

ADG EUROPE PRESENTS TNT THEATRE GREAT BRITAIN IN

William Shakespeare's



Director
Paul Stebbings

Music
Thomas Johnson

Producer
Grantly Marshall

THE AMERICAN DRAMA GROUP EUROPE
presents

TNT Theatre Britain in the tragedy of

HAMLET

By William Shakespeare

Directed by Paul Stebbings

Original score by Thomas Johnson

Hamlet	Alistair Hoyle
Claudius	Dan Wilder
Gertrude	Airlie Scott
Horatio	Roger Parkins
Polonius	Glyn Connop
Ophelia	Birte Widmann
Laertes	Andrew Cusack

Other roles played by the ensemble

Musical director	Rachel Middle
Set construction	Martin Käser
Costumes	Juliane Kasprzik
Program editor	Stefani Hidajat
Production assistants	Monika Verity Angelika Stebbings
Technical director	Manuel Scheuermann
Producer	Grantly Marshall



Paul Stebbings is Artistic Director of TNT theatre Britain and the American Drama Group Europe, which combine to make “the world’s most popular touring theatre company” (China National TV) – giving more performances in more countries in a single year than any other theatre company. Paul received a first class degree from Bristol University drama department. He trained in the Grotowski physical theatre method in Britain and Poland and founded TNT in 1980. In 1993 he joined forces with producer Grantly Marshall and the American Drama Group Europe. He is a playwright and actor as well as a director and has also worked extensively in music theatre. He is a regular director at China’s best theatre: The Shanghai Dramatic Arts Centre and at the noted Latin American company Teatro Espressivo de Costa Rica. He has directed professionally in Russian, German, Italian and Greek and is in continuous production of plays in Mandarin and Spanish. Paul’s diverse work includes new plays, radically adapting novels and a sequence of Shakespeare’s greatest plays most of which remain in the company’s repertoire. He has won numerous awards in places as diverse as the Edinburgh Festival, the Munich Biennale, Singapore and Iran. Paul received an MBE medal from Queen Elizabeth in 2014 for his contribution to British culture.

Phil Smith has been the company dramaturg for TNT since the company’s founding in 1980, preparing materials and research for numerous productions for the company’s artistic director Paul Stebbings and co-writing with Paul almost all of the company’s plays and adaptations since its inception. Phil is an Associate Professor (Reader) at the University of Plymouth in the UK, receiving his Doctorate there in 2012. Phil is a performance-maker and ambulatory researcher, specialising in creating performances related to walking, site-specificity, mythogeographies and counter-tourism. He is a core member of site-based arts collective Wrights & Sites, who have just published ‘The Architect-Walker’ (2018). He is presently developing a ‘common dance for threatened subjectivities’ with choreographer Melanie Kloetzel (Calgary University) and working as a Site Artist for Tracing the Pathway’s ‘Groundwork’ project in Milton Keynes. Phil’s publications include ‘Making Site-Specific Theatre and Performance’ (2018), ‘Rethinking Mythogeography in Northfield, Minnesota’ (2018), ‘Anywhere’ (2017), ‘A Footbook of Zombie Walking’ and ‘Walking’s New Movement’ (2015), ‘On Walking’ and ‘Enchanted Things’ (2014) and ‘Counter-Tourism: The Handbook’ (2012).



TNT theatre

The company was founded in 1980. Our first production was a manifesto piece: A commedia dell'arte life of the Russian director Meyerhold, who was murdered by Stalin. His ideas are still present in TNT's work. The company received UK Arts Council (government) funding for extensive tours of Britain for many years before shifting its focus to international touring. TNT's initial productions were all self-written and combined popular theatre forms with serious subjects. In 1983 we began integrating music into the productions on a complex level. In 1993 we began our collaboration ADG Europe and expanded our repertoire to include classical texts and radical stage interpretations of novels. TNT toured internationally from its first year and now tours to over thirty countries a year on three continents in four languages. Our motto: "Tragedy with a smile on its lips".

HAMLET – Director's notes.

"HAMLET is not a drama of weakness, but of duty and self-denial"

Boris Pasternak.

Any director approaching HAMLET must first deal with the weight of artistic and critical interpretation that sits heavily upon this most famous of all dramatic texts. The temptation is to add a little more weight, another interpretation that allows the audience to view the original text through the supposed brilliance of the modern director. Shakespeare must be turned into our contemporary (in the famous phrase of Jan Kott). So recent HAMLETS I have seen included one where the same actor played Hamlet and Claudius and the same actress Ophelia and Gertrude! Freud, Beckett and a host of other authorities are invoked as if Shakespeare was not enough. What we are attempting is an exploration of the original. Of course we make no claims that this is a definitive version, nor are we trying to avoid interpretation, but our attempt is to draw the interpretation from the text rather than superimpose a simplification. For example, the text states that the Ghost cannot speak in the first scene and will only speak to Hamlet on its second appearance. To have the Ghost speak through Hamlet seems textually supported. The Ghost cannot appear even to his own (ex) wife, so he can only impact on the world of the living through his son. This sets up a chain of performances that work through others, which at its most extreme develops into the use of puppets and at its simplest refers to the performances that are given throughout the play. Claudius performs the dutiful step-father in his first scene, Ophelia performs as if she is, alone with Hamlet, Rosencrantz and Guildenstern perform the role of old friends, Hamlet performs the role of a madman. However, all these performances will end with the jester Yorick in death. Because the text constantly yields up images and scenes of performance, to explore this idea it is not necessary to bend the play to fit some external theory. We particularly reject the interpretation of Coleridge and Schlegel, reiterated by Laurence Olivier in his preface to the 1949 film: "Hamlet is the tragedy of a man who cannot make up his mind". The philosopher Prince is seen as the extreme example of the paralysis of the intellectual.

This interpretation, very much the product of nineteenth century Romanticism, relies on simple hindsight: the Ghost tells the truth, why doesn't Hamlet act upon it? We feel there are two answers to this and once the idea is dispatched we can get on with letting the play and its central character operate as Shakespeare intended. Firstly, it is a great mistake to analyse what happens in the play as opposed to what is said. Neither Hamlet himself nor Horatio are very concerned with this issue of thought versus action, supposedly the central theme of the play. Two or three lines can be found in its support. This is hardly a tragic flaw on a par with Macbeth's ambition or Lear's selfish folly. It also supposes that Hamlet is a philosopher, whereas he never truly engages in philosophical discussion but constantly reacts to events. Hamlet is trying to make sense of the "rotten state" of his world. We feel that unless the killing of Claudius will somehow "put the world to right" Hamlet will not perform this murderous act. Murderous yes, because "conscience makes cowards of us all". It is "conscience" that paralyses the Prince, not thought. Hamlet is searching for an action that will "set this world to right" but in all conscience he cannot find one. Why? I suggest he does not believe the Ghost.

The "Mousetrap" play is as much a test for the Ghost as the King. But it is Hamlet's actions after he proves that his uncle did murder his father that are the most telling: he does not take the opportunity to kill Claudius at prayer but rushes to confront his mother.

These two actions make no sense for an avenger, but they do make sense if we see Hamlet as a melancholic, depressive and burdened young man, overwhelmed with grief and disgusted by his mother's sexuality. This is the Hamlet we first see, who wishes that his "too solid flesh would melt" and recoils at incest before he ever meets the Ghost. This is the Hamlet of "To be or not to be", who even rejects the idea of an after-life as an "undiscovered bourn (place) from which no traveller ever yet returned." Hamlet struggles to place the idea of revenge that will "set the world to right" within the framework of his melancholic nihilism; for "man delights me not, nor woman...". This hatred of life manifests itself in sexual disgust (not incestuous desire for his mother, Freud has nothing to say about this play in our opinion). And also in violence towards all those who love him - indeed, violence towards love and procreation. This violence encompasses madness, as the only proper response to the "rotten" world and indeed the human condition: "who would the fardels bear?" (The weight of human existence). Only Death will provide an answer, but suicide and murder seem to Hamlet to only confirm the futility and wretchedness of human existence. Death is only appropriate as an accident, he can kill Claudius but only on an impulse, without forethought (hence he kills Polonius by mistake). Death rules the world anyway, and even a king will pass through the guts of a beggar. Hamlet prays for a path that is morally clear, but "conscience makes (him) a coward", and only madness and its mirror of theatre will provide a haven of sense and meaning. The tragedy in this, the fatal flaw, is that Hamlet in seeking to make sense of the rotten state of Denmark merely increases its depravity. Ophelia, Laertes and even Polonius are to varying degrees innocent and yet he destroys them. He also fails to save his own mother, his revenge is private, unacknowledged and therefore incomplete. He has tried to be "cruel to be kind" but he has ended only in cruelty and the sea of troubles overwhelms him.

William Shakespeare (1564-1616) was born to John Shakespeare and mother Mary Arden some time in late April 1564 in Stratford-upon-Avon. There is no record of his birth, but his baptism was recorded by the church, thus his birthday is assumed to be the 23rd of April. His father was a prominent and prosperous alderman in the town of Stratford-upon-Avon, and was later granted a coat of arms by the College of Heraldry. All that is known of Shakespeare's youth is that he presumably attended the Stratford Grammar School, and did not proceed to Oxford or Cambridge. The next record we have of him is his marriage to Anne Hathaway in 1582. The next year she bore a daughter for him, Susanna, followed by the twins Judith and Hamnet two years later.

Seven years later Shakespeare was recognized as an actor, poet, and playwright, when a rival playwright, Robert Greene, referred to him as "an upstart crow" in "A Groatsworth of Wit." A few years later he joined up with one of the most successful acting troupes in London: "The Lord Chamberlain's Men." When, in 1599, the troupe lost the lease of the theatre where they performed (appropriately called "The Theatre"), they were wealthy enough to build their own theatre across the Thames, south of London, which they called "The Globe". The new theatre opened in July of 1599, built from the timbers of "The Theatre", with the motto "Totus mundus agit histrionem" (A whole world of players). When James I came to the throne (1603) the troupe was designated by the new king as the "King's Men" (or "King's Company"). The Letters Patent of the company specifically charged Shakespeare and eight others "freely to use and exercise the art and faculty of playing Comedies, Tragedies, Histories, Interludes, Morals, Pastorals, stage plays ... as well for recreation of our loving subjects as for our solace and pleasure."

Shakespeare entertained the King and the people for another ten years until June 19, 1613, when a canon fired from the roof of the theatre for a gala performance of Henry VIII set fire to the thatch roof and burned the theatre to the ground. The audience ignored the smoke from the roof at first, being to absorbed in the play, until the flames caught the walls and the fabric of the curtains. Amazingly there were no casualties, and the next spring the company had the theatre "new builded in a far fairer manner than before." Although Shakespeare invested in the rebuilding, he retired from the stage to the Great House of New Place in Statford that he had purchased in 1597, and some considerable land holdings, where he continued to write until his death in 1616 on the day of his 52nd birthday.

Tragedies

Antony and Cleopatra
Coriolanus
Hamlet
Julius Caesar
King Lear
Macbeth
Othello
Romeo and Juliet
Timon of Athens
Titus Andronicus

Histories

King Henry IV Part 1
King Henry IV Part 2
King Henry V
King Henry VI Part 1
King Henry VI Part 2

King Henry VI Part 3
King
Henry VIII
King John
Richard II
Richard III

Comedies

All's Well That Ends Well
As You Like It
The Comedy of Errors
Cymbeline
Love's Labour's Lost
Measure for Measure
The Merchant of Venice
Merry Wives of Windsor
A Midsummer Night's Dream
Much Ado About Nothing
Pericles, Prince of Tyre

The Taming of the Shrew
The Tempest
Troilus and Cressida
Twelfth Night
Two Gentlemen of Verona
Winter's Tale

Poetry

A Lover's Complaint
Sonnets 1-30
Sonnets 121-154
Sonnets 31-60
Sonnets 61-90
Sonnets 91-120
The Passionate Pilgrim
The Phoenix and the Turtle
The Rape of Lucrece
Venus and Adonis

THE FIRST QUARTO and its use by TNT

In 1823 a sensational discovery of an original and previously unknown version of Shakespeare's HAMLET, printed in 1603, one year before the longer Quarto version and some twenty years before the "definitive" Folio edition of Shakespeare's complete works. (Quarto and Folio refer only to the method of printing which varied according to the size of the large sheets that were folded into a book).

The newly named "First Quarto" was immediately accepted as genuine but controversy has raged as to whether it is accurate, indeed it was for many years described as "the bad Quarto" and only recent scholarship has renamed it the First Quarto, recognising it as a valid document in its own right, rather than a corruption. The First Quarto's rising reputation is based on modern scholarship and even performance that concentrates on Shakespeare as a man of the theatre rather than Shakespeare the literary giant. The first Quarto is much shorter than the second Quarto or Folio editions, indeed it is only just over half as long. But it is not just an edited version, it contains some lines and even one scene that is in neither of the other two versions. The latest scholarship suggests that it is actually a later edition than the Second Quarto, in other words that it is probably an acting edition based on the Second Quarto.

There is also textual evidence of this contained on the front page of the 1603 printing. "The tragical history of Hamlet Prince of Denmark. By William Shakespeare. As it hath been diverse times acted by his Highness' Servants (Shakespeare's acting company: The King's Men) in the City of London, and also in the two universities of Cambridge and Oxford and elsewhere." Nothing could be clearer. Perhaps this version is the only one Shakespeare ever saw on stage. Certainly the Shakespearean scholar Peter Thompson suggests that the two very long versions were probably never performed in Shakespeare's lifetime where "the two hours traffic of our stage" (Romeo and Juliet) was normal.

We have chosen not only to use the First Quarto as our basic structure but to work from original texts with the spelling and line order as Shakespeare knew it – this helps actors because modern editions break up and make sense of the original text for modern readers not actors. These often do scandalous harm to the original, for example "cleaning up" speeches so that they are either in prose or poetry, whereas Shakespeare often has characters express their nervous mental state by switching between stressed poetry and unstressed prose. Also Shakespearean punctuation is more fluid, using less full stops so emotions and ideas run on, while irregular and broken-up lines of dialogue between different characters can give an idea of the intended speed of the dialogue. So why not just use the whole First Quarto? We decided that we were not engaged in an exercise but in seeking the heart of the play. We therefore use the scene order and structure of the First Quarto but add speeches and sequences from the second Quarto where we think we need the complexity of character and thought that is sometimes missing in the First Quarto.

For example the most famous speech of all time begins: "To be or not to be that is the point" in the first Quarto. There seems no advantage in this and we retain the better known version of his speech. We also retain the troubled conscience of Claudius but generally we use the First Quarto and we hope that this text of HAMLET is close to one that Shakespeare might have approved of. May his Ghost haunt our production!

Hamlet: synopsis of the TNT stage version –
based on the scene order and characters of the First Quarto – original acting
edition of Shakespeare's time.

Sea imagery. Then Ghost of the dead king appears to the soldiers on the battlements of Elsinore castle. The soldiers call on Horatio to witness the speechless Ghost of Hamlet's father.

The Court. The new King Claudius has recently married his brother's wife and assumed the crown. In a public speech he acknowledges the sorrow at the old King's death, but suggests it should be balanced with thoughts for themselves. He bids goodbye to Laertes who has returned from France for the funeral. The King and Queen (Hamlet's mother) try to encourage Hamlet to relax his state of mourning – but Hamlet angrily attacks their marriage so soon after his father's death.

Alone, Hamlet rages against the marriage. Horatio, an old friend of Hamlet, and Marcellas arrive and tell Hamlet of the sighting of the Ghost of his father. They arrange to meet at night to see the Ghost.

Laertes warns his sister Ophelia against Hamlet's expressions of love. Polonius arrives and dispenses advice to Laertes for his return to France and also gets from Ophelia a promise that she will refuse Hamlet's advances.

Speechless Ghost appears to Hamlet who chases it off to try to speak with it. Hamlet corners the Ghost, which tells Hamlet that he was poisoned by his own brother (the new King) and Hamlet declares his desire for revenge. Ghost goes and Horatio and Marcellas arrive with Hamlet almost possessed. Hamlet cut and swears the other two to secrecy about the Ghost.

Ophelia enters. She is upset at Hamlet's strange behaviour toward her. Her father puts it down to the emotional stress of the old King's death.

The King commissions two old student friends of Hamlet to spy upon him and discover the cause of Hamlet's wild behaviour. Polonius enters declaring that he has found the solution – declaring that Hamlet is deranged by love for Ophelia. The old man offers to set up a meeting between Hamlet and Ophelia so that he and the King can spy on the lovers. Hamlet enters, the King sends the Queen away and agrees to his advisor's plan. Hamlet believing himself to be alone wonders aloud if he should live or die given the

nature of the human condition and his own particular troubles. Ophelia approaches him and he mocks her with a wild parody of romantic desire. The King and Polonius enter from their spyholes. The King is not convinced that Hamlet's wild behaviour is anything to do with love and exits. Polonius decides to confront Hamlet's apparent madness but Hamlet baffles him with the mixture of truth and wild humour. The old man exits and Rosencrance and Gilderstone enter on their spying mission – which Hamlet sees through. They tell Hamlet that a travelling theatre has arrived at Elsinore. Polonius arrives and Hamlet mocks him in a mix of madness and sense.

Hamlet greets the player/puppet-master and recalls past performances, then recreates a melodrama, chasing Polonius about. He then turns the moment into an imitation of murder. Hamlet commissions the Player(s) to insert some lines for him into the their performance when it is presented before the King.

Hamlet, alone, soliloquises on his weakness and resolves to use the play to cut out the King. He wonders if the Ghost is telling the truth. The play will test the honesty of

both the King and the Ghost. Hamlet tells Horatio to watch the King's face during the play for any betrayal of his crime. The court enters to see the play. Hamlet unnerves Ophelia with his subtle sexual mockery. The play with puppets. The King stops the play at the murder scene, exposing what appears to Hamlet to be his guilt.

SECOND HALF.

Hamlet rejoices with Horatio that he knows the King is guilty. Polonius asks him to see his mother. Alone in a chapel, the King is racked by guilt and kneels to pray. Hamlet enters, sees the King at his mercy, but decides not to kill him at prayer in case it means his soul is sent to heaven.

Queen Gertrude meets with Hamlet in her chamber with Polonius spying on. Hamlet, hard on her for marrying the King so soon after Hamlet's father's death, accuses the King of being his father's murderer! Polonius makes a noise and is killed by Hamlet stabbing through the curtain. Over the old man's dead body Hamlet continues to confront his mother. The spirit of his father enters and orders Hamlet to comfort his mother and pursue his revenge. The Queen thinks Hamlet is mad, Hamlet seeks to recruit her in his revenge against the King – she agrees to help him and conceal his plan. Hamlet exits with the body of Polonius. The King enters. The Queen describes her son's wild behaviour and his killing of Polonius, but says nothing of his plan for revenge. Rosencrance and Gilderstone sent to fetch Hamlet, return with him. Hamlet refuses at first to reveal where he has put the body of Polonius, until revealing it in word play. The King sends Hamlet to England with Rosencrance and Gilderstone. The King sends a message to the King of England arranging for Hamlet to be murdered when he arrives in that country.

The King and Queen enter, the Queen with news that Polonius' death has turned Ophelia mad. Ophelia enters. She speaks of sex and death in a way which seems to confuse Hamlet's love and her father's death. A commotion is heard outside and Leartes enters at the head of a mob of rioting supporters. Leartes is furious at his father's death and wants revenge on the murderer – suspecting the King. The Queen physically restrains Leartes, but the King has her release him. Ophelia enters, mad - driven to insanity by Hamlet's sexual taunting and her father's murder. Leartes swears to be revenged.

Horatio tells the Queen that Hamlet is back in Denmark. Hamlet discovered the plot to kill him and changed the message to an order to kill Rosencrance and Gilderstone. The Queen sends her blessings to Hamlet.

The King conspires with Leartes to have Hamlet killed in a fencing contest with a poisoned rapier. The Queen enters to say that Ophelia has drowned. And image of Ophelia drowning. Leartes resolves himself to revenge.

The Clown/gravedigger has opened the ground for the burial of Ophelia, talking of how she's getting a Christian burial even though she killed herself. Hamlet enjoys the word play. Hamlet and Horatio find the skull of someone he knew – Yorick, a jester. Everyone must die, even those as full of life and wit. The court enters with Ophelia's coffin. The Priest gives a hasty service. This angers her grieving brother, Leartes. He leaps into the grave to embrace his sister's corpse. Hamlet leaps in after him, refusing to let Leartes have a monopoly on mourning for Ophelia. The King restrains Leartes (holding him back for the duel/murder). A messenger arrives from the King with the challenge to the duel. Hamlet accepts. The court assembles for the duel. Hamlet and Leartes duel. Just in case the poisoned blade is not enough the King has poisoned a drink which the Queen accidentally drinks. Leartes stabs Hamlet with the poisoned blade, but is also wounded by it and dies, not before revealing the treachery of the King. The Queen dies from the poison meant for Hamlet. Hamlet in a fury stabs the King and forces him to drink his own poison. The King dies. Hamlet restrains Horatio from killing himself with the poison. Hamlet dies with the line "the rest is silence".

Thomas Johnson after graduating from Oxford University Thomas joined DR.FOSTERS THEATRE CO., where he spent 5 years as resident composer/MD. He has subsequently composed the music for many theatre companies, including The National Theatre, Ludlow Festival, Birmingham Stage Company, The Unicorn Theatre, Exeter Northcott, Plymouth Theatre Royal, Cheltenham Everyman Nottingham Playhouse, London Bubble, Theatre Alibi (with the West End hit *Why The Whales Came*), Polka Theatre, Travelling Light, Chipping Norton Theatre, and Fairgame. His music has been performed worldwide, from Singapore to St. Petersburg, including a Broadway run of the award-winning *TIR NA N-OG*. He has worked with Teatro Dionysus in Costa Rica, Seattle Children's Theatre in the US, and The Vedogon Theatre in Moscow. December 2014 sees the world premier of his Heritage Lottery commissioned First World War oratorio, *STREET OF BUGLES*, for orchestra and choir. His first oratorio was *GILGAMESH*, for Stroud Community Choir. Thomas has also written the scores for several BBC Radio4 drama productions, and is a member of the band *THE LAZY SUSANS* with whom he has recorded an album, *ONE MORE TIME*, available on iTunes. For TNT/ADG Thomas has composed the music for *THE MURDER OF SHERLOCK HOLMES*, *PICTURE OF DORIAN GRAY*, *HITLER KILLED MY CANARY*, *DAVID COPPERFIELD*, *GULLIVER'S TRAVELS*, *A STREETCAR NAMED DESIRE*, *THE GREAT GATSBY*, *THE GRAPES OF WRATH*, *OLIVER TWIST*, *A CHRISTMAS CAROL*, *HAMLET*, *ROMEO AND JULIET*, *KING LEAR*, and *OTHELLO*.





THE BIRTH PLACE OF HAMLET 2021

TNT Thatre and AMERICAN DRAMA GROUP EUROPE would like to thank Robert and Sabine Süsskind for their generous hospitality during the rehearsals of HAMLET at Schloß Dennenlohe.



THE
Tragicall Historie of
HAMLET
Prince of Denmarke
By William Shakes-peare.
This version edited and adapted by Paul Stebbings and
directed for the stage by Paul Stebbings

Enter Sentinels.

Stand: who is that?

Enter Horatio and Marcellus.

HOR. Friends to this ground. [20]

And liegemen to the Dane

BN. Welcome Horatio, welcome good Marcellus.

MAR. What hath this thing appear'd again to night? [30]

BN. I have seen nothing.

MAR. Horatio says "Tis but our fantasy,
And will not let belief take hold of him,
Touching this dreaded sight twice seen by us,
Therefore I have entreated him along
With us to watch the minutes of this night,
That, if again this apparition come,
He may approve our eyes and speak to it

HOR. Tush tush, t'will not appear.

Enter Ghost.

MAR. See where it comes again.

BERNARDO. In the same figure like the King that's dead,

MAR. Thou art a scholar – speak to it, Horatio.

BN. Looks it not like the King?

HOR. Most like. It harrows me with fear and wonder.

BN. It would be spoke to.

HOR. I'll cross it, though it blast me. Stay, illusion.

If there be any good thing to be done
That may to thee do ease and grace to me,
Speak to me.

If thou art privy to thy country's fate,
Which happily foreknowing may prevent,
O speak of it,
Speak to me.
Speak to me, stay and speak.
Stop it Marcellus!

BN. 'Tis here.

exit Ghost

HOR. 'Tis here.

MARC. 'Tis gone.

We do it wrong, being so majestical,
to offer it the show of violence,

For it is as the air invulnerable

BN. It was about to speak when the cock crew.

HOR. And then it faded like a guilty thing, upon a fearful summons

MARC. It faded on the crowing of the cock.

HOR. Look, the morn in russet mantle clad

Walks o'er the dew of yon high eastward hill.

Break we our watch up and by my advice

Let us impart what we have seen tonight

Unto young Hamlet, for, upon my life

This Spirit dumb to us will speak to him.

BN. Lets do't I pray

[Hamlet (Quarto 1) Scene 1.1]

Enter KING, QUEEN, HAMLET, LAERTES, POLONIUS

KING. Though yet of Hamlet our dear brothers death

The memory be green, and that it us befitted

To bear our hearts in grief, and our whole kingdom

To be contracted in one brow of woe,

Yet so far hath discretion fought with nature,

That we with wisest sorrow think on him,

Together with remembrance of ourselves.

Therefore our sometime Sister, now our Queen,

Th'imperial jointress of this warlike state,

Have we, as t'were, with a defeated joy,
 With an auspicious and a dropping eye,
 With mirth in funeral, and with dirge in marriage,
 In equal scale weighing delight and grief-
 Taken to wife. Nor have we herein barred
 Your better wisdoms, which have freely gone
 With this affair along. For all, our thanks.
 And now Laertes, what's the news with you?
 You told us of some suit, what is't Laertes?

LAER. My gracious Lord, your favourable licence,
 Now that the funeral rites are all performed,
 I may have leave to go again to France,
 For though the favour of your grace might stay me,
 Yet something is there whispers in my heart,
 Which makes my mind and spirits bend all for France.

KING. Have you your fathers leave? What says Polonius?

POL. He hath, my lord, wrung from me a forced grant,
 And I beseech you grant your Highness leave

KING. With all our heart. Laertes, fare thee well.

LAER. I in all love and duty take my leave.

KING. But now, my Cousin Hamlet, and my son –

HAM. A little more then kin, and less then kind.

KING. How is it that the clouds still hang on you?

HAM. Not so my lord, I am too much in the 'son'.

QUE. Good Hamlet cast thy nighted colour off
 And let thine eye look like a friend on Denmark,
 Do not for ever with thy veiled lids
 Seek for thy noble father in the dust.
 Thou knowst 'tis common all that lives must die,
 Passing through nature to eternity.

HAM. Ay, madam, it is common.

QUE. If it be,
 Why seems it so particular with thee?

HAM. 'Seems', madam – nay it is, I know not 'seems'.

'Tis not alone my inky cloak, cold mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected havior of the visage,
Together with all forms, moods, shapes of grief
That can denote me truly. These indeed 'seem'
For they are actions that a man might play,
But (I have that within which passes show,
These but the trappings and the suits of woe.) – maybe cut

KING This shows a loving care in you, Son Hamlet,
But you must think, your father lost a father,
That father dead, lost his, and so shall be
Until the general ending. Therefore cease laments,
'tis unmanly grief"

It shows a will most incorrect to heaven,
A heart unfortified, or mind impatient,
An understanding simple and unschooled
Fie, 'tis a fault 'gainst heaven,
A fault 'gainst the dead, a fault 'gainst nature
And in reasons common course most certain:
None lives on earth, but he is born to die.
Think of us as of a father,
You are the most immediate to our throne,
And with no less nobility of love
And So we beseech you, bend you, to remain
Here in the cheer and comfort of our eye

QUE. Let not thy mother lose her prayers, Hamlet
Stay here with us, go not to Wittenberg.

HAM. I shall in all my best obey you madam.

KING. Spoke like a kind and a most loving Son,
And there's no health the King shall drink to day,
But the great cannon to the clouds shall tell
The rouse the King shall drink unto Prince Hamlet.

Exeunt all but Hamlet.

Alistair Hoyle highlights include working with Olivier award winners Miranda Cromwell & the late great Howard Davies as Evensen in 'AN ENEMY OF THE PEOPLE' at Chichester Festival Theatre, three tours working with Paul Stebbings MBE for TNT/ADGE as Wallace in 'CROOKED LETTER' & Sir Andrew Aguecheek in 'TWELFTH NIGHT' and working with Kelly Hunter MBE for Flute Theatre as Lysimachus in 'PERICLES' for autistic individuals in Romania (in Romanian) & Poland (in Polish). It would also be remiss not mention the wonderful guide, mentor and legend that is Andrew Jarvis whose wise words on Shakespeare ring truer every day.



Other credits include: Scrooge in A CHRISTMAS CAROL (West End in Schools); Gideon in BRASS (Union Theatre); Lamplight in SNOW WHITE (Barnsley Civic); Barry in GRASS (Oldham Coliseum); Andy in BRASSED OFF (York Theatre Royal & Touring Consortium UK No 1 Tour); Donnie & 1st Trumpet in SAVE THE LAST DANCE FOR ME (Bill Kenwright UK & Ireland No 1 Tour); Mark Anthony in JULIUS CAESAR & Macduff in MACBETH (Young Shakespeare Company); Octavius in JULIUS CAESAR (Principal Theatre). Training; East 15 Acting School.



Dan Wilder is very happy to be with you all again another summer. He first joined TNT in 2008 debuting in this very production of Hamlet. Now he's finally reached the crown! If a play's worth doing, it's worth doing a few times! Can you you guess the play titles? In random order all the Shakespearian Characters he has played with TNT over the years: Petruchio, Prospero, Romeo, MacDuff, Cassio, Oberon, Brutus, Theseus, Lucentio, Snug, Laertes, Grumio, Tybalt, Sampson, Rosencrantz, 2nd Murderer, Hamlet, 1st Spearholder, Friar Lawrence, Brabantio, Marcellus, The Ghost and Christopher Sly. Dan is also the company road manager.



Airlie Scott is delighted to be working for TNT / ADGE again visiting some amazing outdoor venues this summer. She is honoured to be able to perform live theatre again at this unusual time in the world. Previous roles with TNT include Ralph in LORD OF THE FLIES, Mrs Chasen in HAROLD AND MAUDE and Ghost of Christmas Present in A CHRISTMAS CAROL. Just before lockdown Airlie played Prudy Pingleton in HAIRSPRAY the Musical and as a featured actor in FLIGHT: DARE TO DREAM with Royal Caribbean Productions. Other work includes A CONSTANT WIFE Lyric Westend and EGG AND SPOON on Broadway, BAKER'S

WIFE Into the Woods, and BEAUTY AND THE BEAST (Byre Theatre, St. Andrews), LADY MONTAGUE in Romeo and Juliet Secret Cinema, THERESA MAY Brexodus the Musical, and UK tours playing DORIS DAY Wonderful Day, ELSIE BLOOM in Now Here's a Funny Story!, MISS JONES RISING Damp (Classic Comedy Productions) MRS DURBEYFILED Tess of the D'Urbervilles (Theatreworks), NEIGHBOURHOOD WATCH with Alan Ayckbourn's SJT Company. Airlie is also a jazz singer and loves swing music and dancing. www.prontojazz.com.

Glyn Connop trained at Rose Bruford Drama School. Having completed training, he spent the first eight years devising and touring new shows with companies such as M6 Theatre Company, The National Trust Theatre Company, Cambridge Touring and Pentabus Theatre Company. 2021 marks the twentieth year that Glyn has been associated with TNT and ADGE. He has been involved in creative process of various classic TNT shows. He was the original cast member in HAMLET in 2003 playing the part of Horatio as well as being the original cast member in TNT's MIDSUMMER'S DREAM part of creation of THE TEMPEST playing Caliban and



TWELFTH NIGHT playing Sir Toby Belch. Along with the Shakespeare's Glyn has also done two tours of ONE FLEW OVER THE CUCKOO'S NEST playing Harding and two tours of FAHRENHEIT 451 playing Montag. Over the years Glyn and his family lived in South East Asia, but now they reside in the beautiful city of Krakow.

Roger Parkins trained at East 15 Acting School and is a co-creator of the Micawber Theatre company. He is also a musician and has played Guitar in a few bands over the years and had the opportunity to play at The O2 Arena in London. As a voice over artist Roger has recently completed an audiobook titled, NORTH SEA WINDSTORM by James Boschert which you can download off Amazon and Audible. Please feel free to take a look at his website: www.rogerparkins.co.uk to see and hear more examples of his work. Credits include: Pumba in THE LION KING: RYTHMS OF THE PRIDELANDS at Disney Land Paris, HENRY VI PART ONE for The Show Must Go Online, SCROOGE & COMPANY at Canal Café Theatre, OLIVER TWIST for TNT Theatre, THE MERRY WIVES OF WINDSOR at the Dell RSC, THE GLASS PROTÉGÉ, Park Theatre, THE ADVENTURE OF ISAAC SADDLESORE AND THE WITCHES OF DRENN, The Hen and Chickens.



Birte Widmann is an actor-musician from Germany, who, after studying Anglistik and Germanistik in Stuttgart, left the country to train at East 15 Acting School and The Royal Central School of Speech and Drama in England. After graduating in 2017, she cut her teeth as a performer playing a dancing, singing meanad in THE BACCHAE (2017 & 2018), a production with Greek Theatre specialists Thiasos Theatre. They asked her back in 2020, to play the flute and a funny old lady in Aristophanes's comedy PLOUTOS. Birte's first professional Shakespeare role, was playing Caliban in THE TEMPEST (2019). The same year, she had her debut on the German stage with Theater Aalen in their production of VERFÜHRUNG IST DIE WAHRE GEWALT. She played Ishtar in GILGAMESH (2017) and put on her own storytelling event called STORIES FROM HOME with the brilliant Chris Riddell illustrating live at the Actors' Church in London in 2019. Birte also lent her voice to characters in the video games SEA OF SOLITUDE (2019) and LOST IN RANDOM (2021).



Andrew Cusack is a graduate of The Gaiety School of Acting full-time professional actor training programme Class of 2019, before which he studied at CSN in the full time acting course. He has studied with Helena Walsh completing her course "The art of being human" in 2021 and has spent time studying neutral mask techniques at ArtHaus Berlin with Tomas Prattki. Andrew has a deep love of Shakespeare first appearing on stage in a production of Hamlet with the Cork Shakespearean Company. Andrew is ecstatic to return to the stage after a Long, Long, Long... year away from it!! His stage credits include "Ed" in "ALVA" directed by Ciaran Gallagher. "Harris" in "THREE MEN IN A BOAT" directed by Mags Keohane, "Noa" in "BELOW, BELOW". Written by Fionnuala Gygax and directed by Raymond Keane, and "Giri" in "THE RESISTIBLE RISE OF AUTURO UI" directed by Jon Whitty. His Film credits include: "Manus" in "FUNERAL SONG" directed by Rex Ryan, "Ciaran" in "THIS TOWN STILL TALKS ABOUT YOU" directed by Matt McGuigan, "Mike" in "MEETING HIS PARENTS" directed by Lee-Loi Chieng and "Paul" in "The engagement party" directed by Laura Way

Monika Verity was born, reared and studied in Kosice (Slovakia). She brought to Munich an interest in many hobbies including theatre. She has been working with ADGE and TNT since 2001 and has assisted with the following productions: MACBETH, HAMLET, MUCH ADO ABOUT NOTHING, KING LEAR, A MIDSUMMER NIGHT'S DREAM, A CHRISTMAS CAROL, MOON PALACE, THE CANTERVILLE GHOST, OLIVER TWIST, FRANKENSTEIN, BRAVE NEW WORLD, DINNER FOR ONE, THE PICTURE OF DORIAN GRAY, ONE LANGUAGE MANY VOICES and THE LIFE AND DEATH OF MARTIN LUTHER KING.



JULIANNE KASPRZIK was born in north Germany. She studied design in Hamburg. She has worked extensively in German theatres, designing or assisting for the Hamburg Schauspielhaus and the city theatres in Kassel, Darmstadt as well as the Residenz-theater in Munich and many theatres on the "Free" or alternative scene in Germany's theatre capital such as ETA and Theaterzelt. She has designed costumes for the all recent TNT and ADGE productions including FRANKENSTEIN, HAMLET, THE WAVE, A CHRISTMAS CAROL, MACBETH, DR JEKYLL and MR HYDE and ROMEO and JULIET.

HAM. O, that this too too solid flesh would melt,
 Thaw and resolve itself into a dew,
 Or that the Everlasting had not fixed
 His canon 'gainst self-slaughter. O God, God,
 How weary, stale, flat and unprofitable
 Seem to me all the uses of this world!
 Fie on't, ah, fie, 'tis an unweeded garden
 That grows to seed, things rank and gross in nature
 Possess it merely. That it should come to this:
 But two months dead – nay not so much, not two –
 So excellent a King, that was, to this,
 Hyperion to a satyr, so loving to my mother
 That he might not beteem the winds of heaven
 Visit her face too roughly. Heaven and earth,
 Must I remember? Why, she would hang on him,
 As if increase of appetite had grown
 By what it fed on. And yet, within a month
 (Let me not think on't – Frailty, thy name is Woman),
 A little month, or e'er those shoes were old
 With which she followed my poor father's body,
 Like Niobe, all tears. Why, she – even she.
 O God, a beast that wants discourse of reason
 Would have mourned longer – married with my uncle,
 My father's brother (but no more like my father
 Than I to Hercules). Within a month,
 Ere yet the salt of most unrighteous tears
 Had left the flushing in her galled eyes,
 She married. O, most wicked speed! To post
 With such dexterity to incestuous sheets,
 It is not, nor it cannot come to good;
 But break, my heart, for I must hold my tongue
 Enter Horatio and Barnardo.

HOR. Health to your Lordship.

HAM. I am glad to see you well –
 Horatio or I do forget my self.

HOR. The same, my lord, and your poor servant ever.

HAM. O my good friend, I'll change that name with you.

But what make you from Wittenberg, Horatio?

HOR. My good Lord, I came to see your fathers' funeral.

HAM. I prithee do not mock me, fellow student,

I think it was to see my mothers wedding.

HOR. Indeed, my Lord, it followed hard upon.

HAM. Thrift, thrift, Horatio, the funeral baked meats

Did coldly furnish forth the marriage tables.

Would I had met my dearest foe in heaven

Ere ever I had seen that day, Horatio.

My father, methinks I see my father.

HOR. Where my Lord?

HAM. In my mind's eye, Horatio.

HOR. I saw him once – he was a gallant king.

HAM. He was a man, take him for all in all,

I shall not look upon his like again.

HOR. My Lord, I think I saw him yesternight,

HAM. Saw, who?

HOR. My Lord, the King your father.

HAM. The King my father?

HOR. Season your admiration for a while

With an attentive ear, till I may deliver,

This wonder to you.

HAM. For Gods love let me hear it.

HOR. Two nights together had this Gentlemen,

BN: (Entering as prompted) Ay My Good Lord.

HOR: Barnado on his watch,

MUSIC CUE 8 (A Ghostly Tale) – GERT on drum, LAERT, OPH

In the dead vast and middle of the night

Been thus encountered: a figure like your father

Appears before him; thrice, he walks

Before his weak and fear oppressed eyes

Within his full arms length, whilst he, distilled

Almost to jelly with the act of fear,

Stands dumb and speaks not to him. This to me

In dreadful secrecy did he impart,

And I with him the third night kept the watch
Where, as he had delivered each word true,
The apparition comes. I knew your father,
These hands are not more like. (FINISH MUSIC CUE 8)

HAM. 'Tis very strange.

HOR. As I do live, my honoured lord, 'tis true,
And we did think it right done, in our duty
To let you know of it.

HAM. Where was this?

BN. My Lord, upon the platform where we watch.

HAM. Did you not speak to it?

HOR. My Lord we did, but answer made it none.

MUSIC CUE 9 (About to Speak – reprise of crowing of the cock) – GERT, LAERT,
OPH

Yet once me thought it was about to speak,
And lifted up his head to motion,
Like as he would speak,
But even then the morning cock crew loud
And at the sound, it shrunk in haste away
And vanished from our sight.

HAM. Indeed, sirs, but this troubles me.
Hold you the watch tonight?

BN.

I do my Lord.

HAM. Saw you then his face?

HOR. O yes, my lord.

HAM. How look't he – frowningly?

HOR. A countenance more in sorrow than in anger.

HAM. Pale, or red?

HOR. Nay, very pale.

HAM. And fixed his eyes upon you?

HOR. Most constantly. (End Music Cue 9 bar drums)

HAM. I would I had been there.

HOR. It would have much amazed you.

HAM. I will watch tonight.

Perchance 'twill walk again.

HOR.

I warrant it will.

Shakespeare's theatre and TNT

The company has been performing Shakespeare's works almost continuously since the summer of 2000. Well over one thousand performances have taken place in countries on four continents. The sequence was:

MACBETH, A MIDSUMMER NIGHT'S DREAM, HAMLET, ROMEO AND JULIET, KING LEAR, THE TAMING OF THE SHREW, OTHELLO, MUCH ADO ABOUT NOTHING, THE MERCHANT OF VENICE, THE TEMPEST, JULIUS CAESAR and TWELFTH NIGHT. Most of these have been revived and developed, MACBETH, for example, being almost continuously in the company's repertoire.

Shakespeare's texts remain the densest and richest theatrical text's we have been privileged to work upon. While the quality of the poetry and depth of theme and character are well known it is always a lesson in humility to discover the excellence of Shakespeare's theatrical craft. We often sense that Shakespeare is "on our side" in rehearsals. This is especially so when a company works as we do with resources similar to Shakespeare's own. We have a small troupe of multi-skilled actors who double roles and even swap genders as needed, we use live music and minimal set. We have to be able to perform without theatre lighting. We have to appeal to a wide audience and our greatest weapon is the imagination of that audience. The resources of a large modern theatre often impede these plays. For example Shakespeare never had slow or complex set changes between scenes, the plays should be fast and furious (how else can they fit "within the two hours traffic of our stage" to quote ROMEO AND JULIET).

We will never know if the texts printed in the famous Folio edition of Shakespeare's complete works some seven years after his death are definitive. It was thought so for many years but now the weight of scholarship suggests that the Folio may represent a literary version "written up" by Shakespeare for publication and private reading. Poetry had high status in Elizabethan and Jacobean England, theatre was low status. Indeed the theatres were to be closed within a generation of Shakespeare's death. Even in Shakespeare's lifetime poetry began to threaten popular theatre. Soon after KING LEAR was written Shakespeare's troupe moved to the Royal Court and the later, more poetic, plays lack the muscular theatricality of his earlier works. (With the honourable exception of the TEMPEST).

What is interesting is that there are alternative texts to the Folio, the so called Quartos, (names that come from the smaller sheets of paper they were printed upon). Some of these alternative texts may be corrupt, pirated copies but increasingly they are being recognised as theatrical versions of the texts. They are shorter and often more dynamic. For example, in the First Quarto of HAMLET (which TNT used as the basis for our production), there are scenes that do not exist in the longer Folio. Hamlet's mother is reintroduced at a crucial moment. The position of "To be or not to be" is different and better. These feel like amendments Shakespeare made to the script after it was first performed. Many scholars believe that the MACBETH we know is a short version of a longer play. There are no "Quarto" versions of MACBETH and it is so much more focused than the other tragedies.

THE TEMPEST text too only survives in the Folio version where it is given place of honour as the opening play. We know the First Folio was edited by Ralph Crane and published seven years after Shakespeare's death. So how reliable is the text, unsupported as it is by Quarto versions? We will never know but I feel justified in editing the text to seek its core, since what we have may or may not be a final draft. It is, for example, curious that Shakespeare does nothing to resolve the central conflict: that between Prospero and his brother Alonso. It is most unusual for so gifted a dramatist at the height of his powers to set up conflict then simply ignore its resolution. So we have decided to strip away the (undramatic) Gonzalo sub plot and try and reveal more of the essence of the play which must surely have something to do with Prospero's treacherous brother and the theme of forgiveness?

Ultimately, we have presumed to make our own version much as an acting company in Shakespeare's own time might have adapted and cut the original. We have tried to approach the text in the spirit of the editing so obvious in surviving quarto texts. We hope that Shakespeare's ghost will understand if not forgive.

MUSIC CUE 48 (Here comes the KING)

OPH on drum When KING sits down it's the last beat.

Enter KING, Queen, Laertes, Lords.

KING. Now, son Hamlet, we have laid upon your head,
And make no question but to have the best.

HAM. Your majesty hath laid a the weaker side.

KING We doubt it not. Deliver them the swords.

HAM. First, Laertes, here's my hand and love, (End of the play we need to get on with it)
Protesting that I never wronged Laertes.

If Hamlet in his madness did amiss,

That was not Hamlet, but his madness did it,

And all the wrong I e're did to Laertes,

I here proclaim was madness, Therefore lets be at peace,

And think I have shot mine arrow o'er the house, and hurt my brother.

LAER. **I am satisfied in nature,**

But in terms of honour I'll stand aloof,

And will no reconciliation

KING. Give them the foils.

HAM. I'll be your foil, Laertes. Come on sir

MUSIC CUE 49 (The Hits)

HOR on guitar

(they fight)

HAM. A hit!

LAER. No none. Here they play:

HAM. Judgement?

HOR. A hit, a most palpable hit.

LAER. Well, come again. They play again.

HAM. Another. What say you?

LAER. Aye, I grant, a touch, a touch.

KING Here, Hamlet, the King doth drink a health to thee!

MUSIC CUE 50 (Poisoned Drink)

OPH, HOR/LAERT guitar???

Or OPH on guitar if feeling adventurous.

KING. Our son shall win.

QUE. He's scant of breath. (this means sweat so I don't like 'fat').

Here Hamlet take my napkin wipe thy face.

QUE. No, no, the drink, the drink, o my dear Hamlet,
The drink the drink, I am poisoned. The Queen dies.

HAM. O villany, ho! Let the door be lock't.
Treachery! Seek it out.

LAER. It is here Hamlet, Hamlet thou art slain,
Thou hast not in thee half an hour of life,
The fatal Instrument is in thy hand.
Unbated and invenomed: thy mother's poisoned,
I can no more. The King, the King's to blame.

MUSIC CUE 51 (Ghost revisited)
Drum and gong. POL & OPH

HAM. The point invenom'd too, then venom to thy work.

KING. O yet defend me friends, I am but hurt.

MUSIC CUE 52 (Resolution Sicklied O'er)

OPH Guitar if poss

HAM. Here thou incestious damned Dane,
Drink of this poison,
Follow my mother.

The KING dies.

LAER. O he is justly served: (MUSIC CUE 52 HOLDS)
Hamlet, before I die, here take my hand,
And withall, my love: I do forgive thee.
Laertes dies.

HAM. And I thee. Horatio, fare thee well.

HOR. Never believe it;
I am more Antique Romaine than a Dane,
Here's yet some poison left.

HAM. As th'art a man
Give me the cup, let go, by heaven I'll have it,
O god Horatio,
O my heart sinks Horatio,
Mine eyes have lost their sight, my tongue his use:
Farewell Horatio, the rest is silence. Hamlet dies.

SLOW MUSIC CUE 52 FADES TO END

The End

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In Act III, scene 1, Ophelia attempts to return to Hamlet the "remembrances" he has given her. Hamlet kneels on the seat next to her as she extends her hand and turns her face from his harsh words. In an early work (1899) on Rossetti's art, H. C. Marillier immediately makes the connection between this drawing and the contemporary theater; apart from its great wealth of detail and richness of treatment," he says, "this drawing is highly remarkable for its intellectual conception of the character of Hamlet. At a time when there lingered the hideous tradition of

nodding plumes and trunk hose, Rossetti has represented the Prince gracefully and gravely attired, with hair tossed back, and such a handsome serious face as Mr. Benson or Mr. Forbes Robertson would offer us to-day" (96). Sir Frank Benson and Sir Johnston Forbes Robertson (something of a matinee-idol) were both noted for their portrayals of Hamlet. What strikes Marillier is that the Rossetti drawing depicts Hamlet as he ought to look, according to what was currently being done on the stage.



ARTED NET is a cultural project initiated by, Federica Parise (Italy) and Domante Tirilyte (Lithuania). Their work spans education, theatre, cultural management. Since its creation, its development has been linked to ADG-EUROPE and TNT BRITAIN, advertising their theatre



performances and artistic projects worldwide. Currently operating from Portugal to Estonia, ARTED NET connects theatre to education in marvellous and challenging locations all over the world. From castles to school classrooms, the network enhances and organizes the ADG-EUROPE's set goal of making theatre accessible everywhere, for everybody.

Federica Parise
Communication | Advertising | Management
ARTED NET



Martin Käser was born in Ingolstadt in Bavaria. He studied Set and Costume Design, Film and Exhibition Architecture at University Mozarteum Salzburg and History of Art and archeology at Panthéon Sorbonne, Paris. He also teaches technical and architectural drawing. He was head of Stage Design Department in JT Göttingen from 2008 to 2011 and in Stadttheater Bremerhaven from 2017 to 2018. In 2010 and 2012 he created sets for theatre and film for national Theatre of

Uganda in Kampala. He has just finished *L'ésir d'amore* (Donizetti) in Bremerhaven and is currently working on Costume Design for Glyptothek Theatre *DON QUIJOTE* in Munich. Further he is designing *ZUR SCHÖNEN AUSSICHT* (Ö.v.Horvath) and *HUSBANDS AND WIVES* (W. Allen) for Schlosstheater Celle. *A MIDSUMMER NIGHT'S DREAM* is his third production for ADG Europe and TNT theatre., having designed *CROOKED LETTER*, *CROOKED LETTER* and *MACBETH*. Martin lives in Munich and has two daughters.

TNT works in Munich in collaboration with Halle 6, which is situated in a former industrial site in the centre of the city. Halle 6 was established in December 2010 to improve the working situation of creative artists in Munich. Since then Halle 6 has created space for visual artists, musicians, designers and theatre artists in cooperation with the Cultural Department of the City of Munich. Halle 6 creates synergies throughout the different artistic disciplines.

www.halle6.net



TNT and ADGE press:

"One of the most interesting developments on the British theatre scene"
The Guardian, London.

"Highly effective and charismatic theatre"
Village Voice, New York

"Touring theatre at its best"
South China Morning Post, Hong Kong.

"TNT demonstrate all the qualities of British theatre in a single performance".
Suddeutsche Zeitung, Munich.

"Astonishingly inventive and wonderfully unpredictable. Their imagery defies description."
Scotsman, Edinburgh Festival.

"TNT are theatrical dynamite."
Kiel Nachrichten

"A spellbinding performance of Macbeth...at Windsor castle. World class drama..."
The Observer, Britain.

"With startling original costumes, song and dance, a constant sprinkling of comic interludes, carefully chosen use of music and a simple backdrop fitting for an open air stage, Paul Stebbings offered the audience the finest original language Shakespeare one can imagine."
Badische Zeitung.

"Gripping, energetic and terrifying....this production proves how accessible Shakespeare can be to modern audiences anywhere in the world."
The Japan Times.





Grantly Marshall, actor, roducer, founder of THE AMERICAN DRAMA GROUP EUROPE, begins his 39th season. This is his 320th production.



Gunnar Fred Kuehn
Canadian actor, director, and roducer has been with the company for 36 years. He is currently producing in the Netherlands, Slovenia and Hungary.



Angelika Martin has been invoved in cultural management since the 1980's. After completing assignments with various city governments in Germany she became free-lance and worked as a Co-producer with ADGE for almost 28 years.



Stefani Hidajat author, completed her Masters Degree at the University of Münster. She joined ADGE in the spring of 2013.

THE AMERICAN DRAMA GROUP EUROPE - HISTORY.

THE AMERICAN DRAMA GROUP EUROPE was formed by Ohio native Grantly Marshall in 1978 in the city of Munich. It was linked in the beginning to the University of Munich where the first performances were held. It expanded quickly to other theatres in Munich and also began to give guest performances in other German cities. The expansion was continued to include many countries in Europe and Asia.

The actors come from New York, London and Paris (in 1985 French theatre performances were added to our repertoire) where the productions are cast and directed. The plays performed include American, British and French classic and modern dramas such as DEATH OF A SALESMAN, A STREETCAR NAMED DESIRE, OUR TOWN, WHO'S AFRAID OF VIRGINIA WOOLF?, ARSENIC AND OLD LACE, HAROLD AND MAUDE, OF MICE AND MEN, EDUCATING RITA, KING LEAR, THE CANTERVILLE GHOST, AMADEUS, SLEUTH, A CHRISTMAS CAROL, ANIMAL FARM, THE PICTURE OF DORIAN GRAY, OLIVER TWIST, THE BEGGAR'S OPERA, THE IMPORTANCE OF BEING EARNEST, THE GLASS MENAGERIE, LE PETIT PRINCE, RHINOCEROS, HUIS CLOS, LE BOURGEOIS GENTILHOMME, ANTIGONE, FABLES, EXERCICES DE STYLE, CAT ON A HOT TIN ROOF, DAVID COPPERFIELD, THE GREAT GATSBY, MOBY DICK, PYGMALION, THE GRAPES OF WRATH, MAUPASSANT, DR JEKYLL AND MR HYDE, MACBETH, THE GHOSTS OF POE, DINNER FOR ONE and CANDIDE.

The goal of THE AMERICAN DRAMA GROUP EUROPE is to perform high quality theatre in as many countries in the world as possible. Our 2019 - 2020 schedule includes the following productions: HALF BROKE HORSES, NOTRE DAME DE PARIS, MS IBRAHIM ET LES FLEURS DE CORAN, FAHRENHEIT 451, ROMEO AND JULIET, OLIVER TWIST, A CHRISTMAS CAROL, DINNER FOR ONE & BREAKFAST FOR THREE, PYGMALION, FRANKENSTEIN, CROOKED LETTER, CROOKED LETTER and A MIDSUMMER NIGHT'S DREAM.

In 1994 THE AMERICAN DRAMA GROUP EUROPE began touring European Castles. CASTLE TOUR 2021 HAMLET - Shakespeare - features many illustrious places and surprises. We are hoping to make it a pan-European tour. Wish us luck with the weather. We hope that you will be able to attend and enjoy our performances and wish you all the best for the coming theatre season.



Grantly Marshall Munich, May 2021



Presents

THEATRE SEASON 2021/2022

HAMLET-Shakespeare Castle Tour 2021

THE WAVE-Morton Rhue

LE PETIT PRINCE-St. Exupéry-(französischer Sprache)

FRANKENSTEIN Der Monster und das Mythos-nach dem Roman von Mary Shelley-(deutscher Sprache)

A CHRISTMAS CAROL-Charles Dickens (2 versions)

DINNER FOR ONE & BREAKFAST FOR THREE-Lauri Wylie/Richard Clodfelter

ANIMAL FARM-George Orwell

CROOKED LETTER, CROOKED LETTER-Tom Franklin

OTHELLO-Shakespeare-Castle Tour 2022

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