

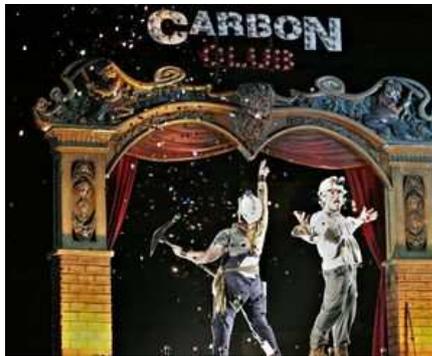
<http://www.thelondonpaper.com/going-out/whats-new/carbon-club-square-2-national-theatre-review>

Carbon Club, Square 2, National Theatre - review

Entertainingly unique alfresco show outside the National Theatre with flashes of Brokeback Mountain, The Full Monty and various Almodovars

by: Serena Kutchinsky

13 August 2009



Miners chuck confetti around at Carbon Club Handout

MINERS don't go to heaven when they die – they step out of the dark into the light of the Carbon Club .

Staged outside the [National Theatre](#), this whacked-out temple of alternative fun is the setting for a riotous evocation of the lives and loves of a bunch of country miners, from Basque theatre company Markeline.

Dazzling and dumbfounding in equal measure, there's not really a plot. But this is more theatrical experience than straight production. The main narrative thread focuses on a repressed gay love affair between two of the miners, one of whom (Jose) keeps dying in various mine-related incidents.

There's something inherently amusing about the idea of camp miners, and it's comforting to know it's not just British bawdy humour. Racy dances with phallic pickaxes, Buena Vista-inspired birth scenes and the odd firework display ensues.

Though translated for the first time from Spanish to English, straining to hear the random musings ('Jose Jose! Where has he gone?') sheds little light on proceedings.

Still, it's entertainingly unique with flashes of Brokeback Mountain, The Full Monty and various Almodovars. Not understanding something has never been so much fun.

To 15 August, *Carbon Club*, Square 2, [National Theatre](#)

TRAGEDY, BUT NOT THAT BAD

“Carbon Club” – Markeliñe

Markeliñe brought “Carbon Club” to the Loja “Va de Calle” festival. This is their particular tribute to the world of mining and one of the most interesting street theatre shows that we have seen lately. To start with, Markeliñe intends to tell us a story, and not exactly a simple one. Yes, that’s right, a story with its dramatic structure, its dialogues, its approach, its plot and outcome. So, what’s new? They tell this story in the street and, furthermore, not as if this imposed any difficulty to be overcome as best one can, but using all the possibilities offered by open spaces, based on

the effect of mingling with the audience, climbing onto a platform...

With this show, the audience can feel excited, angry; they can laugh, worry or be sad. Markeliñe subjects all people present to an assortment of tragic-comic feelings of variable intensity. Death in the mine due to the difficult working conditions is not an obstacle for cabaret style improvisation by the characters. The game between life and death, in fact, is one of the threads of this club.

Comentarios

LA TEATRAL.COM

TRAGEDIA, PERO MENOS

“Carbon Club” - Markeliñe

Markeliñe trajo al festival Va de Calle de Loja “Carbon Club”, su homenaje particular al mundo de la mina y uno de los espectáculos de teatro de calle más interesantes que hemos podido presenciar en los últimos tiempos. Para comenzar, Markeliñe pretende contar una historia, y no precisamente sencilla. Si, han oído bien, toda una historia con su estructura dramática, sus diálogos, su planteamiento, nudo y desenlace. ¿La novedad? La cuentan en la calle y, además, no entendiéndola a ésta como un inconveniente al que tapar más o menos como se pueda, sino utilizando las posibilidades de los espacios abiertos, apoyándose en la fuerza que te da el meterte entre el público, subirte a una plataforma...



Con este espectáculo el público puede llegar a emocionarse, cabrearse, reír, sentir inquietud ó tristeza. Markeliñe somete a los presentes a un vaivén de sentimientos tragicómicos y de intensidades variables. La muerte en la mina por las malas condiciones de trabajo no es impedimento para la improvisación cabaretera y amañada de los protagonistas. El juego entre la vida y la muerte, de hecho, será el hilo conductor de este club del carbón. Entremezclados entre el público o sobre las plataformas, los actores entienden los espacios en los que se desenvuelven nos dejan absortos. De esta forma, los escenerios se dividen y se unen sin tregua, según los personajes se alejan y se acercan unos a otros. Unos personajes trazados con inteligencia por una compañía a la que habrá que seguir de cerca para contemplar el mejor teatro de calle de España ■

Mixing with the audience or on the platforms, the actors understand the space through which they are moving and the audience becomes engrossed. Consequently, the stages divide and join again depending on whether the characters come close together or establish a distance between each other. Characters sketched with intelligence by a company we will have to keep a close eye upon to enjoy the best street theatre in Europe.

EL AIRE, LOS VIENTOS Y LOS MINEROS

Cerró la jornada otro de los estrenos esperados, el de Markeliñe y su "Carbón Club", un trabajo acabado, de muy buena factura, con innegables logros en la consecución de imágenes, del manejo de los tiempos narrativos, de la sabia distribución de los momentos de intensidad, con

los valles y transiciones, en esta ocasión con un añadido espectacular: todo sucede en un cabaret minero, en algunos casos, de la nostalgia o de la muerte. Y una novedad, hay un amor homosexual entre dos mineros. O sea, hay conflicto, y la

canción de Antonio Molina "Soy minero" se convierte en un eje dramático.

Bien resueltas las escenas, el ritmo, el conjunto estético, y comprendiendo que todavía es posible ajustar mejor algunas partes, no cabe la menor duda de que es un buen espectáculo, con buen uso de los efectos especiales y del espacio sonoro, que retoma la línea estética y de estructura dramática del grupo vasco donde más contundencia logran sus propuestas. Dicho lo cual, tengo una desazón. ¿Por qué cuando hay rela-

ción entre los dos mineros el público se carcajea? Mis dudas son porque yo no entiendo que desde la escena se nos esté proponiendo esa mirada. Le daremos otra vuelta al asunto.

AIR, WIND AND MINERS

Another of the premiers closed the day, Markeliñe and its "Carbon Club", a well-made, complete play, with undeniable achievements in the securing of images, the handling of time, the intelligent distribution of intense moments, with gaps and transition periods; in this case with a spectacular extra: everything happens in a mining cabaret, sometimes with nostalgia and others with death. And something new, homosexual love between two miners. In other words, conflict, and the song by Antonio Molina "Soy minero" (I'm a miner) becomes a dramatic connecting element.

The scenes have been well rounded off, the rhythm, the aesthetic whole and although it is still possible to adjust some parts better, there is no doubt that this is a good show, with a correct use of special effects and sound, which retakes the aesthetic and dramatic structure of this Basque group that best achieves their purpose. Having said this, I feel uneasy about something. Why does the audience laugh when the homosexual relationship between miners is displayed? My doubts arise from the fact that I don't think this view is what is being proposed from the set. We'll have to look into it again.