

ECCE HOMO

A lunatic cabaret

Sinopsis

A clown lives locked in his dressing room : the only exit is onto the stage.

Nota: normally the performance includes a live rat – replaced tonight by a stuffed weasel.

Prologue: the actor is making-up, he dreams. He recites school texts, imagines characters, feels fear... “Today I must get my father off my back!” The spirit enters. “This solo is mine, only mine...” The spirit – is it the father? – calls to action: “All right, all right, I’m coming!”

Scene 1, The Great Depression. He returns having been struck by a tyrannous brat who is having a party for his first communion; the clown accuses and insults him; his mother stands up for the kid. But she is too sexy with her “red dress and that aroma that rises from her breasts.”

Scene 2, Cristina the blonde - appears all sweaty with her little dogie: “you have given me more love than any human being.” She gets dressed and makes up in order to film a TV advertisement on the local TV. “What I need is a man, an older man, who will take on his motorbike across Europe, a crazy guy, mature and crazy, who knows how to live, how to die.”

While filming she gets furious with Fernando, the technician. Speaks to the little rat: “someday I am going to follow you and you are going to teach me the black lights of the gutters, we will flee together from this ascepticised world, you, my little rat, without original sin, your who has cruised the sewers, get me out of this labyrinth, and guide me to a world without the artificial lights of suspicions”.

With the wig-cunt on: “there are women with more balls than men and men with more ovaries than serpents and women, and men who devour each other alive... there are men who are scared their sexes will burst to them,

A performance conceived and written by Joserra Leza with Enrique Pardo.

Actors : Joserra Leza and Brenda Armendia.

Director: Enrique Pardo. Music : Brenda Armendia

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and they are swagger about and go back home and they wag it; there are two-color, tricolor women...”

Scene 3 Looking for a man. “I’m not a bloke, I’m a woman, I’m a weightlifter and I like football; I like queer clowns, and fags who are clowns... TV saved my life, well, at first it saved it, later it sunk it, then it saved it again and so on. Its my karma: a 22 inch Samsung TV set. Tenderness is what TV gave me.”

Scene 4 The spectators’ gaze – The Therapist: “this guy has a huge problem, but you others out there, are not far behind. I’ve been watching you during the show... I’m a professional therapist so I can help. Let me explain it all to you: the world is divided in two, those who need to kill their mother and those who need to kill their father... I’m going to help this man get his father off his shoulders...”

Scene 5 - Invocation. The father appears in the form of Don Diego, from Zorrilla’s mythical play Don Juan Tenorio. The music is from Mozart’s Don Juan (in case you do not recognize it.)

Scene 6 - The Depressed Actor. “A film I saw recently on video, a man wanking, getting his prick into his own arsehole, penetrating himself and fucking himself... I ran out of the shop, but in fact I should have run out of any theater, because just like this guy with his own prick and his own arse, its exactly what takes place in theatre, in theatre theatre... actors make me want to throw up, those who find a trauma in their paper childhood... No more theatre for me, no more stage fright, no more brilliant actors, clever and clean, who know what they are saying, and how to say it in order to move the public. No more, finished... I can find more drama anywhere, in any street corner, rather than on stage...”