

MDR

death from laughter



A creation by Los Galindos



LOS GALINDOS
CIRC D'ENTRANYA



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The clowns have sentenced one of their partners to death, in an act of responsibility to stop the propagation of a deadly virus, **laugh.**

They look for a place for the public execution, a play area that allows harmony with hilarity, a point of view free from prejudice, honest, crass, pure and tough.

A comedy inspired by public executions.

An improbable crime, a suspicious trial and an absurd punishment.



Aim

The execution of the artist spoke to us because of the imbalance of arbitrariness that affect us as humans and as a society.

La pena de muerte, el hecho más fulminante. Es la voluntad de borrar la capacidad de admitir el fallo del sistema.

The death penalty is presented as a tool to rub people out.

The sexism, the incomprehension of refugees or the ultraconservative religions stir up the sorrow of feeling smashed by the capital and the slow death that it causes.

An area of construction works to represent the play. The construction is a deadly service of devastating speculation. It's a pity. A death penalty.

At the end, maybe, as a paradox, we will end causing the desire of dyeing from laughter. To confront us and to make the system fragile.

Stage design concept

The public will be summoned to a meeting point on the street. The three clowns, while fighting between them, will guide the procession to the improbable scaffold.

The multitude will enter a “council building site”, in an act of "illegal occupation". Once inside the enclosure, the barriers will be closed and spectators will be accommodated in an improvised way: sitting on pots, planks, sacks, pallets of material or drums ... where they will be informed of the situation and its risks.



The temporary scaffolding for the building site will become the scaffolding where everyone will be able to witness the execution.

what the clowns have not foreseen is that their untamed and clumsy nature, as well as their desire and need to have fun, will distract them from the target repeatedly and they will have to find the tools or situations to regain the solemn moment they have come to execute.

Laughter is the deadly essence and the driving force behind the show. Triggering laughter means there is danger of death.



A series of failed executions, deaths, delusional and misleading situations where it will be difficult to decipher who is the victim and who is the executioner.

Likelihood will coexist with the chance of fiasco. Everything is a sham.

To begin with, we need a crime:

The clowns arrive with a great conflict: one of them made a spectator in the audience **die of laughter** in the last show.



How is the clown sentenced to death?

The white clown assumes the accusation and, appealing to responsibility, he decides to publicly execute his partner.

Even though, a court of clowns is constituted, the clown is found guilty and sentenced to death.



How to deal with the death penalty?

without a doubt, they will face this from the most absurd point of view possible. The death penalty has been a performance and a lesson throughout history. The players in this performance are convinced of the evidence that an execution must be public and on record.

The severity of an execution will coexist with the character of the clowns, who by nature enjoy what they do. The faith to maintain the self-condemnation they have inflicted on themselves frees them from any pretext of questioning the barbarity they have in mind.

The unsuccessful deaths will give way to creativeness to discover other ways to kill. The dead of the past and the present will nurture the paradox of having fun with the foolishness that involves killing one's partner.



A few words about the artistic team

Anicet Leone. Clown and acrobat. Art and flight adventurer. Trained in fine arts and at the Le Lidó Circus School in Toulouse. He has collaborated in various projects and companies, Crida companion, Los Galindos, etc. Currently, his involvement in Flying Frenchies conveys his artistic and inventive research.

Gabriel Agosti. Juggler and clown trained at the Circus school of Rimini and also at Le Lidó in Toulouse. Circus and cinema actor. Collaborator of Crida Company.

Marcel Escolano. Clown and comedian, co-founder of the company Los Galindos. Director of this project and actor on stage.

Joël Fesel. He landed in the world of performing arts twenty-four years ago having come from the visual arts. Co-founder of the Groupe Merci in Toulouse, France. He accompanies us in the writing and the scenographic conception of the stage space.

Stephane Filloc. Urban intervention comedian, since the nineties. He is a reference in France with his Carnage Productions project. He has participated in projects such as Freres Grumeaux, GIGN and a long list of others. He will help us with the staging and direction of the actors.

Jhonny Torres. Acrobat and circus actor. Scholar and lover of the arts of risk and uncertainty. Co-founder of Los Galindos, the Circo de la Sombra and Circ Teatre Modern, among others.

Bet Garrell. Acrobat and circus artist. Co-founder of the company Los Galindos. Director of this project and stage assistant.

Artistic team

Concept and direction: **Bet Garrell and Marcel Escolano**

Artistic direction: **Bet Garrell**

Staging: **Stephane Filloc**

Help in writing and staging: **Joël Fesel**

Conceptual complicity: **Johnny Torres**

Interpretation: **Anicet Leone, Gabriel Agosti y Marcel Escolano**

Graphic design and illustration: **Laia Sondang**

Construction: **Nartxi Azcazrgorta**

Video: **Marc Soler**

Photos: **Klara Pedro**

Production: **Caterina Fiol and Los Galindos**

Distribution: **Daphné Malherbe**

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Technical needs

Street show or for an unconventional space.
Duration: approximately 60 minutes.
Performing schedule: preferably at night.
Public: over 12/14 years of age.
Capacity: limited to 100 people.
Assemble: approx. 4h 30min - Disassemble: approx. 2h

The organization will provide:

Stage:

- Dimension of the space: 12 x 10 m
- Flat space (without inclination), without street furniture, in front of the façade of a residential building or a wall.
- 15 fences 2m high to delimitate the space.
- Access with a vehicle for loading and unloading.

Electricity and illumination:

- Electrical connection: 220V/16 A.
- Be able to turn off streetlight if needed.

Staff:

- 1 stage manager when the company arrives and leaves.
- 2 people for loading and unloading, who will also help with the fences.

Camerino - License - Parking:

- Dressing room for 3 people with WC and shower with hot water.
- Drinking water for 3 people from when the company arrives until it leaves.
- The organization will manage all the needed licenses.
- Foreseeing parking for the truck and a trailer of 13m.

Note:

- This show has not any sound needs. There isn't soundtrack and the actors speak without microphones.

Contacts:

- Technical: Marcel Escolano tel: +34 649 29 78 35
- Production: Caterina Fiol tel: +34 634 73 34 49
- Distribution: Daphné Malherbe tel: +34 617 07 08 32



Annex I: other reflections

Documenting ourselves has been essential and consequently very enriching in order to discover different perspectives when dealing with the topic we have decided to address.

The "stunning" fact that the death penalty has been theatrical, a show, for several centuries is also part of the interest and aim of our work. From Crete and the sacrifices for the Minotaur or the Roman circuses, where slaves were handed over to the beasts, to the morbid indoctrination that public executions offered to the people.

We question justice from where we stand: the show and the character of the clown, as the occupant of the circus.

The death penalty will be imposed on the culprit in a rotating, role-playing game where the situation will require a continuation of the farce: executioner, victim, and saviour. The value of these three is the balance of human relationships, as Stephan Karpman mentions in the Drama Triangle.

Post-truth has been born out of dystopian books to live amongst us.

The verdict will be at the mercy of misinformation.



Annex II: inspirations and references

Among others, we want to mention:

The trial by F. Kafka
L'espectacle de la pena de mort by Joan de Déu Domènech
Verdugos y torturadores by Juan Eslava Galán
La espalda del Mundo by Elías Querejeta
The Just Assassins by Albert Camus
Decalog 5, No matarás by Krzysztof Kieslowski
1984 by Georges Orwell.
El verdugo by Luíś García Berlanga
Amnistia Intenacional / wikipedia.
Monty Pyton / Alain Damasio / Wajdi Mouawad.



*« Como el cura, como el militar y el magistrado,
el verdugo es uno de los sostenes de esta sociedad capitalista. –
¿Cuánto durarán los verdugos? -pregunta otro. –
Mientras los magistrados castiguen,
mientras los militares maten,
mientras los curas engañen...Ios habrá.»*
Pío Baroja.

“On no hi ha llibertat, no hi pot haver justícia”
Pere Casaldàliga

La llei no hauria d'imitar la natura, en tot cas millorar-la. La llei l'ha inventat l'home per regular les relacions socials. La llei determina que som i com vivim. Podem acomplir-la o violar-la. La gent és lliure. La seva llibertat està restringida per la llibertat d'altres. I el càstig. El càstig és venjança. Sobretot si fa mal, sense prevenir el crim. Realment. ¿A qui fa venjança la llei? ¿Fa venjança als innocents? I els que fan la llei són innocents

Decalog 5, Krzysztof Kieslowski.