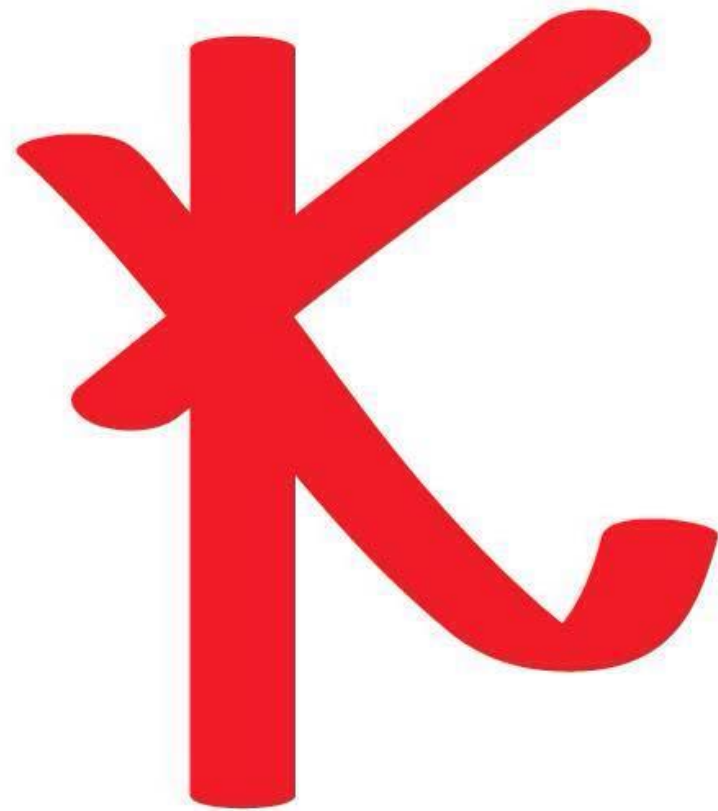


THE **TIGER** OF YUZU

The story of Ferran Adrià and the Mibu

by **KAISEKI** Teatre



KAISEKI
teatre



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INTRODUCTION

The Tiger of Yuzu is a theater play about the inspiring friendship between two gastronomical geniuses: **Ferran Adrià**, the chef who has transformed contemporary cuisine and **Hiroyoshi Ishida**, the great master of traditional Japanese cuisine.

A show which explores the relationship between different cultures and human beings in the beginning of the 21st century, and holds on by the pillars of self-improvement and creative blast advocating for courage, tenacity and discipline to face critical situations.



PLOT

The Tiger of Yuzu is the story of a meeting which takes place along three voyages.

In the year 2002, the Catalan Ferran Adrià (the best chef in the world) is at the peak of his career. His *techno-emotional* cooking is recognized everywhere. He has dazzled both gastronomical and artistic world with a cooking able to stimulate all five senses at the same time. But Adrià feels tired and starts to think that elBulli needs some changes: -Productivity kills creativity- he said, so he wanders about his future.

Meanwhile in Tokyo, the chef Hiroyoshi Ishida and his wife continue their willful practice of the *kaiseki* cooking at their tiny restaurant in Ginza's neighborhood, the Mibu. This traditional cooking style, which tries to preserve the soul of the food and Japan's spiritual traditions, is offered to a select group of customers. In spite of his efforts, they observe how their regular customers are aging and fewer people are interested in these traditions.

Yet, Miss Ishida has the feeling that someday one of those western chefs (whom everybody talks about) will discover them, understand their work and will open them to the world.

Ferran Adrià and the team of elBulli are invited to Japan and brought to the Mibu, where the spark bursts. And so begins the friendship between two men that changed both western and Japanese cooking history, but above all, that discovered one another the path of happiness: *-You have given me a second youth-* said Ishida to Ferran. *-Thank you for the happiest week of my life-* answered the Catalan chef.





THE PLAY

Eight actors and actresses will perform all the characters of the play, giving life to the different protagonists who lived that wonderful experience. We will also represent the places where the story took place, the real ones and the imaginary ones. We do not intend to reproduce those locations but to suggest them at the viewer's eye. To achieve our purpose we will use different resources such as video art, puppetry and music in order to create our own dialogue between tradition and modernity, all surrounded by a magical atmosphere.

The Tigre of Yuzu wants to be an experience for the senses, a show where the most important is to reach out the sixth sense of the viewer.

CONCEPT ART

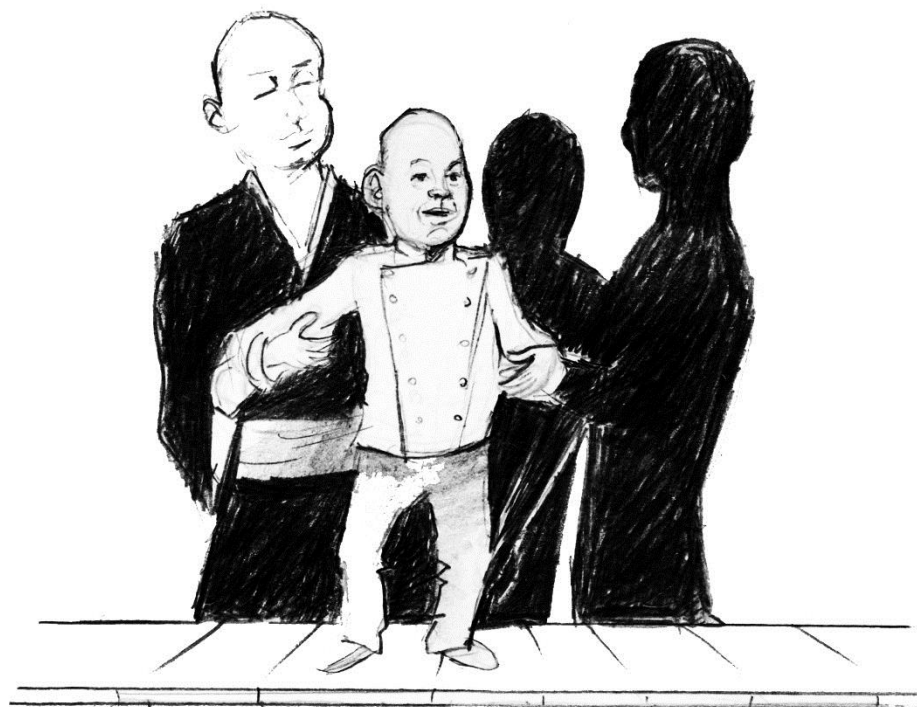
CHARACTERS

FERRAN ADRIÀ





2015-07-16

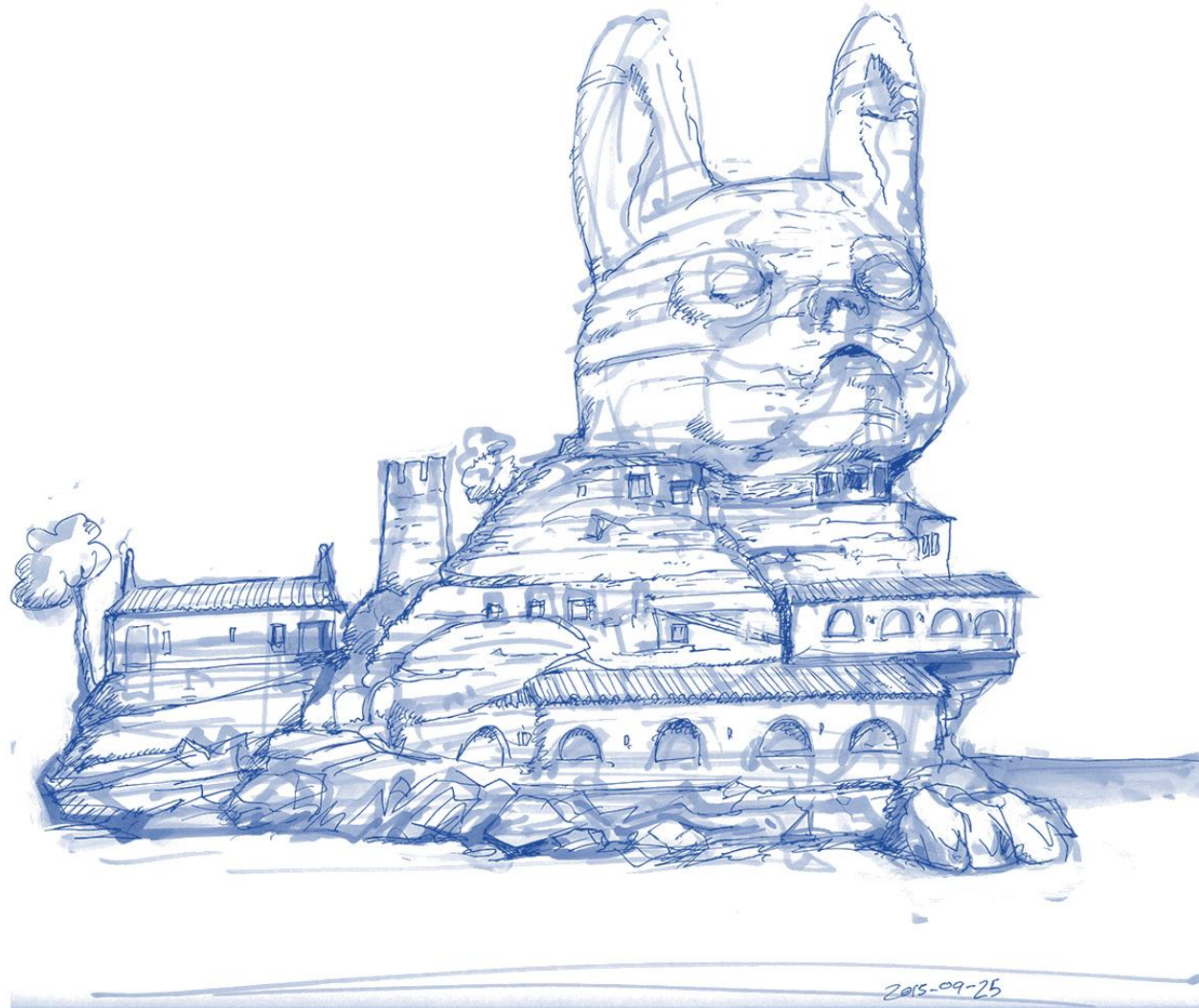


Ishida-Enryaku

2015-07-15

PLACES

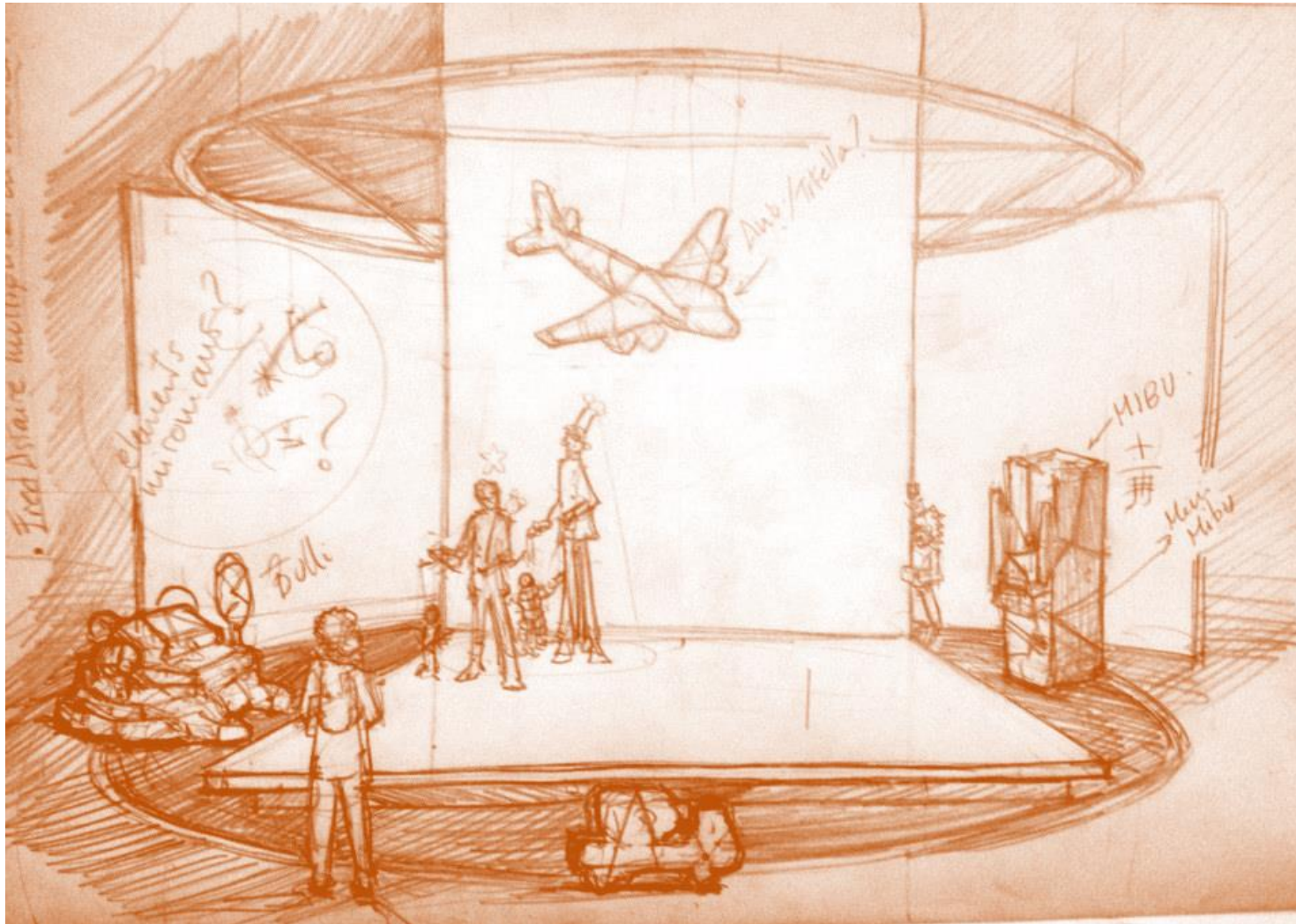
EL BULLI



MIBU



SCENIC PROPOSAL



SCENES



The Ishidas praying at the temple



Ferran Adrià directing the elBulli orchestra

The **Tiger** of Yuzu.

The Story of Ferran Adrià and the Mibu

by **KAISEKI Teatre**

Scene 0. The Road

Metaphorical presentation of elBulli. What is it and why it is a special place.

As the audience enters the room, they will find several poetical theatrical actions performed by various characters, accompanied by mapping, audio, and other elements which will tell us what elBulli is.

Scene 1. Once Upon a Time

Presentation of the puppetry and the metaphorical language of the show through a prologue based on the real explanations about the story, done by Adriá and the Ishidas. The light comes above some beer boxes on which Ferran Adria sits (bunraku puppet). As a gentle musical overture, we can hear the *elBulli* and the *Mibu* themes intermingled.

On the other side of the stage, sitting on two chairs, we can see two Japanese figures, elegantly dressed, illuminated from above (two bunraku puppets: she wears a kimono, he is wearing a Western suit). They are Mr. and Miss Ishida.

Scene 2. Mibu

Scene in which we locate and (roughly) present the Mibu and its conflict: to be stuck in the past, the feeling of being misunderstood and the stubbornness.

Tokyo, 1984. This scene will take place in various Japanese spaces. The stage will be softly illuminated only in the areas where the action happens, leaving the rest in darkness.

Scene 3. Ferran's crisis

Timelapse scene inspired by the documentary ***Cooking in Progress***, where we can see a whole day at elBulli (since the first morning light until everything is turned off at night). The movement of cooks, waiters and customers becomes a choreography which gains strength and becomes an overwhelming percussion number.

Scene 4. Ferran and Juli

A scene where the crisis of Ferran is metaphorically and poetically defined and, also, the friendship between Ferran and Juli (the good and faithful friend). We can see them sitting in silence on beer boxes outside the kitchen's back door. A small fact, related to nature's life, captures their attention leaving Ferran even sadder.

Scene 5. The journey to Tokyo

The plane ride. Mapping of the modern Tokyo and Japanese contrast until they arrive at the Mibu.

Scene 6. Arriving at the Mibu

ElBulli's team arrives at the Mibu restaurant. Miss Ishida has the feeling that Ferran is the Western cook who they were waiting for. Tour around the Mibu with Miss Ishida as a hostess for this long-awaited visit. Ferran doesn't come out of his depressed state but a spark begins to light within him. Juli provides the comic contrast to the situation.

Scene 7. Ishida's crisis

Ishida is not sure if the long-awaited visit has given its results. He wonders if "the best chef in the world" has understood anything of his culinary art. Miss Ishida suggests to her husband to accept Juli's invitation to visit elBulli. Ishida, reluctant at first, ends accepting.

Scene 8. The Ishidas at elBulli

The choreography continues at the background of elBulli. In the front stage, we can see Ferran talking to one of his cooks (Oriol) about the true nature of a potato, a reflection clearly inspired on his visit to the Mibu. The Ishidas arrive and Juli walks them to a table. Ferran begins to direct his

orchestra with great passion. The dishes of elBulli's menu begin to circulate, they will surprise the viewers for its originality and what they represent, as well as the Ishida couple. We use physical elements (like in the scene 0), mapping and other resources.

Scene 9. The awakening of Ishida

Ishida thinks about on what happened at elBulli. His life just changed. He has realized that, in their desire to preserve the purity and tradition, he has lost the train of progress and that it can be a good ally to achieve his goal.

Scene 10. The letter

We can see the Ishidas writing a letter. They have decided to cook for Ferran's customers at elBulli as a present. Ferran is really surprised to receive the letter and, as a lover of challenges, he accepts the proposal.

Scene 11. The Mibu travels to Barcelona

Preparations and excitement before the trip to Barcelona. Some trucks will bring literally the entire restaurant to Spain.

Scene 12. The Mibu inside elBulli

The humble Mibu gets installed in the world's best restaurant. A scene with a lot of funny misunderstandings: the replacement of a Dali painting for a kakejiku, Ishida discovers that in the kitchen of elBulli they don't use fire for cooking, the installation of a camping gas to keep the dishes warm, second thoughts...

Scene 13. The night before the battle

The night before the big day. A private meeting of the two protagonists shows that, despite their different languages, they can perfectly understand each other.

Scene 14. Mibulli

The climax of the play. Ishida is cooking while the stage is flooded with his dishes, representations of nature, the seasons, Japanese legends made with mapping, music, audio, and a combination of physical elements. A metaphorical sequence where the characters go into a surreal tour into the nature.

Scene 15. Ishida's birthday

Ferran is overwhelmed about what happened and, as a gift, he gives to Ishida his book of his handwritten notes: -Since nobody in the world can better understand what cooking means, no one in the world will take better care of his book.

Ishida, really touched, asks for a moment of solitude and makes a tiger with a yuzu fruit. Ishida tells him: *-Ferran, you're like this Yuzu fruit, bitter, salty, sweet and sour at the same time. And like the tiger, your soul is full of strength and freedom.*

Scene 16. The dream

Ferran, Juli and the Ishida couple take a metaphorical journey through a surreal mapping scene accompanied music.

The End



CREW

KAISEKI Teatre

Created in 2014 by the actors Isaac Lázaro and Roger Zanuy in order to create an essentially visual and contemporary kind of theater, willing to dialogue with other artistic and technological disciplines. Their aim is to put in question the conventional relationship between the show and the spectator, generating an experience able to stimulate all senses.

They have a long professional experience as performers and creating different shows, and they decide to join forces for such an exciting project.





PEP SALA

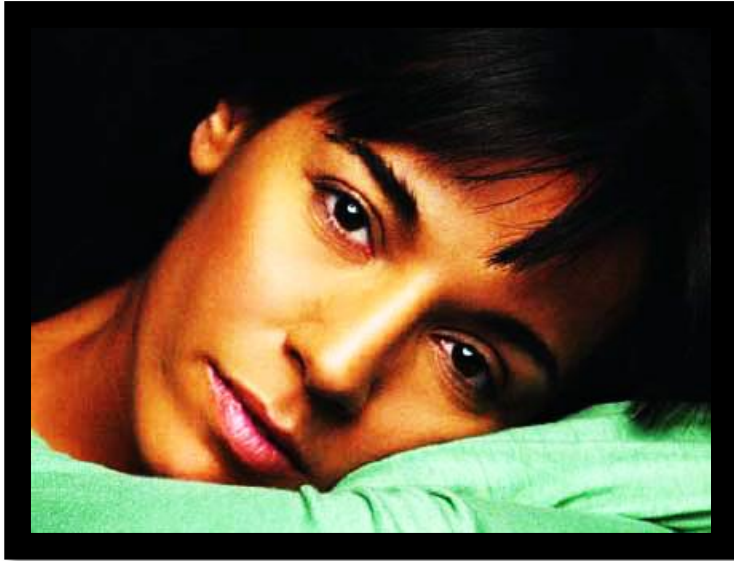
One of the main characters of Catalan's music scene for the past decades (going solo or leading mythical bands like *SAU* or *La Banda del Bar*). His compositions have been versioned by over thirty artists, from Shakira to Luz Casal, and some of his songs have sold over a million copies. His large and multi-faceted career in music (beyond the famous rock band *SAU*) has achievements such as collaborations with the rock legend Robbie Robertson, composition of the music score for television shows as *Terra Baixa* (Fausto Producciones and Televisió de Catalunya) or the cuisine show *Terres de l'Ebre: Producte, Cuina i Paisatge* (where he is also the conductor), the musical score for theater plays like *Moure el Món* (Hansel Cereza) or the musical play *Boig Per Tu*, plus the direction of several radio programs.

We want to stand out the suite *Cants de Pau* (an orchestra work for 50 musicians and 4000 choir singers) which premiered on the 8th of February 2004 in connection with the acts of the *Forum de les Cultures* in Barcelona.

JEAN LOUIS ROQUEPLAN

A direct disciple of the great master Jacques Lecoq in Paris, named *Chevalier of the Order of Arts and Letters* in France in 2011 for his long and fructiferous career as an author, actor and director. For more than 30 years, designer, director, artistic consultant and responsible for the *Roi de l'Oiseau* festival in Le Puy (France), an event with 6000 artists from all over Europe and historical recreation events such as *Jules Romains* on the centenary of his birth. Expert in improvisation, masks and theater based on movement and gesture, he wrote and directed shows for the past 10 years that lead him to Switzerland, Italy, Greece, Portugal and Spain.





MAITE MARCOS

She worked as the choreographer for *High School Musical* (Stage Entertainment), the show *Splenda* for the magician Mag Lari (Focus) and *Water* (Zaragoza's Expo). She earned a great reputation as the choreographer for Spanish artists like Pep Sala, Chenoa and Alejandro Sanz, and international artists like Wyclef Jean and Beyonce. As Shakira's official choreographer, she participates in live television shows like *Saturday Night Live*, *Los Angeles Grammy Music Awards* and *Dancing With the Stars* and Shakira's world tours *Sale el Sol Tour* and *Fijación Oral Tour*. Regarding films and television, she collaborates in *What About Love* (Klaus Menzel) and Disney Channel's *Cheetah Girls 2* and *Soy Luna* series.

ANNA GÜELL

Renowned costume designer, she has worked for the best theatre directors in Spain such as Paco Mir, Carme Portacelli and Paco Azorin, and her costumes can very often be seen in Opea Houses like El Gran Teatre del Liceu or the Teatro de la Zarzuela de Madrid. Her work for the Victor Ullate dance show **Wonderland** deserved the recognition of a Max Award . Anna Güell is also a two time nominated to the Gaudi Awards for her work in the films **A Gun in Each Hand** and **Traces of Sandalwood**





EUDALD FERRÉ

Puppeteer and actor, graduated in dramatic art's specialty of Puppets and Objects for the Barcelona's Institute del Teatre with Josep M. Carbonell, Alfred Casas and Joan Baixas. He has an international and successful career with several companies and shows such as *Zambhú Teatro* of Navarra, *La Tropa* Company of the Teatre Regina of Barcelona, *Cia. The Bagatella-Lucca Ronga* of Italy among others. Since 1986, he is a member and founder of the company *Pa Sucat* and the artistic director of *GUANT*, an International Puppet Theatre Festival.

MITSURU NAGATA

Born and raised in Kyoto, Japan, he started taking Shodo lessons at the early age of six. A master of the technique he has developed his own style combining Shodo and Sumi-e. As a specialist in traditional and contemporary Japanese Art he desires to bring those styles to the western minds. His paintings are sold all over the world, particularly in the USA, and his exhibitions and workshops are to be seen in several European countries as well as Japan.



Iaac | FAB LAB BARCELONA

The Institute for Advanced Architecture of Catalonia is an international reference center and one of the *Fab Labs* of a global network affiliated to the MIT. IAAC is a platform for sharing knowledge with professionals from more than 35 countries. Dedicated to researching, manufacturing and providing avant-garde education for the development of projects capable of responding to the worldwide challenges of the 21st century.



Wildbytes is a young studio, based in Madrid, New York and Barcelona, which combines art, communication and technology. His work focuses on creating interactive experiences by joining a thorough investigation of the latest technologies and interactive new media production with the main aim of transforming innovative ideas into immersive experiences that trigger emotions. Their clients are huge companies like National Geographic, Casio or Arista Agency / E-ON among others. Their work has been exhibited at institutions around the world, including *Ars Electronica* in Austria, *FILE* in Brazil, *10YearsAfter v4.0_OuterSpace Festival* in South Korea, *La noche en blanco* in Spain, *Looptopia* in Chicago (USA) or the *Science Gallery* in Ireland. They are also responsible for the interactive experience of Forever21's screen in Times Square (continuously running since 2010).

Written and Directed by: **KAISEKI Theatre**

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Production Assistant: Miriam Mantolán

Music: Pep Sala

Music Assistant: Joan Antonell

Bodywork: Jean Louis Roqueplan

Masks and Puppetry: Eudald Ferré

Costume Designer: Anna Güell

Choreographies: Maite Marcos

Scenography and Materials Research:

IAAC- Miguel Guerrero i Anastasia Pistofidou

Videoart: Wildbytes- Daniel Torrico

Concept Art: Mitsuru Nagata i Juanjo Oliba

Company Videos: Jordi Milà

Comunication: CITRIC – Roger Ortuño i Sarah

Martin Pearson

KAISEKI Theatre son Isaac Lázaro i Roger Zany

COUNSELLING BY

- **elBulli Foundation:** Ferran Adrià, Oriol Castro, Eduard Xatruch, Albert Adrià, Albert Raurich, Tamae Imachi, Kyoko Ii
- **Mibu:** Hiroyoshi Ishida, Tomiko Ishida, Hyroko Muramatsu, Susumu Muramatsu i Yukie Fukuda
- **Hattori School of Nutrition:** Dr. Yukio Hattori
- **Comerjapones.com:** Roger Ortuño
- **K.K Fantasy:** Yasuko Yoshida, Naomi Tanaka
- **MAPPA:** Masao Maruyama
- **Centre de Visió per Computador:** Dimosthenis Karatzas PhD , Fernández Vilariño PhD

CARTA D'INTERÉS / CARTA DE INTERÉS

A l'atenció de,

Roger Zanuy i Isaac Lázaro

Benvolguts Roger i Isaac,

Ens plau comunicar-vos la valoració positiva que fem des de l'equip d'**El Bulli**, encapçalat per en **Ferran Adrià**, del vostre nou projecte escènic "**KAISEKI**".

Tant el tema com el tractament que ens proposeu ens semblen molt interessants per tal d'explicar l'experiència viscuda per en Ferran en relació amb el **Mestre Ishida, el Japó i la cultura japonesa**. El vostre demostrat interès i la singularitat del projecte (explicar en llenguatge escènic la gastronomia i l'encontre entre dues cultures tant diferents) ens anima a donar-vos el nostre suport i facilitar-vos tot el que estigui al nostre abast.

En quan sigui necessari procedirem a la cessió de drets que preciseu.

Us animem, doncs, a que completeu la resta del finançament necessari per altres vies.

Cordialment,

Queridos Roger e Isaac,

Nos alegra comunicaros la valoración positiva que hacemos desde el equipo de **El Bulli** encabezado por **Ferran Adrià**, de vuestro nuevo proyecto escénico "**KAISEKI**".

Tanto el tema como el tratamiento que nos proponéis nos parecen muy interesantes para contar la experiencia de Ferran en relación con el **Maestro Ishida, Japón y la cultura japonesa**. Vuestro demostrado interés y la singularidad del proyecto (contar en lenguaje escénico la gastronomía y el encuentro entre dos culturas tan diferentes) nos anima a daros nuestro apoyo y a facilitaros todo lo que esté en nuestras manos.

Cuando sea necesario procederemos a la cesión de los derechos de Imagen que necesitéis.

Os animamos, pues, a que completéis el resto de la financiación por otras vías.

Saludos Cordiales,



Ferran Adrià
Presidente de el Bulli foundation

23 DE DICIEMBRE DE 2013

SUPPORT LETTER FROM FERRAN ADRIÀ

SUPPORT LETTER FROM HIROYOSHI ISHIDA

2014年5月

ルジェ・サヌイ様 イサク・ラサロ様

拝啓

石田廣義を代表とする「壬生」のチーム一同は、サヌイ氏とラサロ氏が準備を行っている舞台プロジェクト「KAISEKI」への賛意を表します。

私たちは、両氏が提案する壬生の石田廣義、日本、日本文化に関するフェラン・アドリア氏の経験を伝えるというテーマに深い関心を抱いています。そして、舞台芸術を通して美食の世界や二つの文化の出会いを描くというユニークで興味深いこのプロジェクトに対し、サポートを与えるとともにできる限りの便宜をはかりたいと考えています。

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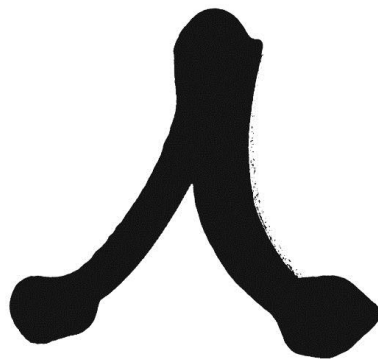
敬具

石田廣義
壬生代表

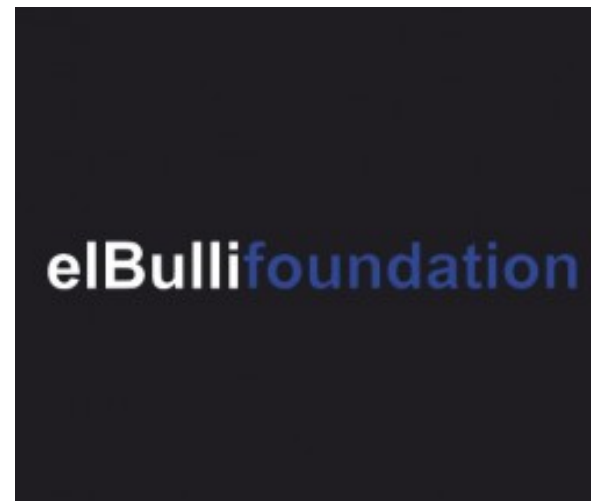
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学校法人 昭和学園
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