



picture: eva viera

A PRODUCTION OF
LA CABRA COMPANY

Mi tele tiene
un grillo dentro
(My TV Has a Cricket Inside)



Written & Directed by Valeria Alonso



Seeing a murder on television can help us unload the feelings of hate themselves. If you do not have feelings of hatred, they may be obtained in the advertising interval.
Alfred Hitchcock

Television is the mirror where the defeat of our entire cultural system is reflected.
Federico Fellini

The most scandalous thing about the scandal is that you get used to it.
Simone de Beauvoir

It is forbidden to kill; therefore, all murderers are punished, unless they kill in large quantities and to the sound of trumpets.
Voltaire

Synopsis

Is this the story of a family? Is this a TV set? Are we at war? Although they have not yet agreed if this is theater or television, A group of actors tries to tell a story about war, animalism and the lack of love.

As they mix stories in the midst of crazy chaos, "The Presenter," dressed as a soldier, gets turned on talking about family, "The Child with the mutilated heart" wonders if he has to be crazy to kill, while getting drunk in his room, "The beautiful and wrinkled woman" who has just been watching television for a long time and "The young girl of the abyss" thinks and plays with the idea of being part of a war.

The play, filmed live in a dark space that we will see through a television, invites us to question what we see and hear, and ask ourselves what we want to see, what they want to show us and that is camouflaged under the control of the media. A story of families without families, wars without wars, love without love.

Origin

Written in 2012, Valeria Alonso received an honorable mention from the National Fund for the Arts (Argentina), in the "Unpublished Works Contest" that same year. In 2017, she reworked the writing to adapt it to the present.

The work is born from the desire to talk about misleading information, which not only does not inform, but also deforms. Deforms innocent faces, deforms authentic love, deforms mutilated or violated bodies, deforms reality towards the pleasure of Power. The author interweaves characters with fantasy names, playing with a certain irony about children's stories, addressing values such as education and inheritance, which mark us as future doers & makers of the world. A reflection, through the "family", about the seed that is responsible for our wars, gender inequality and the dehumanized tragedy in which we have been programmed to live in.

My TV Has a Cricket Inside



On war, animality and lack of love

Writer & Director: VALERIA ALONSO

Assistant Director & production TERESA RIVERA (and Extra)

Actors: VALERIA ALONSO, IVANA HEREDIA, MARTA MALONE, JUAN CARLOS RUEDA, VITO SANZ

Original live music: SHAHEN HAGOBIAN

Technical Director: RODRIGO ALONSO (and Sound Design)

Audiovisual and Stage Concept: VALERIA ALONSO

Wardrobe: RAQUEL SOTO IZQUIERDO

Graphic Design: LAURA FERNÁNDEZ

Residence of creation in TEATRO CUARTA PARED and Estudio Di Pace

Produced by LA CABRA cia



ESTUDIO DI PACE
www.estudiopace.com
T4: 655 345 435



www.valerialonso.com





My TV has a Cricket Inside

Year of Creation: 2017

Premiere **TEATRO CUARTA PARED**

18, 19 and 20 May

Festival Surge Madrid.

The Cabra Cía. proposes a provocative experience, sustained by the cynicism of words, live music, and a deep reflection on the germ of violence in the paradigm of disinformation. Almost by way of installation and combining a choral style, which sympathizes with the monologue and at times an unattractive musical comedy, theatrical and audiovisual elements and processes intermingle in a stage space arranged so that the viewer, introduced into the "show", will be "subjected" to see the function through a television.

The public is invited to live a sensory experience, which requires rethinking the ways of perceiving, the will to see, what is shown or camouflaged under the categories of falsehood or censorship.

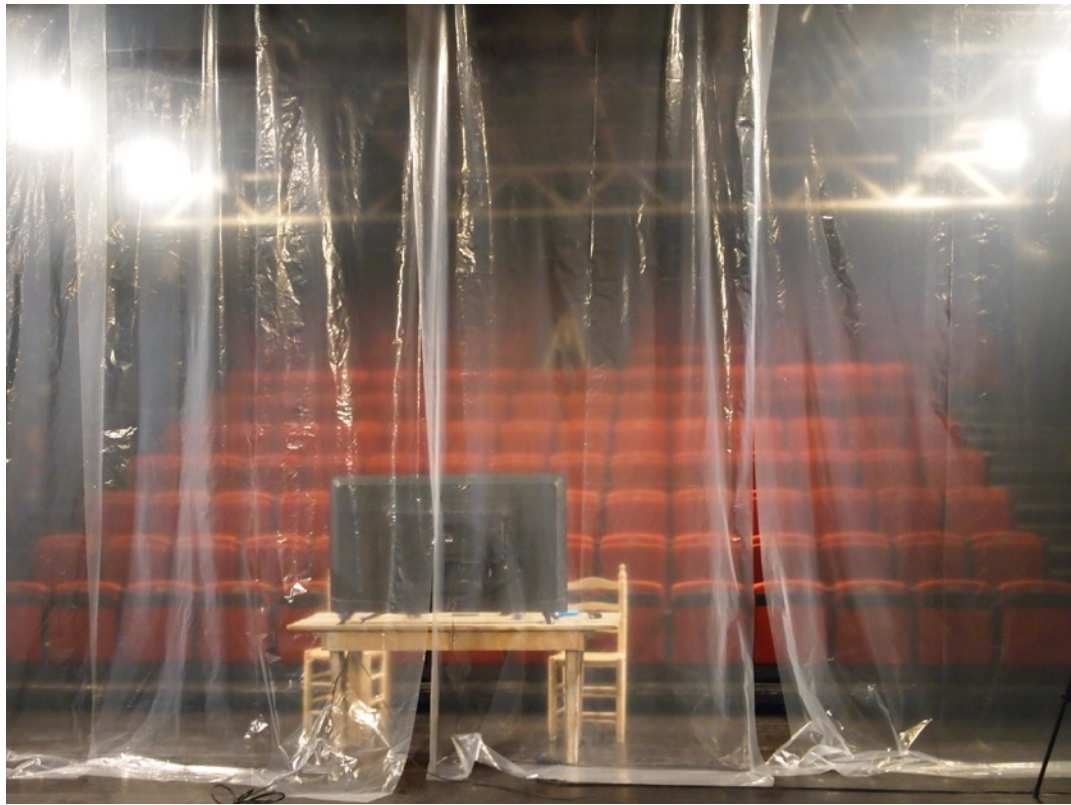


*"There is a story on the bus
There are child soldiers who do not know
where to shoot,
they have no commander,
they have no desperation,
they have no thoughts.
The child soldiers shoot into the sky,
just to have something to shut at.
The land is flooded with dead birds,
so nobody can fly".*

THE CHILD WITH THE MUTILATED HEART



Staging



The characters coexist in a dark space, filmed live, and illuminated by torches/flashlights carried by the same actors, during the majority of the play. This will be broadcast on a large TV in proscenium, separated from the stage by a plastic curtain, clouding the visibility of the actors. At the beginning of the play, the curtain will be low, showing the elements of props, actors sitting on chairs waiting, cameras on their tripods, a small TV suspended in the air, which will be lit very faintly in certain moments, suggesting a light which seems to come from somewhere else, from another story ...

The scenery is "explained" by the director at the beginning of the work, to help the viewer to I-MA-GI-NE: "divided into 3 parts as in a television set with its decorations, false walls, and without a ceiling. "

The music accompanies the story in a "sensationalist" way. The sound universe articulates the theatrical assembly and the audio-visual language. The actors are mic'd, to musicalize their texts and the sounds of the actions with incidental music like in a television series.

Sung songs could, at times, inspire the language of "musical comedy".



Notes from author and director



This is a labyrinthine play, full of meaning, slow-cooked between Buenos Aires and Madrid. How many stories are we talking about? How many characters are there? As in a (surrealistic) tale on a whimsical map of the Western world, haunted by neo-liberalism, inequality, machismo and disloyalty, we work on the montage to nourish the force of the text with dramatic movements, powerful images and spontaneity. The arrangement of an austere space, without scenery or "setting of lights", to reinforce the idea of uncertain bodies, (lost or abandoned in the sinister quality), mixed with beauty and humor.

The play is narrated by THE PRESENTER, who will "try" to narrate what happens as a fairy-tale. But this will not be a real presenter and everything that happens will not be what he describes. Who is this person dressed as a soldier, who appears on the scene and whom none of the other actors know? Is he a politician? A TV host? In this ambiguous speech, with certain descriptions which are impossible to represent on a stage, we investigate under the manipulation of the media, the information that comes to us from the TV, the things they say that happen to the other part of the world, or to the neighbor on the corner.

The character of the SOUTHERN PRINCESS is played by the "director" of the work, because the actress who was going to do it gets angry with her and leaves the show within a few minutes of starting. At the beginning of this tangled show, we see a group of people who can not specify the purpose of telling this story, since there is an actor who says he is not an actor and doesn't quite know what he has to tell, the threat of a theatrical device that is not completely theatrical, characters shared by several actors, a budget that makes the conditions of work precarious, and a succession of crazy accidents, which complicate the possibility of agreeing "in peace."

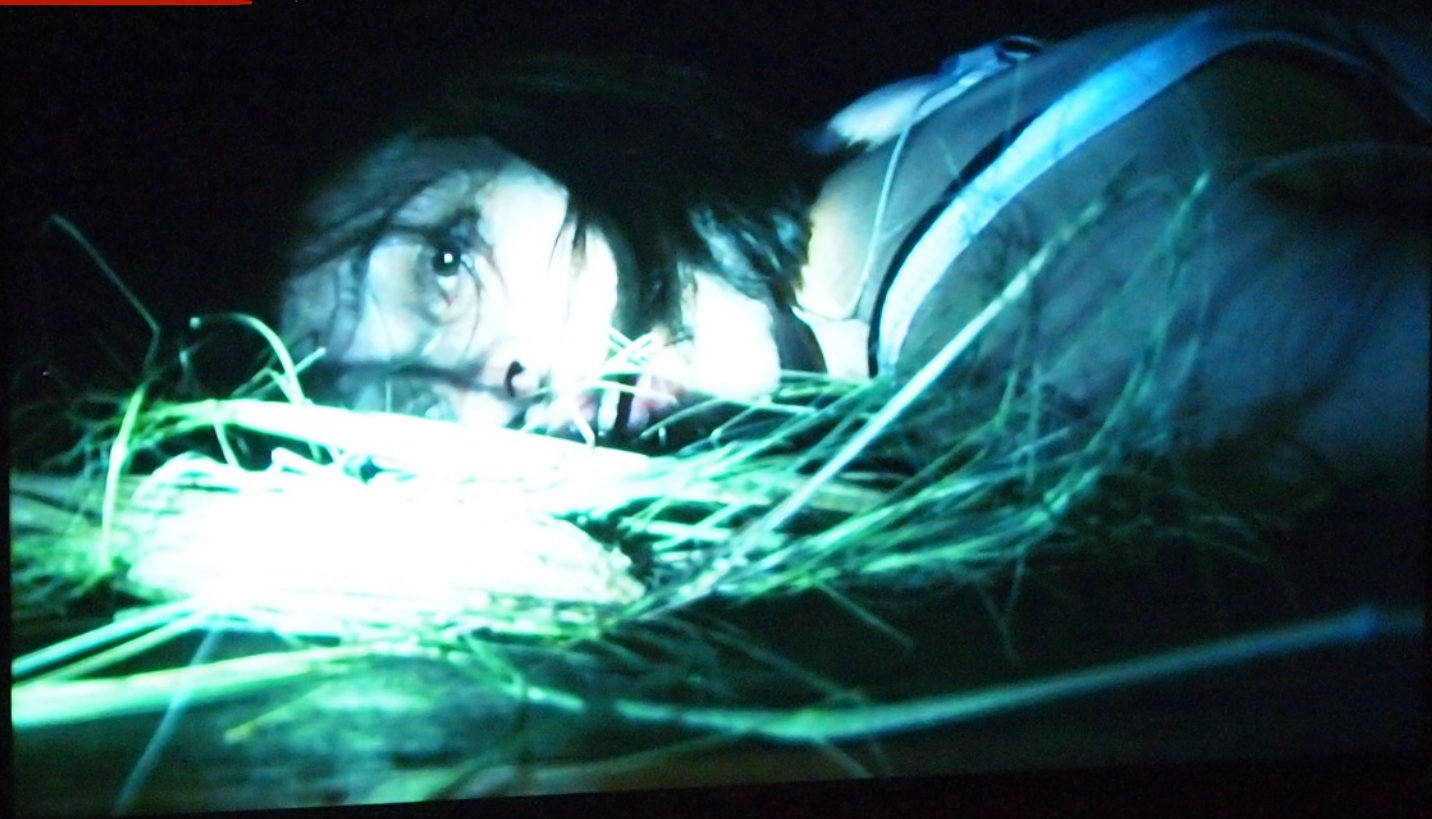
THE BEAUTIFUL AND WRINKLED WOMAN could be the heart of the work, a kind of star who has fallen on hard times, having a bourgeois response to the news on TV, since she lives in front of it and knows that it lies to her. She says that perhaps love can be a kind of amulet to save us from all violence ... But ... What meaning will this reflection on LOVE have in the play? .

All the characters have a kind of dissection, of ambiguity, suggesting the idea of "double personality", as a way of questioning the complexity or insanity rooted in violence and the gestation of a war.

I don't believe that there is much distance between victim and executioner, and somehow, the play investigates our own capacity to be violent and make war over the little things of the day to day.

"I think and play with the idea of being part of a war, of being a refugee, to call myself stateless, to have been executed, to have witnessed close death, death in war, not death in peace. I think of the millions of options, in the amount of things that can be done in life, and I imagine the roulette wheel hitting your number: the war. And no longer know where the limit of life is and no longer recognize my body, nor my childhood, nor the family of which I am. "

THE YOUNG GIRL OF THE ABYSS



Press

LA CABRA - THEY HAVE SAID-

"The most experimental proposal we have seen in the festival of theater SURGE Madrid, previously awarded in Buenos Aires, the company La Cabra has been shooting in Spain and Argentina for years. (...). The actors do commendable work, both on stage and on camera at the same time, and the director Valeria Alonso handles the camera with such precision so that everything flows and gives us the impression that it is natural to experience two different ways of expression simultaneously. The live music, which is sometimes original and sometimes borrowed, is priceless ". <http://www.archivell.es>

"You can always trust the Argentine playwright and director Valeria Alonso "

El Mundo.



"... tremendously interesting, in the stage setup like in the playwriting, which plays with explorative ideas, from which new concepts and references always emerge. And on the other hand, we can't stop laughing at its own stupidity throughout the show, between the metaphor of our lives and the denunciation of a desensitization that reaches the skin" **La República Cultural.**

"This is an extremely dramatic proposal, daring, provocative and brilliant that digs into the daily life of the men and women of our day, who live abducted by a few mirages"

Diario Critico

"A powerful image of mystery" **Periódico Diagonal**

"Brutal metaphor of dehumanization" **Escena GODOFF**

"Valeria Alonso's brave & imaginative work". **REVISTA POP UP TEATRO**

"LA PIEL should not only occupy a scene in Madrid soon, but to visit the great festivals of all Europe and part of the afterlife. Take my word". **TIMEOUT**

"A poetic function, beautiful, reflective, energetic and delirious sometimes, that gets under your skin, with which we get rid of a technology that sometimes gets in the way of our bodies, and to be reborn. " **NOTODO**

Valeria Alonso

(Argentine-Spanish)

www.valerialonso.com



Multidisciplinary artist, born in Buenos Aires, artistic director of LA CABRA company.

She lived and studied for 10 years between Spain and France. She began her artistic studies at age 12 through acting and dancing, and later, writing and directing.

She currently combines diverse disciplines like video, dance and theater in her works.

In 2006 she won the First Prize in the XX Choreographic Competition of Madrid with her dance-video piece "OSARIO". The First Prize Paris Young Talents 2003 "awarded by the French Government in 2004 with" MAMÓ ", an honorary prize for playwriting by the National Fund of the Arts of Buenos Aires and obtained a scholarship from the Government of Switzerland in 2013 for the creation of the dance video «Viento Mucho Viento» (premiered in Geneva).

She has created and directed 10 shows, performances and various videos, and worked in Spain, France, Belgium, USA, England, Switzerland, Italy, Argentina, Japan and China, with her own creations, as well as being an actress in other companies.

She worked as an actress with the companies DE LA GUARDA and LA FURA DEL BAUS in several shows and with Maria Velasco in "The Loneliness of the Dog Walker" (*La Soledad del Paseador de Perros*), and Sigfrid Monleon in "Theater" last year.

She has worked in television and film as an actress, and has taught creativity workshops, since 2005.

Between 2001 and 2011, she made short films, and the 40 minutes film "LA QUEJA", (Section "Femmes realisatrices" of the XIV Latin American Film Festival of Toulouse, France, 2002 / Festival Sueños Cortos, Buenos Aires , 2001 / FIAES, Argentina, 2003.).



Valeria Alonso directed her first project when he was 20 years old, creating the show THE EGG (*EL HUEVO*), which was developed in an experimental work of 6 intensive months with a group of 10 artists, with whom she set up a theater space in the theater circuit of Buenos Aires.

In 2002, Valeria moved to Paris where she deepened her search to link theater, dance and video, and in 2005, while residing in Madrid, she named her company "LA CABRA". Its intention is to generate scenic and visual projects, as well as artistic exchange events, involving a reflection on different social issues as well as alternative and poetic looks in the conception of the world and of life.

In the different projects and according to the requirements, Valeria calls upon diverse artists to collaborate with in putting shows together.

LA PIEL (*The Skin*) Surge Festival. Sala Mirador, Nave 73 (Madrid 2015), Nave 73, tour around Cordoba. Sala Pradillo in Madrid (September 2017)

VIENTO MUCHO VIENTO (Wind, A Lot of Wind) (Austria 2010- Madrid 2012- Switzerland 2013). Released in Theater du Galpon, Geneva. Switzerland 2014.

LA SOLE. Co-creation with Teresa Rivera. Sala Triangulo, Garage lumiere, Micro Teatro por dinero, DT, Adolfo Marsillach Auditorium Theater in San Sebastian de los Reyes, Sala Margarita Xirgu-Alcalá de Henares in Madrid (in Madrid) and other theatrical spaces in Cordoba, Valencia, FIB and Burgos (Spain 2011) and tour Argentina (2013).

BOYFRIEND. Cuarta Pared, XXI Choreographic Competition of Madrid. Guest company. - C.C.Fernán Gomez, Sala Triangulo, Guadarrama in Madrid, and other theatre spaces in XVIII Festival Latin American Theater, ULE-Leon, Teatracciones: Festival of New Trends. October 2007-Burgos, FIB, La Caldera-Barcelona, Victoria Theater in Tenerife (Spain, 2009-2011)

CORTAR POR FAX (*Cut By Fax*) co-directed with Ezequiel Diaz. Clave 53, Sala Triangulo, Micro Teatro por dinero, Cafe-Teatro in Valdemoro in Madrid and Teatracciones in Burgos (Spain, 2008-2010)

OSARIO First prize of the jury at the XX Choreographic Competition in 2006, Teatro Rojas. Circulo de Bellas Artes, The Night of Theaters. Community of Madrid (March 2007, Madrid) / C.C. of the Villa, shows winning works 2006-C.C. Fernan Gomez, Show of awarded choreographies. Auditorio Municipal Gustavo Freire de Lugo and Main Theater of Orense-Galicia, (Spain, 2006)

SOLO PARA NOEL (*Only For Noel*). Sala La Grada, Replika Festival La Alternativa de Madrid at Sala Triángulo in February 2007. Other functions: Pradillo Theater (April 2007). (Spain, 2005)

MAMÓ. First Prize "Paris Young Talents 2003" awarded by the Government of Paris, France, Foundation Argentine-Cité Universitaire-Paris, El Kafka theatrical space (Buenos Aires), FIAESMendoza, (France / Argentina, 2003) and La Casa Encendida (Madrid 2006)

EL HUEVO (*The Egg*) Cement, El Gato Viejo (Argentina, 2000-2002), Open Doors Cycle 17eme arrondissement, Paris, Francia 2003.

*Does madness belong to only some people?
Can madness be chosen ?
Does madness belong to a social class, an age, a gene?
Do you have to be crazy to kill ?
Do you have to be crazy to
commit suicide?. And to fall in love ?.*

THE CHILD WITH THE MUTILATED HEART



Music



SHAHEN HAGOBIAN

He was born in Los Angeles, is a musician, composer and music producer.

He has composed music and sound design in the following shows: "Little Armenia" at Fountain Theater (Hollywood); The Gazillionaire Show "at Spiegelworld (Los Angeles, Las Vegas, Miami and New York), "Absinthe" at Spiegelworld (New York and Miami); "A Tu Imágen y Semejanza" in the Basement of the Graciosa (Madrid); "We are All Romeo and Juliet" at Estudio Di Pace (Madrid).

Shahen was the official bassist of the punk group "The Adicts" for 8 years and has toured all over the world with them.

In 2005, he created his band "Fish Circus" in Los Angeles with which he recorded 2 albums and from 2014, plays and composes in his new experimental rock band "Shady Jaguar" in Madrid and Los Angeles.



Wardrobe

Original work, using upcycling to accentuate the concept of puzzles. Green and Gray tones and muted colors, as if it were a halo or a daydream.

RELATOR



LA MUJER HERMOSA Y ARRUGADA



LA JOVEN DEL ABISMO



EL NIÑO DEL CORAZÓN MUTILADO



LA PRINCESA DEL SUR



RAQUEL SOTO IZQUIERDO

She was born in Burgos, as is currently residing in Madrid where she is undergoing a Doctorate program in Fine Arts.

Her research focuses on finding fashion without gender and to make the technical language of the work of patterns legible and their implementation to share research and results in an open source software.

She comes from the world of clothing and textile design, but also knows and has developed studies and works in the world of dramatic art and graphic design.

During this time she has ventured on search to find her own language, working fashion as a tool to articulate new possibilities of design, production and consumption, and to develop new frameworks of thought and action from criticism and new ways of working and alternatives for social innovation and participation from citizens. Along the way, there is a constant interest in collaborative work and crafts, as well as a modern and refreshing restlessness around an open and technological design, which brings tradition and experimentation.

Her creations are a journey that try to propose critical actions that stimulate change, promote social and innovative sense and give another meaning to the act of dressing, to offer a new vision and new practices within the textile sector.



Degree in Acting from R.E.S.A.D. Completed her training with David Zinder (Chèjov Technique), Phillip Zarrilli (Kalarippayattu and its theatrical application) in Wales, SITl Company in New York (Suzuki Technique and Viewpoints) and Jeremy James and Antonio Gil (Lècocq Technique).

As an actress she has participated in "Robota", written by María Velasco and directed by Alejandra Prieto. She has formed part of the Company Primas de Risgo in "El Mágico Prodigioso" (*The Prodigious Magician*), directed by Karina Garantivá and in the show "Trees I.O" by Compañía fuegoártico directed by Jeremy James. She has worked with the Teatro del Temple Company in "Luces de Bohemia" and "Don Juan Tenorio". Under the direction of Pilar Massa in "Esa Cara" by Polly Stenham, under Vicente León in "Stonning Mary" written by Debbie Tucker Green, under Ernesto Caballero in "Presas" by Ignacio del Moral for the CDN and "Sainetes" by Ramón de la Cruz for the CNTC.

He studies acting with Fernando Piernas, in Escuela de Augusto Fernández (Buenos Aires) and at Colegio de Teatro de Barcelona.

In cinema we highlight his participation in:

"María y los demás" by Nely Reguera, "Los Exiliados Románticos y Los Ilusos", by Jonas Trueba, "Esa Sensación" by Juan Cavestany, "Las leyes de la Termodinámica" by Mateo Gil.

In television he has worked in the series "Vergüenza de Alvaro Fernandez Armero" and "Juan Cavestany" for Movistarplus, "Velvet" for Antena 3, "Los Serrano" for Telecinco, and "Dinamita" for TV3.

In theater he has participated in "Herederos del Ocaso" and "Desde aquí veo sucia la plaza de Chiqui Carabante", "¡Qué desastre de función!" from Paco Mir. "Johnny & Kid" directed by Achero Mañas, "Álvaro y la fuerza del vino" directed by Nacho Novo, "Trampolín reforma 7B", directed by Fernando Piernas.

IVANA HEREDIA



Trained and Directed by Zulema Katz, Esperanza Rumbau, Arnol Taraborelli, John O'brien, J.Louis Sainz, Jose Carlos Plaza, Andrés Lima, Mariano de Paco Serrano and Camilo Vasquez among others.

In cinema, we highlight her participation in "EL SILENCIO DE LOS OBJETOS" by Ivan Rojas, "20 CENTÍMETROS" by Ramon Salazar.

On TV, in the shows: CUENTAME, LQSA, HOSPITAL CENTRAL, ALONE, SPANISH SITCOM, 7 DIAS AL DESNUDO.

In THEATER: PERIODO DE REFLEXIÓN, EL GRADUADO, DON JUAN EN ALCALÁ 2011, IRA y EL CAMINO ROJO a SAIBABA.

In MUSICALS: CATS (Teatro Coliseum), HELLO DOLLY with Concha Velasco, EL REY DE BODAS.

The short film UNA FAMILIA DE VERDAD, in which she participates, has been awarded the BIZNAGA for Best Fiction Short Film at the 2017 Malaga Festival.

MARTA MALONE



VITO SANZ



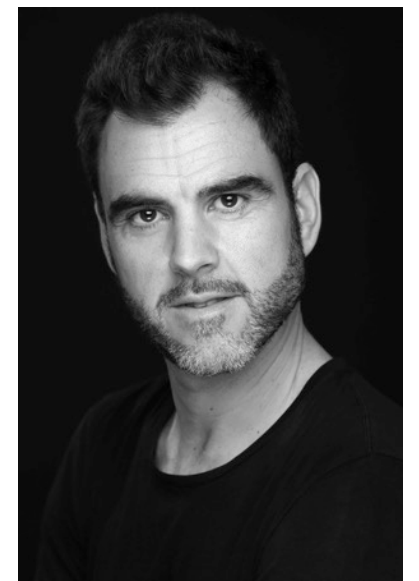
Acting Degree from ESAD in Málaga.

In television we highlight his participation in series such as " Cuéntame como pasó", " Seis Hermanas", " Días sin luz", " Plaza Alta ", "Medico de familia" and " Compañeros".

In theater he has participated in plays like: "El Avaro", " La Secreta obscenidad de cada día", "Ay Iniesta de mi vida", " La verdad sospechosa Sin honra no hay amistad", " Háztelo Mirar ", " The Seta Maria". As a creator and producer, he is one of the founders of Calla Canalla theater and has produced shows like " Sin Honra no hay amistad" in conjunction with other companies, which premiered at the Almagro Classic Festival in 2009.

He is currently finishing the play " El payaso y el führer" with Calla Canalla theater and " My TV has a cricket inside" from La Cabra Cia.

JUAN CARLOS RUEDA



"In another era I used to consume theater, culture, go to concerts, read. Bought books, I would buy them in bookstores. I would buy tickets for shows, and that's how I lived. I lived with culture. Now that's an antiquity for me. I don't see it as being helpful now. I get more bored. I'm bored of other people's art. Now I read the dictionary. I read wikipedia. And I watch TV. It is more calm, more stable. There isn't much movement inside. I am stable watching TV. I don't want to move a lot. I prefer to sit, contemplating, remembering, something gentle, without much effort. "

THE BEAUTIFUL AND WRINKLED WOMAN



Videos

Videos Link to the complete performance:

<https://vimeo.com/224475999>

password: obracompleta

The play with a Spanish cast, is presented with subtitles in French or English.



LA CABRA cia

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