

santa joana dels escorxadors

(die heilige johanna der schlachthöfe)

by **bertolt brecht**

direction and adaptation **àlex rigola**



Young Directors Award
Salzburger Festspiele 2004

santa joana dels escorxadorsby **Bertolt Brecht** directed and adapted **Àlex Rigola**

translation	Salvador Oliva and Joan de Sola Llovet
set design	Bibiana Puigdefàbregas
lighting	Maria Domènech (a.a.i.)
wardrobe	M. Rafa Serra
sound design	Ramon Ciércoles
choreography	Ferran Carvajal and Àlex Rigola
music	Oriol Rosell
video	Juanjo Giménez

cast

Chantal Aimée Meyers / **Pere Arquillué** Mauler / **Joan Carreras** Graham / **Ferran Carvajal** Mulberry / **Pere Eugeni Font** Gloomb / **Àngela Jové** Mrs. Luckerniddle / **Nathalie Labiano** Lennox / **Norberto Martínez** Worker, Guard / **Sandra Monclús** Joana Dark / **Alícia Pérez** Slift / **Oriol Pla** Chico / **Joan Raja** Stockbreeder / **Eugeni Roig** Snyder / **Oriol Rossell** Dj / **Ernest Villegas** Cridle

director assistant	Cristina Oliva and Ana Armero
set design assistant	Sebastià Brosa
costume assistant	Berta Riera
training	Nathalie Nabiano and Keith Morino

set design made by	Tero Guzmán-La Forja del Vallès
technical teams on tour	Stem

co-production	Teatre Lliure, Forum Grec 2004, Salzburger Festspiele (Young Directors Project powered by Montblanc)
in collaboration with	Festival Temporada Alta 2004, Teatre Bartrina de Reus, Teatro Central de Sevilla

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Young Directors Award
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somewhere i belong

ego ego ego we move on our own profit ego ego ego
we have the society we deserve ego ego ego but not
everybody has the chance to choose ego ego ego
*people killin people dyin children hurt and you hear
them cryin* ego ego ego they have to eat our shit ego
ego ego let's check once again ego ego ego the way
we are and where do we go ego ego ego to shit once
more on ourselves ego ego ego *where is the love the
love the love* ego ego ego we agree to live as maulers
ego ego ego that we are half slift and half joan ego
ego ego that most of us are not willing to change ego
ego ego *and the fault is my own and the fault is my
own* ego ego ego mauler says men don't affect me
they are not innocent they are butchers I do feel pity
for the oxen but human nature is bad and mankind
should change before the world changes ego ego ego
and saint joan says those standing below are kept
below so as those standing above remain above and
the lowliness of those above is unlimited and yet,
even if those above were better it would be worthless
for the system they've made up has no equivalent:
exploitation and chaos and it is therefore
incomprehensible ego ego ego the fucking human
condition ego ego ego *where is the love the love the
love...*

àlex rigola

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

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.

2004 *Santa Joana dels escorxadors* by B. Brecht. Directed by Àlex Rigola. TEATRE LLIURE.

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

joan carreras

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.

2004 *Santa Joana dels escorxadors* by B. Brecht. Directed by Àlex Rigola. TEATRE LLIURE.

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

pere eugeni font

2006 *Otel·lo*, by W. Shakespeare. Adapted and directed by Carlota Subirós. TEATRE LLIURE.

Ricard 3r by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.

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

àngela jové

2006 *Otel·lo*, by W. Shakespeare. Adapted and directed by Carlota Subirós. TEATRE LLIURE.

Ricard 3r by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.

Santa Joana dels escorxadors by B. Brecht. Directed by Àlex Rigola. TEATRE LLIURE.

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.

2005 *European House*, conceived and directed by Àlex Rigola. TEATRE LLIURE.

Ricard 3r de W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.

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.
- 2005 *European House*, conceived and directed by Àlex Rigola. TEATRE LLIURE.
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Juli Cèsar by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.
- 2004 *Santa Joana dels escorxadors* by B. Brecht. Directed by Àlex Rigola. TEATRE LLIURE.

sandra monclús

- 2006 *Otel·lo*, by W. Shakespeare. Adapted and directed by Carlota Subirós. TEATRE LLIURE.
Ricard 3r by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.
European House, conceived and directed by Àlex Rigola. TEATRE LLIURE.

alícia pérez

- 2006 *Otel·lo*, by W. Shakespeare. Adapted and directed by Carlota Subirós. TEATRE LLIURE.
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- 2002 *Juli Cèsar* by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.

joan raja

- 2006 *Otel·lo*, by W. Shakespeare. Adapted and directed by Carlota Subirós. TEATRE LLIURE.
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Ricard 3r by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.
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eugeni roig

- 2006 *Otel·lo*, by W. Shakespeare. Adapted and directed by Carlota Subirós. TEATRE LLIURE.
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Ricard 3r by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.
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- 2002 *Juli Cèsar* by W. Shakespeare. Directed by Àlex Rigola. TEATRE LLIURE.

ernest villegas

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



“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, Saint Joan of the Slaughterhouses 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)

GREATEST BRECHT OF ALL TIMES

Nobody would doubt that the economic situation that Chicago was undergoing in 30's, time in which Bertol Brecht wrote *Santa Joana dels Escorxadors*, is quite different from the liberal society of the 21st century in which we live. Ours is a period doomed to the financial capitalism, besides the ironic fact that the capital market has made possible for housewives to work. That's why the messages that Mauler (Pere Arquillué) receives from New York are so important. Here, a young Brecht bases his work on a Manichaeism that our present Neoliberalism has managed to get rid of; yet, the author not only tries to report how the industrial capitalism works but he also makes its new phase public. Mauler receives orders from the stock market from New York. In effect, the context in which the story of *Santa Joana* takes place is all over now; however, the message is still current. Mauler, Graham and the rest of the dealers are nowadays great corporations without a trace, American pension funds or boards of directors that dictate the worldwide economical strategy to follow. This is the part of the original text 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. That's why we predict a promising future for this play at Salzburg's Festival (co-producer of the show).

Those who developed the contradictions of the system in which we live may think that the content is very simple, that is: the upper class oppressing the poor working class. Thus, we should remember the system's fables: retirement pensions under the minimum wage, which is not even enough to support the minimum expenses of any family-in spite of the increase proposed by our present government. Of course things have changed, yet our society has taken the steps necessary for most of the population live overwhelmed with debts (see recent opinion polls). Thus, Rigola poses a show where words go beyond their literal meaning for those willing to listen and understand. Here, words, together the music, the stage space and the dance-which in his previous staging was more a whim that something necessary- all result in a graphic, unbiased point of view full of contemporary signs and images. To achieve this result, Rigola decides to work with a fantastic cast-from which I would highlight Àurea Márquez (*Santa Joana*) and Oriol Rosell)- that serve the show. In short, taking into account the aims and the results, it is a faultless show. It is also a drastic but faithful kind of staging, attached to a kind of modern, yet not banal, or unwarranted theater.

[A graphic, unbiased point of view full of contemporary signs and images]

CRÍTICA DE TEATRO

Gran Brecht de nuestros días

SANTA JOANA DELS ESCORXADORS

Autor: Bertolt Brecht
Adaptación y dirección: Aina Rigola
Intérpretes: Àurea Márquez, Pere Arquillué, Alicia Pérez, Joan Carreras e Ivan Benet
Escenógrafo: B. Puigdefàbregas
Estreno: Teatre Grec (25/VI/2004)

SANTIAGO FONDEVILA

Nadie duda que la realidad económica del Chicago de los años treinta, cuando Bertolt Brecht escribió *Santa Joana dels Escorxadors*, es formalmente muy diferente a la sociedad liberal del siglo XXI, abocada inenarrablemente al capitalismo financiero, con la monía aludida de que el mercado de capitales ha dado entrada hasta a las amas de casa. De ahí la importancia de esos mensajes que recibe el rey de la Carne, Mauler (traquítico Pere Arquillué), desde Nueva York. El neoliberalismo actual ha eliminado el maniquismo sobre el que se asienta la obra de un Brecht joven que denuncia el funcionamiento de un capitalismo industrial, pero, y ateniéndose, anuncia su nueva fase. Mauler recibe instrucciones de la Bolsa de Nueva York. En puridad, el contexto en el

que se desarrolla la historia de *Santa Joana* está superado pero haciendo bueno el refrán (de aquellos polvos estos lodos), el mensaje no ha perdido ni un ápice de vigencia. Mauler, Graham y el resto de los traficantes son hoy por hoy grandes corporaciones sin rostro, fondos de pensiones innumerables o consejos de administración que marcan la gobernanza económica mundial. Eso es lo que le interesa a Rigola de un texto al que, desde luego, le pasó los años pero que el director ha adaptado con tanta irreverencia como acierto en uno de los espectáculos que marcarán un punto y aparte de nuestra escena y que se adhieren al mejor teatro contemporáneo que se desarrolla en las grandes capitales teatrales. De ahí que se sugieren buena fortuna en el Festival de Salzburgo, coproducer del espectáculo.

A quienes ya peinan caras y han elaborado intelectualmente las tradiciones de un sistema que hoy por hoy es único, el fondo del asunto les parecerá simpleta. Eso de los ricos que oprimen a los pobres, quiere decir. Déjenme recordarles las fobias del sistema: unas pensiones por debajo del salario mínimo interprofesional, y diez, en números absolutos, y pese al aumento que ha propuesto el Gobierno del PSOE, insuficiente para atender los gastos mínimos de una familia. Desde luego que las cosas han cambiado y que nuestra sociedad ha realizado un gran esfuerzo, impropio esfuerzo al fin y al cabo, para que un elevado tanto por ciento de la población viva abastecido (ver recientes recientes). Así las cosas, Rigola plantea un espectáculo donde la palabra adquiere, para quien quiera entenderlo, resonancias por encima de su literalidad. Una palabra que, como el resto de los elementos del espectáculo -incluida esa danza que si en el anterior montaje de Rigola, *Gloria Garry Glen Rose*, era más caprichosa que necesaria-, aquí contribuye como la música en directo y el abstracto espacio escénico a una mirada

Una mirada palpitante, equilibrada y nutrida con signos e imágenes plenamente contemporáneas

da palpitante, equilibrada y nutrida con signos e imágenes plenamente contemporáneas. Para lograrlo, Rigola se ha rodeado de un elenco formidable al servicio del espectáculo y en el que lógicamente destacan el protagonismo de Àurea Márquez (*Santa Joana*) y el espacio sonoro de Oriol Rosell. En suma, un espectáculo impecable en el balance entre objetivos y resultados, un teatro radical pero riguroso, un teatro abierto a una modernidad nada banal ni gratuita y un Brecht como la copa de un pino. ■

BRECHT SUITS RIGOLA

Brecht suits Rigola. The German writer wrote 'Santa Juana de los mataderos' when the world was undergoing the Great Depression-the employers were venting their anger on the 'lockout', those playing with the stock market were leaping themselves out of the windows of the skyscrapers and the inflation was placing the German democracy between the Spartacists and the Nazi beast. 'The grapes of wrath' and 'Poeta en Nueva York'-by Lorca- were being written at that time.

CRÍTICA DE TEATRO
«Santa Juana dels escorxadors»
 Autor: Bertolt Brecht. Direcció i adaptació: Alex Rigola. Traducció: Salvador Oliba i Joan de Sola Ibañez. Escenografia: Bibiana Puigdefillips. Intèrprets: Pere Arquillué, Àurea Márquez, Joan Carreras, Iván Basset, Alicia Pérez, Neo Albert, Nathalie Labiano, Daniela Peláez. Espai Teatre Gran. Fòrum Grec 04. 25 de 6h.

A RIGOLA LE VA BRECHT

SERGI DOMA

A Rigola le sienta bien Brecht. El autor alemán escribió «Santa Juana de los mataderos» cuando el mundo se estremía por el crack del 29; los patronos se ensañaban con el «lockout», los jugadores de Bolsa se tiraban por las ventanas de los rascacielos y la inflación situaba a la democracia alemana entre los repartiquistas y la bestia parca nazi. Greenman, «Las uvas de la ira» y Lorca escribía «Poeta en Nueva York».

quest, defensor de los oprimidos en clave evangélica, sirvió a Brecht para redigir la inevitabilidad de la lucha de clases en el capitalismo salvaje: los de arriba siempre necesitarán que los de abajo existieran abajo, ya que su codicia no tiene límites, incluso a costa de poner en peligro el propio sistema.

Sin olvidar el más leve matiz al marxismo brechtiano del 29, Rigola lo trasladó literalmente al 2004 y lo hace con un montaje provocador: la intervención de dos dj's, las contorsiones de los actores y un efectista fondo visual recrean la tragedia de los desposeídos, la precariedad laboral y la histeria de las cotizaciones del precio de la carne de buey y de la carne humana. Mientras los trabajadores quitan a la intemperie, como el modesto obrero de las latas de Corned Beef que nadie puede comprar.

A Juana Dark le sucede lo que a muchos idealistas: su discurso humanitario se instrumentaliza por los poderosos que la llevan a los altavoces y megafonías su discurso para matar la moral de los esclavos que suministra el sindicalismo amarillo... Entre imágenes de la Depresión, facturas de carne, rascacielos debelados y ubarros que devoran en presa, la mitología depredadora culmina en un Apocalipsis que encadena en letras luminosas las fracturas y facturas del capitalismo transnacional: el escándalo Enron, las stock-options, el monopolio de Microsoft, la crisis argentina, las deslocalizaciones de Samsung y Levi's, los abusos



Una escena de la obra de Brecht

laborales en el Tercer Mundo... Marcas y logos con fotogramas de la Juana de Arco de Dreyer. La santidad en la hoguera y el infortunio en la gira. Una relectura brechtiana con sonido de discoteca y ese paroxismo epiléptico que

el director exhibió en montajes anteriores como «Juli César». Lo dicho: a Rigola le va Brecht y a Brecht el Fórum. Lo que no sabemos es si algunos de los patrocinadores del evento lo ven así.

This Santa Juana written by Brecht, set in the meat-processing industry, is a parable on the uselessness of good intentions put into a violent context. Brecht uses the relationship between the king of the meat industry-Pierpont Mauler (Pere Arquillué)- and Joana Dark (Àurea Márquez) -the defender of the oppressed with evangelical scents- to reflect the inevitable class struggle in the cruel capitalism: those in the upper classes always need someone to be below them and always will for they only try to keep up their social condition, even if that means to put the whole system at a risk.

Without adding a single nuance to Brecht's Marxism of 1929, Rigola transfers the play to 2004 thanks to a provocative staging: the intervention of two DJ, the contortion of the casting crew and the dramatic effect of the visual background are all factors that increase the tragedy of the dispossessed, the scarcity of the working market and the pandemonium of the prices of the beef and of the human flesh. Fitted in a kind of a display case, the capitalists with their ties argue and fight for their buying and selling while their employees are left neglected-just like the annoying surplus of corn beef cans that no one can afford to buy.

Joana Dark is nothing more than an idealist; thus, the upper classes “canonize” Joana while manipulating and exploiting her humanitarian speech to feed the will of the slaves provided by the labor union movement....The predatory strategy moves forward between images of the Great Depression, meat factories, skyscrapers and sharks devouring their food. That strategy reaches its climax in an apocalypse that links with bright lights the weak points and the cost of the transnational capitalism: the Enron scandal, the stock-options, the preserve of Microsoft, the working outrage in the third-world countries... Brands and logotypes with stills of Dreyer's Joan of arc. The godliness burning at the stake and the market at the pyre. We are dealing here with a rereading of Brecht's writing sifted with disco sounds and the epileptic paroxysm that Rigola displayed in previous works, such as 'Juli César'. So, as we said before: Brecht suits Rigola and the Fórum suits Brecht. What we don't know is if the sponsors of this event will think the same we do.

‘SANTA JOANA DELS ESCORXADORS’, A REPORT CURRENTLY IN FORCE

There was a great expectation as regards the Fórum Grec premiere at Montjuic, the reason were Bertol Brecht and Àlex Rigola. The German writer’s work, ‘Santa Joana dels escorxadors’ written in 1930, is a fierce criticism of the cruel capitalism whose first aim was to try and make the working class aware of its condition. Rigola has its style guide he has already applied to the last staging he has worked on with plays from Shakespeare and Mamet. Now, he basically has put the work’s formal part up to date and has also proposed a perceptive version. The result is a wide format show that arouses opposite points of view.

Brecht locates his parable in an abattoir and explains it in eleven scenes. Rigola uses an unspecified space in which there is a glass cage, a sound mixing board, a screen, a neon sign and a cardboard cow that seems to have been taken out of any shop window. The original message remains-the unemployment and the cruel capitalism also rule our society nowadays- though the way in which the parable is played differs from Brecht’s. Rigola has cut out the original text and has introduced other elements, besides words, public feel very closely related with.

Mauler (Pere Arquillué) and Joana (Àurea Márquez) focus the whole story. Pierpont Mauler is the king of the king of the meat industry, he is a speculator and an exploiter that shows his two sides: the kind one and the real one. On the other side, Joana is the leader of the Salvation Army who wants to fight for the working class’ rights with negotiations, kindness and principles. At the end of the play she quotes: “The world is a rocking chair, there are few above and many down”. The outcome is pessimistic for its conclusion seems to be that violence only can be fought against with violence.

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. There are moments in the play where the fuss damages the original contents of the text, though it contributes to the show itself. The information appearing in the screen-graphs and current data- highlights some of the conversations and helps to make this play a modern and committed proposal. As an example, we have the songs that open and close the play-*Where is the love?* (Black Eyed Peas) and *Somewhere I belong* (Linkin Park) respectively-two of the greatest moments of the show.

I have to insist: this is an open show in which the audience can become involved or not, yet it is also daring, faithful to the author, full of great performances from Arquillué and Márquez and an excellent team work.

[A magnificent and modern review of the cruel capitalism made out of different languages]

TEATRE ‘SANTA JOANA DELS ESCORXADORS’, una denúncia vigent

DIRECTOR Àlex Rigola
TEATRE Teatre Grec
ESTRENA 25 de July

Expectació màxima en la inauguració del Fórum Grec a Famílies de Montjuic: Bertolt Brecht i Àlex Rigola la justificaven. L’obra de l’autor alemany Santa Joana dels escorxadors, escrita el 1930, és una ferotge crítica del capitalisme salvatge, que en el seu dia buscava conscienciar de la seva situació la classe obrera. Rigola ja té el seu llibre d’estil, aplicat en els últims muntatges que ha fet amb obres de Shakespeare i Mamet. El que ha fet ara és, bàsicament, actualitzar les formes de l’obra de Brecht i proposar una versió lúcida, directa i moderna. El resultat és un espectacle d’amplic format que suscita opinions oposades. Brecht situa la seva paràbola en un escorxador i l’explica en 11 escenes. Rigola utilitza un espai inconcret en què coincideixen una gliba de vidre, taulas de mescla musicals, una pantalla, un

cartell il·luminat i una vaca de cartó que sembla trena de l’apador de Vinçon. El missatge original es manté (el capitalisme salvatge i l’anar també determinen avui la situació social), però la forma d’explicar la paràbola és una altra. El director del Lliure ha retallat el text original i ha introduït altres elements de comunicació amb el públic, a més de la paràbola.

Mauler (Pere Arquillué) i Joana (Àurea Márquez) centren la història: el primer és el rei de la carn, explotador i especulador, que mostra les seves dues cares: l’amable i la real. Joana és una líder de l’Ejército de Salvació que vol combatre el primer amb la paràbola, la bondat i l’ètica. «El món és un balanç: a sobre n’hi ha poca, i a sota, molta», diu cap al final de l’obra. El desenllaç és pessimista i sembla admetre que la violència es combat amb violència.

Rigola va a tota a l’hora d’insistir en la seva línia de treball i en la forma de fer teatre que a ell li interessa: la dansa, la música, les projeccions i la presència de micròfons de peu són uns altres estímuls per a aquell espectador nou i jove que vol per al teatre. A Santa Joana dels escorxadors, en tot cas, hi ha alguns moments en els quals tant entre-



» Un moment de la representació.

non danya els continguts bàsics del text, però en canvi contribueix a crear espectacle. La informació en pantalla (gràfica i de dades actuals) potencia alguns diàlegs i ajuda a fer d’aquesta obra una proposta comprensiva i moderna. En aquesta línia hi ha, per exemple, les cançons que obren i tanquen el muntatge: «Where is the love?» (Black Eyed Peas) i «Somewhere I belong» (Linkin Park), respectivament, dos grans

moments. Insisteixo: espectacle obert, d’aquells en què entres o no entres, atrevit, fidel al seu creador, amb superbes interpretacions d’Arquillué i Márquez i un bon treball d’equip (16 actors). GONZALO PÉREZ DE OLIVERA

Una lúcida i moderna crítica del capitalisme salvatge, feta a partir de diversos llenguatges

avalanche, comes to the realization that "Only violence can effect a change, where violence reigns; and it is only possible to help people, where there are people who can be helped."

The 35-year-old Catalan director Àlex Rigola, with his troupe from Barcelona's Teatre Lliure, isn't trying to retell the story of individuals engaged in a "class struggle", he wants to highlight the potential for aggression that is created in the population as a result of globalization. His staging of "Saint Joan", the third and final, and most terrific contribution to the ranks of the Salzburg Festival's "Young Directors Project", boils Brecht down to its political-realist essence, condensed into a multimedia rock show, a vividly assembled (professional!) piece of agitprop theatre. In his "slaughterhouse" human flesh becomes the object of speculation—the livestock: a lovely life-sized plastic cow. In the beginning, man in his struggle for survival, exploited, trying to defend himself, is hurled to the floor. The white-clad speculators surrounding Mauler move like dummies in a storefront window; people who act in glass houses have to make sure nobody throws any stones—the elegant gentlemen take care of themselves, when the stock market crash hits they throw themselves at one another and rip the shirts off each other's backs while the video projection represents, in the Brechtian sense, a shark pool where the big sharks are in the process of ripping the small ones to pieces.

That's how the moments of tension are brought to theatrical life out of a brutalized world in which merchandise and money are more valuable than work and life. Brecht is replaced by "Where is the love..." by the *Black Eyed Peas*. Then Brecht's texts themselves come to resemble a rock number spoken into a microphone, and they are belted out over megaphones as accompaniment to the senseless labor of the bicycle pedalers. To this add the overtitles: consisting of Brecht's stage directions along with the German translation of the Catalan dialogue, and in the finale--over images from the stock market, of high-rises in ruins, and from Dreyer's famous film (Joan burning at the stake)--the names of the most popular "global players" of our times.

For the third time in this competition we are confronted with highly crafted 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: "Before you can change the world," says Mauler, "the nature of man will have to change."

Der Standard (13/08/2004)

A HIGH MASS FOR A FEW SLICES OF BACON

With Àlex Rigola's Catalan interpretation of Brecht's "Saint Joan of the Slaughterhouses" the „Young Directors Project" achieves its first success at the "Republic" theatre in Salzburg.

Ronald Pohl

Salzburg – Capitalism, according to its staunch adversary Bertolt Brecht, produces a regular series of phases of prosperity and crisis. Worse yet: the prosperity of a few, those who dominate, is founded solely on the misery of the ruthlessly exploited.

What Brecht in 1929/30, as a beginning student of Karl Marx, recasted into the crazily polyphonic, entangled play called *Saint Joan of the Slaughterhouses*, fits in auspiciously with our times. The ever-increasing devaluation of wage labor, the speculation with money from unsecured capital, the shameful stripping bare of social security systems: these and other phenomena come to the surface in the noticeably worried chatter about the consequences of globalization and their irreversibility. The economy of our times is extolled as "naturally expansive" and consequently considered sacrosanct.

If we can still profit, today, from Brecht's paraphrase of Shiller's *The maiden from Orléans*, isn't because it ditheringly describes stock-exchange proceedings from ages hence by way of a crisis diagram.

One has to tackle the chaotic and innovative character of the script with a hard hand, and fully absorb this many-faceted text about the young Salvation Army worker Joan Dark, who first offers consolation in Chicago's slaughterhouses, only to end up disconsolate herself, to be subsequently transformed into a saintly legend against the backdrop of the generalized misery of the workers.

One has to come at this text with an insolent attitude. Just like the Catalan *Teatre Lliure* has done so marvellously in Salzburg's "republic".

Without false modesty

The group from Barcelona hasn't forgotten the origins of the agitprop connection, yet without clinging frantically to epic theater's erudite scholasticism. They reduce the false "royal drama" of the meat magnate Pierpont Mauler (Pere Arquillué) into a roaring oratorio of commotion, that flourishes behind a forest of words and images that disguise the reality of the business world.

Mauler is a well-dressed manager, a soft plaything in the game of economic ups and downs, who (seemingly) retires from the meat business because he can't bear the suffering in the slaughterhouse, and yet ruthlessly defends his own interests—like a mad puppeteer who, with the graceful care of a field researcher, wanders through the night amid glass display cases and plastic cows like someone dreaming of dividends.

The agitated mob of packers and stockmarket bidders moves around inside the glass case clad in white shirts. A group of dancers peel theirs off and launch into a ballet of dislocation about the deforming effects of unhealthy social relationships on standardized bodies and hardened social armor.

Naturally, one could hold the "contemporariness" of the resources employed against Àlex Rigola's production. As an illustration of the predatory nature that lies hidden within man a *Black Eyed Peas* song is played: the noise of live music resounds through the Salvation Army barracks, from which Joan (Àurea Márquez), a tomboyish H & M girl, has been expelled for having turned away the wretched from the temple of the Lord. Workers who are organizing a general strike stand up to pedal hard. Amid videoclips and German overtiles, the flowing red text of the economic news flickers on: lyrical fusion, that suits Brecht's melancholy poetry better than any other misguided attempt at remaining "faithful to the work".

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, *Saint Joan of the Slaughterhouses* is on a par with Antonin Artaud's theatre of cruelty.

reigns, only violence can effect a change. And in the end she herself is reduced to a commodity: stylized into sainthood by those whom she fought against. "Give her the flag," says Mauler in Brecht's text, and leaves the dead Johanna wrapped in a Salvation Army flag shroud. The Catalans endow their version with an even more aggressive meaning: they press a paper U.N. flag into her stiffening fingers.

Here, all of Brecht's old characters have found new life. Mauler's partner and spokseman, Slift, is played by a woman; Alicia Pérez easily evokes the chilly firmness of Condoleezza Rice. And Mauler himself, played by the young and highly charismatic Pere Arquillué, becomes a very modern contemporary: the king of the livestock trade who follows his nose for business and his poetic, sensitive soul, who can no longer look dying oxen in the eyes, and who runs his competitors into ruin by way of slaughtering holds, buy-outs, throw-away prices and mass lay-offs.

Just like predators falling victim to their own nature, in the glass room the livestock handlers and brokers launch into an all-out battle for survival. Fascinating images with conviction; this production is utterly replete with them.

In the end, just before the applause began, there were a few half-hearted boos. They couldn't possibly have been in reference to the artistic interpretation of the play; but more likely in response to the opinions conveyed by the performance's content. That much fighting spirit on the stages of this festival of the rich and beautiful hadn't been seen in Salzburg in a long time.

And the knowledge that a work long thought dead has come to belong in the theatre again isn't to everyone's liking.

Incidentally: Claus Peymann was on the ball a year ago. His Berliner Ensemble put together a worthwhile production of the work.

THE RICH MAN'S GAME

A brilliant Brecht from Barcelona in the *Young Directors Project* in Salzburg

Thomas Rothschild

An illuminated sign recalls the facts: International conglomerates relocate their production centers to foreign countries, hundreds of thousands are left unemployed. Every day hundreds of children die as a result of the crisis in Argentina. Enron, G-8 meeting in Genoa, World Trade Organization in Davos...who is putting this pressing current state of the world onto the stage? Who is writing a play about it?

It has already been around for a long time. It's called "Saint Joan of the Slaughterhouses", and Bertolt Brecht is its author. With a breathtakingly shortened version of this seventy-five year old play, here just one hundred minutes long, the Teatre Lliure and its director Àlex Rigola have brought the Salzburg Festival's Young Director's Project to a close, with its winner to be announced tomorrow.

This production, like in so many in Salzburg and elsewhere, makes use of technical resources profusely and ostentatiously. But their possibilities are fully and sensibly milked; in this case they work in favor of the play's meaning—they are complementary to it, as opposed to standing out on their own. On the stage we see placed together a neon lit glass cube, a soft leather armchair and a cow, that literally stands for the slaughterhouses, microphones, amplifiers, a great big videoscreen onto which are projected previously recorded images in a daring montage with images taken live by other cameras. On the left someone sits behind a mixing table, upstage on the right a scratcher works on a mix, rap and breakdance serve to extend Brecht's Chicago into the Bronx, into big city ghettos and into our present of Enron and the WTO.

Johanna Dark, who enters Mauler the meat king's realm with the idea of converting him to socially responsible conduct, and who finally, before dying, has to understand that only violence can exert change where violence reigns, doesn't wear a straw hat, and her Salvation Army uniform is just a red jogging-suit jacket. Mauler is more of a modern executive type than the traditional capitalist caricature. Realistic illustrations are certainly not mandatory here. The director takes Brecht's conception of a non identificatory theatre seriously.

Alongside the dialogues and plot-oriented fragments which are always condensed into numbers, a whole host of visual and acoustic stimuli pass across the stage, and though on the surface they seem to have nothing to do with the play's fable, in reality they mediate its essence through sensory perception. For example, rock music, which has had the sting taken out of it by its commonplace commerciality, recovers here its original aggressivity. Throughout nearly the whole play a bicycle is ridden. One is reminded of the desperate job-hunter in the film "Kuhle Wampe" ["Cool Bellies"], for which Brecht wrote the screenplay, or De Sica's "Farraddiebe" ["Bicycle Thieves"].



The structural principles of this mise-en-scène are rhythm, dynamics, build-ups, and –for contrast—silence. Take "Johanna's second descent into the depths", in which she becomes familiar with "the poverty of the poor", that becomes a crescendo of recitation and body movement. Rigola has certainly studied contemporary dance theatre. He loves opposing gestures, that serve as a counterpoint to the spoken word, or, drawing from Brecht: dialectic behavior. Brecht himself set his "Kleines Mahagonny" ("Little Mahogany") in a boxing ring, transforming the story of the rise and fall of a metaphorical city into a boxing match. Rigola makes "Saint Joan of the Slaughterhouses" into an Art Revue, and it shines from beginning to end.

Serving on the Young Directors Project jury is today's everyman, Peter Simonischek. Will it have occurred to him that he has been witness to the rich man's game? A passion? Of course in Brecht,



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)**

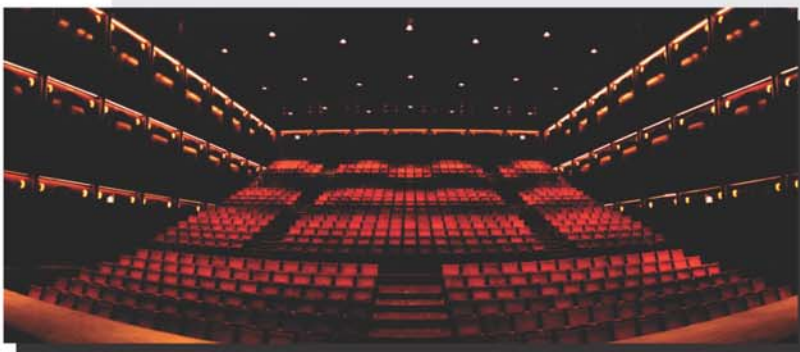
THE TEATRE LLIURE
1976...


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 D'EUROPEA
DELS TEATRES**

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.