



Teatro de
La Abadía

Centro de
creación de la
Comunidad de Madrid

Director artístico
José Luis Gómez

Fin de partida

Endgame by Samuel Beckett

Directed by: Krystian Lupa

Interpreted by: José Luis Gómez, Susi Sánchez,
Lola Cordón and Ramón Pons



La Suma de Todos

Comunidad de Madrid

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Fin de partida

Endgame by Samuel Beckett

Directed by: Krystian Lupa
Stage desing: Krystian Lupa
Costume design: Piotr Skiba
Translation: Ana María Moix

Cast:

José Luis Gómez
Susi Sánchez
Lola Cordón
Ramón Pons

Premiere: April 7th, 2010, Madrid
On tour: June 2010 onwards

The play

When the world seems to have extinguished forever, on the ruins of faith, two characters live in a claustrophobic room and provoke each other: Hamm, the master, a blind paraplegic man confined to his wheelchair, and Clov, the servant who cannot remain seated and wanders around in space. Trapped in a trash container, from which they occasionally peek their heads to speak, are Nagg and Nell, Hamm's parents, who lost their legs in a bicycle accident. In Nell's words: "Nothing is funnier than unhappiness".

Some quotes of the play:

Hamm: The bigger a man is the fuller he is. And the emptier.

Hamm: Nature has forgotten us.

Clov: There's no more nature.

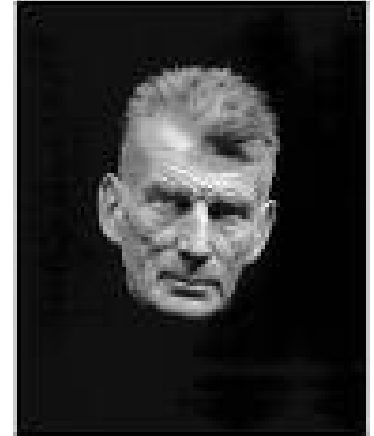
Hamm: We lose our hair, our teeth! Our bloom! Our ideals!

Clov: No one that ever lived ever thought so crooked as we.



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The author

Samuel Beckett was born in Dublin and died in Paris. He was awarded with the Nobel Prize and is one of the key writers of Western Theater.

Endgame, maybe his most essential text, was his second play, after *Waiting for Godot* (1953) and previous to *Happy Days* (1961); altogether, these three plays compose the beating heart of Beckett's dramatic works. It was originally written in French between 1954 and 1956 and first directed by Roger Blin in 1957.

Beckett always resisted to the label of Theatre of the Absurd. He used to reckon that there is nothing beyond what the text says.

The meaning

Hamm: "We're not beginning to... to... mean something?" Much has been written about the meaning of this work and the connotations entailed by the names.

Obviously this is a play full of poetry, of enormous scenic potential, exasperating in its obsessive repetition, as in the work of Thomas Bernhard, of whom Lupa has already staged several texts. Theatre stripped of plot. Although not necessarily miserable nor sombre, as it comes to thought when speaking of Beckett.

Rather eloquent was the instruction given by the author to the actors playing the roles of Hamm and Clov: "We are obliged to rip off as many burst of laughter as possible with this atrocious thing."



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The director

Polish director Krystian Lupa, recently awarded with the Europe Theater Prize, comes from a visual arts background that finally brought him into stage. He often does his own set design and many of his productions are based on non dramatic texts (a chapter of *The Brothers Karamazov*, Rilke's poetry, Broch's and Musil's prose, and the life of Warhol and Marilyn, among others). This is his first time directing a project in Spain and also the first time he approaches one of Beckett's texts, altogether with La Abadía and José Luis Gómez, who had not delved either in the extraordinary Beckettian universe.





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Artistic team

Piotr Skiba ((costume design) has collaborated as an actor in many of Lupa's projects: *Ritter Dene Voss*, *Extinction*, both by Thomas Bernhard, Hermann Broch's *The Sleepwalkers*, among others. He interpreted the devil in *The Brothers Karamazov* and Andy Warhol in *Factory 2*. Skiba designed the costumes for *The Presidents*, *Extinction*, *Over All the Mountain Tops*, *The Master and Margarita*, *Zarathustra*, *Three Sisters*, *Seagull* and *Factory 2*, all of them shows directed by Lupa.



Ana María Moix, (translation), one of the grand ladies of Spanish literature, she has translated several of Beckett's texts (*Waiting for Godot* and *Molone dies* are two of them) as well as *The Lover* by Marguerite Duras, *The Lady of the Camellias* by Alexandre Dumas, Mary Shelly's *Frankenstein* and novels by Amélie Nothomb and Wislawa Szymborska.



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Cast



José Luis Gómez (Hamm), actor and director, who accomplished his professional training in Germany. Spanish National Theater Award, his most recent works as a stage director are: *Perpetual Peace* by Juan Mayorga (Centro Dramático Nacional/Teatro de La Abadía) and *Simon Boccanegra* by Verdi (Liceu Ópera Barcelona). As an actor, he has recently worked in Dürrenmatt's *Play Strindberg*, directed by Georges Lavaudant, and Kafka's *A Report to an Academy*, directed by himself.

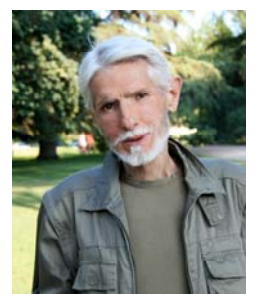
Among his most recent roles in cinema we find *Goya's Ghosts* by Milos Forman and *Broken Embraces* by Pedro Almodóvar.

Susi Sánchez (Clov) took part in four stagings by Gómez: Mayorga's *Perpetual Peace*, Ionesco's *Exit the King*, *Castles in the air* by Fermín Cabal and Lorca's *Blood Wedding*. She also worked with, among others, Lluís Pasqual (Lorca's *The Public*), Miguel Narros (Goneril in *King Lear*), Daniel Veronese (*Women dreamt Horses*) and Tomaz Pandur (Gertrude in *Hamlet*).



Lola Cordón (Nell), besides her collaborations in TV and movies, has worked recently in *La Celestina*, with Nati Mistral, *The Heiress*, directed by Gerardo Malla, *Sweet Bird of Youth* (dir: Alfonso Zorro) and *The Portrait of Dorian Gray* (dir: María Ruiz).

Ramón Pons (Nagg) was a member of the company of the renowned Spanish actors Alberto Closas and Julia Gutiérrez Caba, worked in Lorca's *Yerma*, with Nuria Espert, and Valle-Inclán's *Tirano Banderas*, staged by José Tamayo. His latest collaboration in film was in Almodóvar's *Broken Embraces*.





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Teatro de La Abadía

The Teatro de La Abadía, is a theatre company and study centre of the Madrid Regional Government, founded in 1995 by José Luis Gómez, based at a former chapel in Madrid. Since its opening production, Valle-Inclán's *Tableau of Avarice, Lust and Death*, the company has consolidated a line of investigation focused on actors technique, the word in action and team work within the cast.

With the leitmotiv "the intelligent pleasure", La Abadía presents an average of three new productions per season. Contemporary to classical authors, such as Berkoff, Ionesco, Lorca, Shakespeare, etc. Texts as Brecht's *About Horatians and the Curiatians* directed by Hernán Gené and *Algerian, the Servant of two Masters* free approach by Alberto San Juan, based on Goldoni's masterpiece (coproduction with the three time awarded company Animalario).

In various occasions La Abadía has worked with foreign directors, such as Georges Lavaudant (*Play Strindberg*) and Dan Jemmett (*The Trickster of Seville*), taking on international tour several of its performances. From all the visited cities are to be highlighted: Bogotá, Bucharest, Budapest, Caracas, Cluj-Napoca, Guanajuato, Lisbon, Paris, Porto, Rome, Stockholm, Toulouse, Turin and Warsaw.

In the 08-09 season La Abadía has premiered: the anonymous *Mystery of the Magi Kings* (coprod. with Nao d'amores and directed by Ana Zamora), Richard Dresser's *Better Days* (dir: Àlex Rigola), *Measure for Measure* (dir: Carlos Aladro) and *Perpetual Peace* by Juan Mayorga (CDN/Abadía, directed by José Luis Gómez).



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Fin de partida is a production by Teatro de La Abadía
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