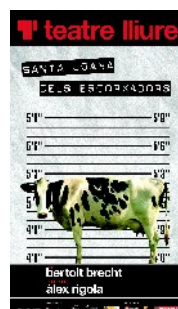
on tour *European House*

- December 05: **Girona**
- March 06: **Bordeaux (France)**
- April 06: **Düsseldorf (Germany)**
- July 06: **Santa Susanna**
- October 06: **Berlin (Germany), Sant Cugat del Vallès**
- December 06: **Madrid**
- January 07: **Roma (Italy)**
- February 07: **Torino (Italy)**
- May 07: **Porto (Portugal)**



on tour *Ricard 3r*

- July 05: **Almagro, Salamanca, Niebla, Olite**
- September 05: **Hellín, Gandia**
- October 05: **Girona, Sabadell, Roma (Italy), Barcelona**
- November 05: **Barcelona**
- December 05: **Barcelona, Granada, Sevilla**
- January 06: **Valladolid, Sant Cugat del Vallès**
- February 06: **Múrcia, Lleida, Terrassa, Reus, Mataró**
- March 06: **Las Palmas, Faro (Portugal)**
- April 06: **Toulouse (France)**
- May 06: **Guadalajara, Ciudad Real, Cuenca**
- June 06: **Chinchilla**
- December 06: **Madrid**
- January 07: **Madrid, Lugo**



on tour *Santa Joana dels escorxadors*

- June 04: **Festival GREC de Barcelona**
- July 04: **Reus**
- August 04: **Salzburg (Austria)**
- October 04: **Bilbo**
- November 04: **Madrid, Málaga, Sevilla, Porto (Portugal)**
- December 04: **Lleida, Girona**
- January 05: **Granada, Barcelona**
- February 05: **Olot, València**
- March 05: **València**
- April 05: **Granollers, Mataró, Lugo, Cartagena, Yecla**
- August 05: **Salamanca**
- February 06: **Roma (Italy)**
- April 06: **Frankfurt (Germany)**
- May 06: **Toruń (Poland)**
- August 06: **Berlin (Germany)**



THE TEATRE LLIURE

1976...



The Teatre Lliure was set up in 1976 by a group of theatre professionals working in the independent theatre. Since then it has become renowned for its emphasis on text-based theatre which involves the re-working of classic texts, as well as the promotion of contemporary dramatists and seasons in which theatre alternates with dance and music. Over the years it has been directed by Fabià Puigserver, Lluís Pasqual, Lluís Homar, Guillem-Jordi Graells and Josep Montanyès, and its commitment to the world of Catalan culture and its contribution to heightening public awareness of the theatre were rewarded right from the start by full houses and critical acclaim.

1989...

UNIO^{DELS} TEATRES^{D'}EUROPA

The Teatre Lliure was one of the founders in 1989 of the Union of European Theatres, a fact which demonstrates the company's commitment to working beyond the confines of its own theatres and to taking its shows on tour to festivals far and wide. The Teatre Lliure has visited many European and a number of Latin American countries and, as part of its new phase, aims to work much more on national and international co-productions such as those already undertaken in the Hebbel Theater of Berlin, the Salzburg Festival, the Festival Grec of Barcelona, and elsewhere. Furthermore, since the inauguration of the new location in the old "Palau de l'Agricultura" at Montjuïc, many internationally recognised performers have taken the stage in its new theatres: Kristian Lupa, Carlo Cecchi, Philip Glass, Declan Donellan, Fura dels Baus, Philippe Decouflé, Cesc Gelabert, Carles Santos, Compagnie Hervé-Montalvo, Antonio Latella, Thomas Ostermeier, Jan Lauwers Lluís Pasqual, Bob Wilson, Wooster Group and Peter Sellars.

2004...



Since March 2003 Àlex Rigola has been the director of the Teatre Lliure and during this period the theatre's repertoire of drama, complemented by a good dose of contemporary dance, live music and many different types of innovations, has become fully established. The Teatre Lliure sees the stage as somewhere for taking risks with the emotions, as it has shown in the relevancy

of the subject matter of both its new productions and its re-workings of established texts that contain ideas that are still valid today. Thanks to the recognition Rigola has acquired already and his team's past successes along with a program that combines the risk and innovation target with the highest artistic standard, the Teatre Lliure is currently one of the leading references of the Spanish theatre scene.