

# MEJOR HISTORIA QUE LA NUESTRA

ACCÉSIT PREMIO MARQUÉS DE BRADOMÍN 2012

**ELENCO**

MAMEN CAMACHO  
ANTONIO DE COS  
CHEMA MUÑOZ  
PALOMA ZAVALA

**TEXTO**

LUCÍA CARBALLAL

**DIRECCIÓN**

FRANCESCO CARRIL



Proyecto financiado por el INJUVE



# **MEJOR HISTORIA QUE LA NUESTRA**

## **BETTER STORY THAN OURS**

By Lucía Carballal

Direction: Francesco Carril

This playwriting received a secondary award in the **Marqués de Bradomín Awards INJUVE 2012**

**Chema Muñoz**.....Luis

**Mamen Camacho**.....Maite

**Antonio de Cos**.....Roberto

**Paloma Zavala**.....Paula

Costume Design: **Laura Renau**

Lighting Design: **Pablo Seoane**

Sound Space: **Eduardo Castro**

Setting: **Francesco Carril**

Assistant Scenographic: **Carolina González**

Graphic Design: **Clara Sancho**

Photo: **Andrés Lázaro**

Press & Communication: **Teatrorama**

Assistant Director: **Joaquín Navamuel**

Executive Producer: **Lucía Carballal**

Production Director: **Verónica Doynel**

Playwright: **Lucía Carballal**

Direction: **Francesco Carril**

## DIRECTOR'S NOTE

Michelangelo Antonioni said: *The way that a filmmaker goes over to make his film is full of mistakes, doubts, defects; for that, the less natural thing you can ask for is he talks about his work.* I'm agree. When they ask me for speaking about my works as a director, or telling about the rehearsal process, I almost never know what to answer.

Sometimes I think what really matters is what was happening in my life during the creation process. So sometimes I answer that question by saying that I as reading such books, or that I was upset with that person, that I went out with such a group of friends, or that I broke a relationship with that person.

And back to Antonioni: *The filmmaker has an open eye inwards and another outward. At times, the two visions approach and overlap as two images treated with fire. And this agreement between eye and instinct, between eye and consciousness, is what gives rise to the need to speak, to make you see.*

With *Mejor historia que la nuestra*, my impulse is to reflect and narrate the times when human beings do not know how to act. Those times when situations paralyze the man, who becomes someone very weak, like a piece of fine glass. How to face death? How to help someone who is going to die? As Nelly Schnaith says in *Death without Scene*: Nobody knows what death is and where it takes, the only possible approach to what nobody knows is to imagine it and represent it.

And also, what happens after the loss? How is life then? Maybe these characters happen to them, after the loss and the experience of death, that the wound becomes a lung through which they breathe, I don't know. In *Mejor Historia que la nuestra* I want to talk about absence and loss. Not only physical one but also the loss of pillars that supported us. For this, in stage there is nothing more than two rugs that delimit two spaces: one, the Luis' room, the space of death in a sense; and another one, the space of life, where the characters debate about what to do, how to act, and there, they see themselves weak and naked. **I need to start from the emptiness, because I need the spectator and the actor all start from the same point, and emptiness is emptiness for all.** On the other hand, anything can be born from the emptiness, or not. It is a play of words, but also silences. Through silence we see the passage of time, which is always advancing.

Maybe it's the same silence of spectator, who lives the play in silence, sat in his theater seat. I write this with the rehearsals not started, we have only had a meeting with the actors, the playwright and me in a house in the field in Hornia, near from Santander.

I read these days Calvino, he says: The real work doesn't consist in its definitive way but in the series of approaches to reach it. I desire ourselves a very good trip.

Francesco Carril

## THE PLAY. SYNOPSIS.

People says that a good ending is able to save any story. Maybe that's what Luis thinks when, tired for the effects of the chemotherapy, and decides to leave the treatment and face up to his last weeks "healthy". In that period he will be accompanied by Maite, his only daughter, who comes back from abroad after a lot of years far from him. Roberto – the Maite's boyfriend – and



Paula, a young carer, will be with them. They all are responsible ones of another; all of them will search a home and a function in this shared seclusion. Through their actions, useless and beautiful, they'll try to build the best possible ending.

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Words of the playwright David Desola about *Mejor historia que la nuestra*. Introduction to the theatrical texts awarded with the INJUVE in 2012.



*"Mejor historia que la nuestra is a hard text — not without humour— about the process of death: Luis is a father with a terminal cancer illness that decides stop eating. Maite, his daughter tries to force him stopping eating too. Paula, a young carer that have "a lot of fathers", and maybe she thinks this old man is one more, or the real one that she never had. And*

*Roberto, a successfull plastic artist, Maite's partner, that gives up momentarily his artistic career to accompany his in-laws in this hard fix. By moments, this is a hard and hurtful hyperrealism play, in other ones it becomes in a kind of situations that, still hard, slip towards tenderness, surrealism and the comic thing, and it's in that balance between hard and deep drama and tragicomedy near of the absurd, where the playwright finds her best chance.*

*The wait of imminent death becomes a way of life that force the characters to open up their concerns, wishes, lifes, with that kind of guilt that appears when someone knows that he's going to survive a loved one.*

*The story becomes absurd theater in moments like that one which Luis (the terminal ill) insists on buying a car to his carer Paula, when she is unable to pass the driving licence exam, which force to the rest of the family to forge a licence and make believe to the old man that he has bought the car; or that scene when all of them represent the final sequence of The wild bunch.*

## **TEATRO SARABAND: THE COMPANY**

The Company was born in Madrid with the desire to do a kind of theater focused exclusively on the actor's work and the investigation. Most of the team met in the Royal School of Dramatic Arts (RESAD), where they've finished their acting training. After working together in some staging, inside the academic environment, they made the decision to meet to investigate in fields in which there was a common interest, with the solid belief that any investigation was possible without a team work. Evolution of theatrical art hadn't been feasible without the work of searching, throughout all their lives, of great directors as Peter Brook or Eugenio Barba, that believed in the work of a team and a rigorous and continuous investigation about the actor and staging.

We attach great importance to the work with the word, the word given through the body: we try to get it without ornaments, speaking with the audience without being more or less than anyone, in the same level. We believe it's the only way to establish a real dialogue, without too much pre-established pretensions. We give to the spectator the responsibility of discover the possibilities beyond the text, trying not to impose meaning.

In stage, we work with the essential thing. We try actor has the lead role in the show, who has the whole responsibility on the staging.

Working without almost scenography means the actor must to know how to create from the invisible thing, the visible one, and we make it through a exhaustive investigation of the physical actions of the actors, their breathing and the proxemics to produce constantly concrete signs perfectly defined to guide audience in his journey.

2014: *Mejor historia que la nuestra*, by Lucía Carballal

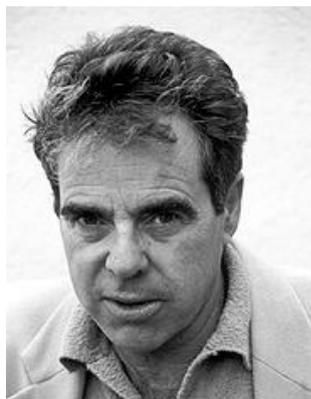
2013: *La vida en tiempos de guerra*, free versión of *A Doll's house* by Henrik Ibsen

2012: *Las mejores intenciones*, by Francesco Carril

2010: *Fedra*, by Jean Racine.

2009: *Fragmentos*, version by Francesco Carril, based on *Affabulazione* by Pasolini.

## ARTISTIC TEAM



### CHEMA MUÑOZ

ACTOR. HE PLAYS LUIS

Chema Muñoz (Santander, 1949) is a professional actor since 1970. In seventies and eighties, as member of the TEI group, led by José Carlos Plaza, and with their own theatre as headquarter. He participated in the university and independent theater, with which he travelled on tours around Spain. He trained during eight years in dance, voice and, over all, in acting with William Layton, José Carlos Plaza and Arnold Taraborrelli. After that stage, he began to

combine theater with movies and television.

International tours with the National Drama Center (CDN) in Italy, France, Portugal, Mexico, Argentina and Russia.

He makes a stay for improve in the H. B. Studio in New York for a year.

In his career there are 35 theatrical productions and stand out the next ones: *Veraneantes*. Dir. Miguel del Arco (2011-12), *Electra*. Dir. Ferrán Madico (2010); *Sonata de otoño*, de Ingmar Bergman. Dir. Jose Carlos Plaza (2008-09); *Fedra* (reposición) by Juan Mayorga Dir. José Carlos Plaza (2009-10); *Sonata de otoño*, by Ingmar Bergman. Dir. Jose Carlos Plaza (2008-09); *Fedra*, by Juan Mayorga. Dir. José Carlos Plaza (2007); *Un ligero malestar / La última copa*, by Harold Pinter. Dir. Alfonso Ungría (Teatro Español) (2006); *El caballero de Olmedo*, by Lope de Vega. Dir. José Pascual (National Company of Classic Theater) (2004); *Diez*, by Juan Carlos Rubio. Dir. Tazmin Townsend (2003); *Panorama desde el puente*, by Arthur Miller. Dir. Miguel Narros (2000-01); *Educando a Rita*, by Willy Russell. Dir. Josu Ormaetxe (1998); *La estrella de Sevilla*, by Lope de Vega. Dir. Miguel Narros (National Company of Classic Theater) (1998); *Antonio y Cleopatra*, by William Shakespeare. Dir. Jose Carlos Plaza (1996); *Métele caña*, by David Mamet. Dir. Santiago Ramos (Teatro de la Abadía) (1995); *Seis personajes en busca de autor*, by Luigi Pirandello. Dir. Miguel Narros (1994); *Marat - Sade*, by Peter Weiss. Dir. Miguel Narros (CDN) (1993); *El mercader de Venecia*, by William Shakespeare. Dir. José Carlos Plaza (CDN) (1992); *Historia del zoo*, by Edward Albee. Dir. William Layton (CDN) (1992); *Comedias bárbaras*, by Ramón del Valle-Inclán. Dir. José Carlos Plaza (CDN) (1991); *Hamlet*, by William Shakespeare. Dir. José Carlos Plaza (CDN) (1989); *El último desembarco*, by Fernando Savater. Dir. María Ruiz (1987); *El jardín de los cerezos*, by Anton Chejov. Dir. William Layton (CDN) (1986); *Eduardo II de Inglaterra*, by Christopher Marlowe. Dir. Lluís Pasqual (CDN) (1984); *Luces de bohemia*, by Ramón del Valle-Inclán. Dir. Lluís Pasqual (CDN) (1983); *Las bicicletas son para el verano*, by Fernando Fernán Gómez. Dir. José Carlos Plaza (Teatro Español) (1982); *Así que pasen cinco años*, by Federico García Lorca. Dir. Miguel Narros (CDN); *Tío Vania*, by Anton Chejov. Dir. William Layton (CDN).



## MAMEN CAMACHO

ACTRESS. SHE PLAYS MAITE

Advanced Degree in Textual Interpretation in the R.E.S.A.D. (Royal School of Dramatic Arts, 2007) from the Charo Amador's hand, and Degree in Spanish Dance in the Dance Conservatory of Córdoba, Luis del Río (2003).

She begins her training in dance, music theory and piano in the professional conservatory of Úbeda María de Molina since she was very young; her first steps in theater were with the Embeleco Company, complementing them with her work in university theater during her degree in Chemistry. She completes her training in the Young National Company of Classic Theater, and also with professionals as Vicente Fuentes, Will Keen, Wajdi Mouawad, Bridget Panet, Katya Benjamin, Tage Larsen, Marta Schinca, Nuria Castejón, Alicia Lázaro...

In 2006 she creates her own company, "Barcarola Teatro", with the director Beatriz Cobo, with which stars in several plays as *Cartas de amor de la monja portuguesa*, played in Spanish and foreign festivals. She's been movement and choreographic director for Zaragata Teatro and Tenemos Gato, verse consultant for La Refinería Teatro and director of many university theater groups in Madrid. Among her works as an actress: Mari Gaila in *Divinas Palabras* by Valle-Inclán directed by Charo Amador, Mariana Alcoforado in *Cartas de amor de la monja portuguesa*, Coralina in *La criada amorosa* by Goldoni; and Rosina in *Pasos de Carnaval* directed by Laura Ortega; Helena in *El sueño de una noche de verano*, by William Shakespeare, Aminta in *El burlador de Sevilla*, by Tirso de Molina, and several roles in *Contando Minutos*, directed by Alejandro Hernández in Zaragata Teatro; Estela in *La hermosa fea*, by Lope de Vega, adaptation by Irene Mazariegos and direction by Beatriz Cobo with the José Estruch-RESAD Company in collaboration with SECC; and *La indagación* by Peter Weiss, adapted and directed by Charo Amador in Efímero Teatro. In 2009 becomes part of the Young National Company of Classic Theater, where she has played roles as Doña María in *La moza de cántaro*, by Lope de Vega, directed by Eduardo Vasco and Doña Elena in *Todo es enredos, amor*, by Diego de Figueroa; and *Córdoba*, under direction of Álvaro Lavín. Afterwards, she's continued in C.N.T.C. playing Plácida in *Égloga de Plácida y Vitoriano* by Juan del Encina directed by Nacho García; and several characters in *Entremeses Barrocos*. After playing the young Rosalía in the TV series *Gran Reserva* (TVE1), since 2011, she's played the same role in the prequel *Gran Reserva, el Origen*.

Among her last works: *La vida en tiempos de guerra*, directed by Francesco Carril, and *Haz click aquí*, written and directed by José Padilla, in the National Drama Center.



**ANTONIO DE COS**  
ACTOR. HE PLAYS ROBERTO

Graduated as an actor in the William Layton Theatre Laboratory, Antonio de Cos has completed his training with professionals as Vicente Fuentes (“El camino del Verso”, National Company of Classic Theater, and Almagro Theater Festival), Andrés Lima, Ernesto Caballero (about Bertolt Brecht), Ernesto Arias and Mariano Gracia (Michael Chejov technique) y Owen Horsley (about Shakespeare).

Among his works as an actor stands up the next ones:

Theater. *Nacho’s*. Microteatro por dinero. Directed by David Boceta (2013); *La vida en tiempos de guerra*. Teatro Saraband Company. Directed by Francesco Carril. (2013); *Ramón*. Perdisión Teatro. By Sergi Belbel. Directed by David Boceta. (2012); *Otelo, el extranjero*. La chanza Teatro. Direction by David Boceta (2011); *Fígaro o El día de las locuras*. William Layton Company. By José Ramón Fernández. Directed by Francisco Vidal (2010); *Fedra*. Teatro Saraband. Adaptation and direction by Francesco Carril (2010); *Romeo y Julieta*. William Layton. Directed by Francisco Vidal (2009); *De Madrid al cielo (y un agujerito pa’ verlo)* Perdisión Teatro. Written by Jose Padilla.(2009); *¡Qué arte más grande!* Perdisión Teatro. Directed by David Boceta (2008).

Movies and television. *Sssh!* Short movie. Ignacio Carreño’s team. Directed by Laura M. Campos (2012); *Lifest under your seat (volamos hacia Miami)*. Short movie. Laflaka films and Contrasentido. Directed by Miguel Provencio and María Giráldez. (2011); *La que se avvicina*. TV series. Telecinco. Directed by Laura Caballero (2011); *Independencia*. Short movie. Tocalasam. Directed by Felipe Vara de Rey. 2010 (Special mention of the Jury as Best Actor in the IX Notodofilmfest, nominated as best actor in the XV Mostra de Cinema Jove d’Elx , 2012); *El comisario*. TV series. Bocaboca. Directed by Jorge Coira (2008); *C.L.A. No somos ángeles*. TV series. Europroducciones. Directed by Valerio Bosserman (2007).

**PALOMA ZAVALA**  
ACTRESS. SHE PLAYS PAULA

Paloma Zavala (Madrid, 1986) has a degree in Dramatic Arts with a major in textual interpretation by the R.E.S.A.D. (Royal School of Dramatic Arts)

From the beginnings of her theatrical career she has paid special attention for investigation and she trained in acting techniques in other countries. Then, she studied Chéjov technique during three years in the Michael Chekhov Association (MICHA) in USA directed by Joanna Merlin. She has formed in devised theatre techniques at the East 15 Acting Acting School of London, in Commedia dell’arte with Antonio Fava at the Scuola Internazionale dell’attore comico, in Italy. Also, she’s investigated about trainings of Viewpoints and Suzuki with Michael Stubblefield and Ellen Lauren of the SITI Company of New York, directed by Anne Bogart. Since 2009 she habitually



studies and investigates with Roberta Carreri, actress at the Odin Teatret since 1974. During three years she works along with Francesco Carril in the traduction and edition of the book, *Rastros* by Roberta Carreri, published in Spanish in 2012. Since 2012 she works with her as assistant in seminars in countries as Italy, USA, Mexico and Denmark among others. In 2012 she's accepted in the University of Rome *La Sapienza* for starting her doctoral thesis about the educational methodology of actor-masters focusing on Roberta Carreri.

In 2008 she endowed along with Francesco Carril the Teatro-Saraband Company. The company was subsidized by the Madrid City Council for its second spectacle, *Fedra*, a version of the Racine's text, for touring the show across different countries of Europe. The last spectacle, *La vida en tiempos de Guerra*, free version of Ibsen's *A Doll's House* with which they toured for several theatres and were selected in *Los Adelantados Festival* in Tenerife.

Since 2010, Paloma Zavala combines her work as an actress in Teatro-Saraband with work in other companies as Argos Teatro (Cuba-España); and her investigation with Odin Teatret with the work as teacher and theatrical management in the Arts Classroom of Carlos III University of Madrid, where also directs the theater group along with Abel G. Melo, makes the educational coordination of courses and workshops, and the artistic director's assistance along with the French-Uruguayan playwright and director Sergio Blanco, of the European Project *Crossing Stages* given to the Arts classroom of the UC3M by the European Comission to be developed between years 2012 to 2015.



## DIRECTOR

FRANCESCO CARRIL

He has an Advanced Degree in Textual Interpretation in the R.E.S.A.D. (Royal School of Dramatic Arts, 2008).

He combines his work as a theater director with his work as an actor. As an actor, he's worked with Miguel del Arco, Eduardo Vasco, Alvaro Lavín among others. He's been part of the second promotion of the Young National Company of Classic Theater.

He completed his academic training with Will Keen, Natalia Menéndez, Helena Pimenta, Eduardo Vasco, David Puerta and Javier Sánchez in the National Company of Classic Theater, and with Vicente Fuentes in the Young National Company of Classic Theater.

He's taken training courses of acting, physique and vocal techniques with teachers as Roberta Carreri (Odin Teatret), Lenard Petit, Joanna Merlin, Slava Kokorin, Ted Pugh, Fern Sloan y Ragnar Freidank (The Michael Chekhov Association in USA and Canada), Viewpoints technique with Michael Stubblefield, as well as Marco Alotto, Paolo Mannina and Marika Pugliatti, among others.

Experience as a director:

2013: ***La vida en tiempos de guerra***, Teatro-Saraband Company.

2012: ***Las mejores intenciones***, Teatro-Saraband Company.

2010: **Fedra**, by Jean Racine, Teatro-Saraband Company.

2009: **Otelo, el extranjero** - La Chanza Teatro Company, Assistant Director, Director: David Boceta.

2009: **Fragmentos**, based in *Affabulazione* by Pasolini - Teatro-Saraband Company.

As an actor:

*Noche de reyes* by William Shakespeare - Noviembre Company. Dir. Eduardo Vasco (2012): *Nacho's* by Antonio de Cos. Dir. David Boceta. *Veraneantes* - Dir. Miguel del Arco. *Entremeses Barrocos* - National Company of Classic Theater, Dir. Pilar Valenciano, Elisa Marinas, Aitana Galán and Héctor del Saz (2011). *Todo es enredos Amor*, by Diego Figuerola y Córdoba – Young National Company of Classic Theater, Dir. Alvaro Lavín (2010): *La moza de cántaro*, by Lope de Vega - Young National Company of Classic Theater, Dir. Eduardo Vasco (2010). *Pasolini en forma de rosa* – Season of author, Contemporary Scene Festival. *Monólogos de Shakespeare* – presentation of the I.T.E.M – Dir. Mariano Gracia - (2008). *El bosque de los locos* (Mad Forest) – Dir. Mariano Gracia (2008). *Gaspar* by Peter Handke – Dir. Yolanda Porras - Fernando de Rojas Theatre - Círculo de Bellas Artes of Madrid (2007). *El hombre de la flor en la boca*. Dir. Antonio Rodríguez – *Tuzla, Shakespeare y compañía* – Valle Inclán Stage – Círculo de Bellas Artes of Madrid (2007). *Recital poético-musical "Rafael Alberti"* – Istituto Italiano di cultura - Madrid (2007). *Lecciones de Carlo*: Spectacle about Commedia dell'Arte directed by Fabio Mangolini in the García Lorca Stage of the RESAD. (2006). Performance for the play *Lluvia en el Raval* directed by Mario Vedoya in Cuarta Pared Stage of Madrid for the Autumn Festival (2006).

Professional experience abroad: *Transumanze* Dir. Marco Alotto – Montcenis (France, 2004); *Aquae* – Dir. Marco Alotto – Montcenis (France, 2003); *El sueño de Cotrone*, free adaptation of *I giganti della montagna* by Pirandello- Dir. Paolo Mannina and Marika Pugliatti – Gobetti Theatre (Torino, Italy, 2003); *I giganti della montagna*- Dir. Marco Alotto – Hiroshima Theatre (Torino, Italy, 2003).

On movies, *Los Ilusos*, directed by Jonás Trueba (2012) Best Actor in the Buenos Aires International Independent Film Festival (BAFICI) and also in Toulouse Cinespaña Festival.

Experience as a teacher. 2012-2013 – Teacher at Estudio Interactivo School for Actors. 2012-2013 – Teacher in the Theater Classroom of the Carlos III University of Madrid. 2011-2013. Teacher at the Laboratory "El imaginario de Cervantes" organised by the Cervantes Chamber Theater, teaching in voice and verse. 2010- Teaches a voice's workshop in the Cervantes Chamber Theater. 2009 – Teaches a Communication and Oral Expression workshop in the European School of Coaching.



**LUCÍA CARBALLAL**

PLAYWRIGHT

She has an Advanced Degree in Playwriting by the Institut del Teatre in 2008. She completes her training in the Universität der Künste (Arts University) in Berlin, where she studies Stage Writing as guest student (2009-2011) There, she begins to write *Mejor historia que la nuestra*, secondary award in the Marqués de Bradomín

Awards INJUVE 2012.

She continues training with playwrights such as Juan Mayorga, Yolanda Pallín, José Sanchis Sinisterra, Oliver Bukowski and Theresia Walser, among others.

Among her dramatic works stand out *Lotte goes liquid*, Institut del Teatre Award for the best project of textual theater, *Los residentes*, selected by the Mostra de Teatre of Barcelona 2009 and published in German by the Freitext magazine, *Molière el misántropo* and the brief play *Velar*, published by Fundamentos Publisher. Also, she has written versions of the play *Platonov* by Chéjov and the novel *Amok*, by Stefan Zweig. All these texts have been premiered.



**VERÓNICA PARIZZI DOYNEL**

PRODUCTION MANAGER

Since her achievement in Communication in Colón Theatre (Buenos Aires) she's been linked to various aspects of the cultural management, participating in production of spectacles and festivals, as well as other activities related with the scenic arts.

In 2005 she's undertaken a Master in Cultural Management in the Complutense University. Also, she undertook the Combined Arts Degree (Film, Theater and Dance) in the Philosophy Faculty of the UBA, and a specialization in Communication of the Cultural Organizations Management.

Since 2005 she lives in Madrid, where she's worked in several cultural organizations as the Teatro de Madrid – responsible of programming, coordinating seasons as Cartography of dance and several master classes -, or as coordinator of the European Council of Artists, entity that integrates organizations of artists from over 25 countries and that she represented in Brussels, Zagreb, Vilnius, etc...

She's worked in the organization of scenic arts and film festivals in Argentina and Madrid: International Theatre Festival of Buenos Aires, Buenos Aires International Independent Film Festival (BAFICI), International Film Festival of Mar del Plata, Latin-American Film Festival of Huelva, SEMINCI, International Festival Madrid en Danza, etc... She's participated in the production of shows in Buenos Aires

and Madrid, where there are: *El ladrón de columnas*, about Juan José Millás' texts (tour manager), *En construcción* directed by Tristán Ulloa, *La vida en tiempos de guerra* by Francesco Carril, etc...

Recently, she participated in the FRINGE Festival of Edinburgh as agent of the spectacle *La rendición (The Surrender)*, coproduced by the Centro Dramático Nacional and Jim Haynes. She coordinates the Postgraduate study of Communication in Cultural Organization ICCMU-UCM, and she's also developing other activities linked to the scenic arts and cultural communication as self-employed.

She directs the Cafés Teatrales, meeting about scenic creation in which have participated people like Claudio Tolcachir, Miguel Del Arco, Alfredo Sanzol, Pablo Messiez, Fernanda Orazi, Luis Luque, Jose Padilla, among others.

Creator of the digital community Teatrorama, virtual place for dissemination and reflection about scenic arts, with more than 10.000 contacts in social networks. She's been community manager of cultural projects as Madrid a Escena, CrossBorder Project, Artebar or FIT Madrid Festival de Teatro Iberoamericano.



## Contacto



[www.padamteatro.com](http://www.padamteatro.com)

**KIKE GÓMEZ DE LA ROSA**

**ESPAÑA: (+34) 660 351 154**  
**gomezdelarosa@padamteatro.com**

**BÁRBARA CASTRO SOLER**  
**ARGENTINA: (+54) 9 11 5143 8075**  
**castrosoler@padamteatro.com**

## Press

**EL PAIS** “ A notable cutting dramatic comedy, with double-edged (...) In the veristic, bereaved and kamikaze performance of Chema Muñoz, Luis is an elusive man, and his loquacity, cover of a troubled waters of emotions (...) The work of each one is measured almost perfectly to that short distance imposed by the hall of the Teatro Lara (...) in sum, a good taste in inquisitiveness and way of writing, half-way between the well-done play and the post dramatic theater, that characterizes this new generation.”

**Javier Vallejo, El País 22/05/14**

### Diario de Javier Villán

Reflexiones y comentarios sobre la actualidad política y cultural.

“*Mejor historia que la nuestra* is a play that shouldn't miss the lovers of bare theater; simple, sentimental, a little bit sad but with humour and very well performed: Chema Muñoz, Mamen Camacho, Antonio de Cos and Paloma Zavala.”

**Javier Villán.**



“A sort of August: Osage County by Tracy Letts in a Spanish way (...) Its strenght is in the simplicity of the manners, in the suggested thing of the not-said words, in the warmth of the interpretation within the dry thing (...) Mamen Camacho provides a superb guiding light in her scenes, she's generous in her listening and bright in her moments of reserved emotion (...) An energetic direction and staging, without secondary ornaments, where there are genuine moments.”

**Laura Maure, Revista Magenta**



“Served with a illumination and correct changes of pace in the text, the plot advances, turning us in more addicted to those personalities so much different that the author has created in this text (...) an excelent acting work (...) Mamen Camacho, splendid in her role, performs an intense and heartbreaking Maite.”

**Iduna Ruiz de Martín, Ábrete Sésamo.**



“A precise and cutting text, a maze of perpetual incommunication that the the author, Lucía Carballal, gets to express in a exquisit way. The watchful eye of Francesco Carril, director of the staging, adds even more quality (...) It’s about wastes of life and the Luis’ illness, performed by a flawless and magnetic Chema Muñoz, that, in turn, exposes the tension he has with his daughter Maite, a very plausible Mamen Camacho (...) Antonio de Cos, an actor increasingly more complete, with an infinity of register and a future well directed by the tenacity and work, who stands out as the understanding husband of Maite.”

**Daniel Dimeco, Culturamas**



“Mejor Historia que la nuestra is presented as fertile and expressive in its possibilities of staging. Without falling in the self-satisfied exercises of the post dramatism, so much in vogue nowadays, Lucía Carballal seems to bring to Spain one of the most effective symbol of the American playwriting of 20th century, that stands in those oppressive and anguished family environments where have developed their master plays since Eugene O’Neil to Tennessee Williams. Well directed by Francesco Carril and performed with solvency by his notable cast.”

**Antonio Morales, PE Magazine**



“... excelent work of direction, each movement, each thinking, each step, are as little chess movements that in this occasion will finally get the checkmate to the king (...) An emotive play, with a great text that reflects about the need of good-bye (...) The work of Chema Muñoz is amazing, he gives a lesson of interpretation with a near proposal, believable, full of nuances, with a dramatic load hard to get and keep...”

**Estrella Savirón, A golpe de efecto**



“ If I said that the direction of Francesco Carril is exquisite, and the staging is as real as effective, I want to point out the slight work he made with the four actors (...) Antonio de Cos is a very warm actor and also an added value to any play (...) Paloma Zavala, a very plastic actress, gives voice and gesture to Paula in a very cheeky way (...) A very good play, without a doubt.”

**Luis Muñoz Díez, Revisa Tarántula.**



“ A deep analysis about the end of the journey (...) Besides a good actoral work (the whole quartet, but I think Mamen Camacho is excellent, for her double role to herself and to the other ones), director plays to experiment very well with various types of transitions, not reluctantly accepting an only format (...) A company that has gone growing up and now they offer one of their best proposal, maybe the best one yet, and it'll be, probably, a proof of their consolidation in our stages.“

**Julio Castro, La República Cultural**

**En un entreacto**

“ A beautiful performance that make us enjoy a staging full of humanity and taste for the optimism, beyond the painful that the proposal is (...) A proposal that sets out several debates that, as it happens with the well-told stories, still going on when the show has finished (...) The play gives us unforgettable moments. Small delights that you can contemplate and enjoy grateful (...) Great interpretations full of honesty and wonderful, although painful, proximity.“

**José Antonio Alba, En un entreacto.**



“ It's outstanding the success of the playwright to talk about a topic so much tragic with not very weepy dialogues (...) Francesco Carril show himself in a direction between modest and poetic. He has a very clear aesthetic that mixes all the actors with the space. As a simple exercise of mimetism between the characters and their environment, we'll see how the layers of the characters fall to reveal each one next to each other, accepting them, inevitably.”

**Luis Andrés, Ociogay**



“A prodigious direction of Francesco Carril (...) Chema Muñoz gets a excellent creation. Vocally, he's a prodigy, his attitude, natural, painful, no self-satisfied, wise and cruel in equal measure, and with the selfish craving of that one who already knows is distant from the life.“

**David García, Desde el patio**