

# BUT WHEN IS SAMUEL COMING?

ULTRAMARINOS  
DE LUCAS



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PREMIO NACIONAL DE ARTES ESCÉNICAS  
POR SU INTERÉS Y SU INNOVACIÓN

# BUT WHEN IS SAMUEL COMING?

## SYNOPSIS

Two men are waiting by a swing for **Samuel** to arrive so they can have a party. The **teacher** walks by, lectures them, and leaves. Time passes, it never lets up, it never ends, never. As they play, they look out for one another for yet another day. What if today were already tomorrow? Climbing onto the swing, perhaps they can fly away.

**A show for all audiences, ages 5 and up.**

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## CHILDHOOD

**We wonder**, through the most radical and absurd dramatic play, about the mystery that **the passage of time represents in childhood**.

The girl and the boy live with infinite wonder a present that slips away from them as they **play at life**. That wonder drives them to discover the world through play: they play to explore, to learn, to relate with others, to grow.

**Play** is the true protagonist of this play, conceived as a perpetual celebration in anticipation of another celebration, the one promised by Samuel.

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## THE WAIT

**Our characters** share a bond of **brotherhood**: they love and loathe one another, they fight and look out for one another, but, above all, they need one another desperately to keep **hope and joy** alive during that indefinite wait.

**In this society** where **entertainment** seems to have become an essential and overriding value, we champion boredom as the necessary gateway to the creation of worlds. Through their **imagination**, the characters overcome boredom.

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**ONE**, a man gazing at the moon. **ANOTHER**, a man embracing the earth. **THE PROFESSOR**, a man casting words into the air. They all need each other.





## THE STAGE SPACE

**On the earth,** stands a swing, an axis around which these characters, brimming with humanity, move.

The earth is **an element of play** for the children, a call to the animal nature of human beings, so present in childhood.

**The swing** unequivocally embodies the idea of play. It connects with young audiences because it is **a space they recognise as their own.** The swing is a dynamic element that induces a sense of imbalance. **It is a springboard,** a possibility of flight, a temptation, a hope, a promise.

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## ULTRAMARINOS DE LUCAS

**For more than 30 years** we have been playing on stage like children. We like to think we haven't yet lost our innocence and our capacity for wonder. For more than 30 years we have sustained a stable research project in the Performing Arts, without imposing any limits on ourselves, without prejudice, with passion.

**The audience is our horizon:** we work for them, speaking to them directly, without certainties, appealing to their imagination to share emotions, thoughts, doubts, concerns, discoveries and adventures. And we will keep insisting, resisting, persisting, fighting and playing.

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## TECHNICAL REQUIREMENTS

The minimum stage dimensions are 6 metres wide by 5 metres deep by 4 metres high.  
The ideal dimensions are 10 metres wide by 7 metres deep by 5 metres high.  
In both cases, 1-metre wings are required on each side.

**Proscenium stage  
with black box.**

## ARTISTIC TEAM

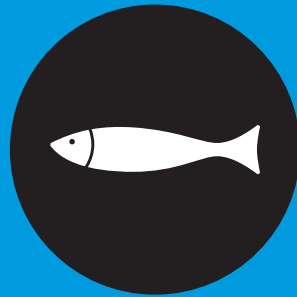
Playwriting,  
**Ultramarinos de Lucas**  
Performers,  
**Jorge Padín** —*One*,  
**Juam Monedero** —*Another*,  
**Juan Berzal** —*The Teacher*  
Director, **Juan Berzal**  
Assistant Director,  
**Marta Hurtado**  
Original Music, **Nacho Ugarte**  
Costume Design, **Martín Nalda**  
Set Design, **Juam Monedero**  
Lighting, **Juan Berzal**

Photography and Video,  
**Ignacio Izquierdo**  
Graphic Design,  
**Borja Ramos**  
Executive Producer,  
**Juam Monedero**

Production,  
**Ultramarinos de Lucas**  
Co-production,  
**Junta de Comunidades  
de Castilla-La Mancha,**  
**Teatro Español**  
Collaboration,  
**Ayto. de Guadalajara**

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