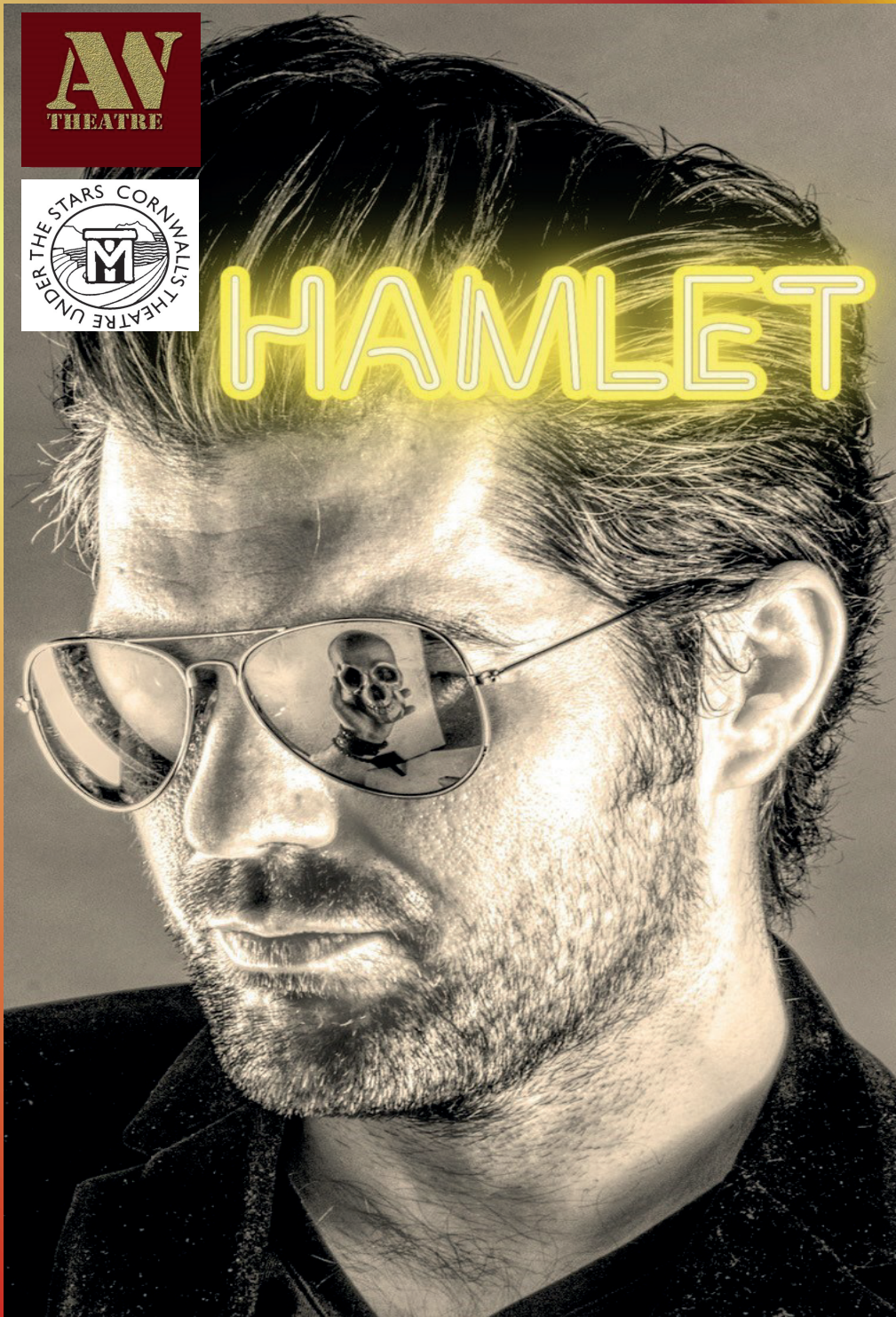
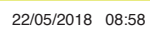


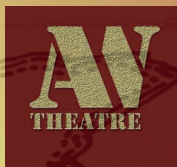
AV
THEATRE



HAMLET







ANOTHER WAY THEATRE

present

HAMLET

THE MITRE THEATRE

Trinity School, Croydon

30th May 2018

THE MINACK THEATRE

on the cliffs of Porthcurno, Cornwall

4th to 8th June 2018

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- Not to walk on the stage at any time
- Keep to the paths and steps when in the Theatre
- Not to smoke anywhere in the theatre.
- To place all litter in the bins provided.



Director's Notes

The character of Hamlet is wound up in the collective consciousness— the challenge of maintaining 'balance' amidst a 'sea of troubles' whilst trying to make sense of a world that has been turned upside down is something most can empathise with in the age we live.

However it is on a more interior level that my urge to direct Hamlet emerged. The return of Hamlet's father's spirit opens up a new world of exploration within—the event forces an unrelenting self-reflection and exploration that bares his spirit and brings focus on the inner workings of those around him. This led to the very basic idea of freezing certain moments and going deeper into the motivations of the characters, expressing dramatically what may be going on close-up within. The music chosen seemed to me to reflect this journey.

As ever, this has been an ensemble piece with the energy of the actors, design and crew key to the process. I am privileged to have had the opportunity to direct the company once more at The Minack and thank my lucky stars!

CHRIS CHAMBERS—Director



Chris studied English at Cambridge and acting at LAMDA. After spending all his working life juggling teaching, acting, directing and writing, Chris finally decided to get a 'proper job' as Head of Drama Productions at Trinity School in Croydon. Prior to this he was Drama Director at DLD College and Associate Director at The Arc Arts Centre, and has been Co-Founder and Artistic Director of Another Way Theatre Company since 2010.

Hamlet is the fifth production Chris has been privileged to adapt and/or direct at the Minack since 2008, the others being *The Seagull* (2015); *Antony & Cleopatra* (2013 – playing the title role); *Olympus The Musical* (2012) & *Gulliver's Travels* (2008—writing the book and lyrics and playing the title role). Directing credits for The Caterham Festival (2012—2017) include a new play, *Recital* (playing Trevor); *Smorgasbard & Shakespeare in Shorts* (touring to Inspire Gallery, Azille, France) and *A Midsummer Night's Dream* in a swing park (playing Oberon). Other directing credits include *Much Ado About Nothing* (RSC Openstages/Questors), *Twelfth Night* (Middle Temple Hall/The Space & Hoxton Hall); *Guys & Dolls* (CIT); *Cyrano de Bergerac* (ADC with Sacha Baron Cohen) and recently *Oliver* and *The Importance of Being Earnest* at Trinity School. Incidental scores, sketches and musicals include *Snow White & The Wizard Of Oz* (Arc), *Macbeth & The London Nativity* (Scoop), *The Cambridge Footlights Tour Show* (dir. David Wolstencroft) & *Gunpowder, Treason & Plot* (Vivian Ellis Award Shortlist).

Chris has also worked with several companies as an actor/musician including Birmingham Stage Company (touring to Broadway with *Skellig*), Theatre in The Quarter (*A Christmas Carol*), Theatre Rites, (*In One Ear*), Bolton Octagon (*Robin Hood*) Stephen Israel's 'The Company', Proteus (*Major Modern General*); The Polka Theatre (*All Join In*), Oxford Stage Company (*Twelfth Night*), Manchester Library Theatre (*Rosencrantz & Guildenstern Are Dead*) and Phil Willmott's Steam Industry (*Children of Hercules & Treasure Island*) in which production he is thankful to have met his wife, Nicky.



Chris & Nicky Chambers set up **Another Way Theatre** in 2010. Previous productions include *Twelfth Night*, *A Midsummer Night's Dream*, *The Wabbit King*, *Antony & Cleopatra*, *Gulliver's Travels Showcase*, *Smorgas-bard*, *The Seagull*, *Recital* and *Shakespeare in Shorts*.



NICKY CHAMBERS - Gertrude (Producer)



Nicky has produced all Another Way Theatre Productions since setting up the company with Chris in 2010. She first fell under The Minack's magical spell in 1992 as Dorothy in *The Wizard Of Oz* and is delighted to be back again producing AWT's production of *Hamlet* and taking on the wonderful role of Hamlet's mother 26 years later! Other Minack shows include: Producer *The Seagull* (AWT 2015) *Cleopatra* *Antony & Cleopatra* (AWT 2013); Mary Gulliver *Gulliver's Travels* (Mitre Players 2008); Elena *Olympus The Musical* (Good Company/AWT 2012) and *Quasimodo* (Mitre Players 1997). Other theatre credits include: Wife of Bath *Brand New Day Workshop* (Arts Theatre, London); Gillian *Recital* (AWT Caterham ArtsHouse); Various Shakespeare Ladies *Shakespeare in Shorts* and *Smorgasbard* (Caterham Festival & Inspire Gallery, Azille, France); Mother *Elephant of My Heart* (Edinburgh Festival 2016); Titania *A Midsummer Night's Dream* (AWT Queen's Park); Marmee *Little Women The Musical* (LOST Theatre); Landlady *Two* (Threadbare Theatre Company); Lotte Schultz *Mr & Mrs Schultz* (The Watermill); Louisa *Born To Run* (Farnham Maltings); Lady Macbeth *Macbeth* (Word of Mouth Productions Bardathon); The Nurse *Romeo & Juliet* (S4K Gibraltar); Mrs Beaver *The Lion, The Witch & The Wardrobe* (Antic Disposition); Princess Puffer (*The Mystery of Edwin Drood* (Croydon Warehouse); *Agamemnon, Androcles & The Lion, Children of Hercules, Treasure Island* and *The London Nativity* (Phil Willmott's Steam Industry Free London Theatre at The Scoop); *When We Were Married, Funny Money, Absent Friends* (Jill Freud's Southwold Summer Season). Screen credits include: Janet Betts *The Real Essex Boys* (Silverfire for Sky TV); Lucy *Secrets & Lies* (Asahi TV); Mother *Iffy* (Winner of Best British Short 2004); Mum *60s Power Ballad Compilation CD* (Commercial Delinquent Films) .

DAN AVERY - Hamlet



Dan graduated from the University of Glamorgan with a BA (Hons) in theatre media drama, having previously obtained a performing arts diploma at Salisbury College. *Hamlet* will be his third show with Another Way Theatre at The Minack having previously played Kit *The Seagull* and Macenas *Antony and Cleopatra*. Other theatre credits include: Laertes *Hamlet* (Edinburgh Fringe); Macbeth *Macbeth* (The London Theatre); Mr Darcy *Pride and Prejudice* (New Theatre Royal Portsmouth); Bottom *A Midsummer Night's Dream* (New Theatre Royal Portsmouth); Waiter *Shadowlands* (Salisbury Playhouse); Henry *Henry V* (Chapterhouse Arts, Cardiff). Film credits include: Alfie *Olive Green*; Gary *No Fighting Chance*; Paramedic *I Didn't Want That* (Award winning charity film); Mr Brown *The Soft Touch* and he was the face of the online/instore *Panasonic commercials* in 2013.

In 2015, Dan produced and directed a play about breast cancer – *Tissue* - to raise money for his local breast cancer unit, raising over £2,500.

Dan's thoughts on playing Hamlet: When I heard Chris & Nicky were going to produce Hamlet at The Minack with Another Way Theatre, I jumped at the invitation to audition for the lead role. Hamlet has been a role I have wanted to play since I was 16. To prepare for the audition, I put myself through a strict regime of absorbing all I could about the character. Firstly, I read the complete unedited version of Hamlet, and then decided on three key speeches I would learn in preparation for the audition. Despite the audition being very informal, it was still very nerve racking as I wanted to play the role so much. Chris cast me on the spot and I was absolutely over the moon. Then came the hard work: I read the script and studied the narrative and annotations of Shakespeare to help me make decisions on how I wanted to portray Hamlet. I watched numerous versions of Hamlet to give me a better feel of how other actors had approached the character, and also to ensure that my interpretation is as unique as possible. For the record, my favourite Hamlet is Mel Gibson's portrayal.

I managed to find a rare copy of "Hamlet: A Users Guide" by Michael Pennington - an invaluable resource of the philosophy behind the play and how, as a director or performer, you could approach the characters, raising questions to help you understand your role. I wanted my Hamlet to be deeply emotional, immensely human, full of energy, passion, and able to love deeply with his heart and soul. I don't see him as an arrogant, bitter, deeply depressed man but as a man the audience would want to be and can relate to - he is, after all, the embodiment of the everyman. I absorbed Chris's vision of Hamlet - an 80s style prince who, in this production, makes his journey through the mind's eye into his soul. From training hard and focusing on my fitness to ensure I match the look in my mind for him, to growing and styling my hair and putting myself through deep emotional recall to fully realize what he must be going through, I have fully immersed myself in becoming the prince. I have found the process of playing him extremely cathartic.

I hope to give the audience an immersive journey into his soul, into his psyche, for them to experience all his emotions and to feel his vulnerability. As well as being a professional actor, I work as a Senior Nursing Assistant at Salisbury A&E, and my colleagues would often find me on my breaks with my head buried in the script and quoting speeches under my breath. My greatest help has been my amazing girlfriend to whom I am eternally grateful for, she has helped me go through my lines over the past 6 months—thank you so much, Frea, for your patience. It also helps to have such a wonderful cast of talented and passionate actors supporting me, as well as a brilliant director who has given me free reign to explore my character, and the fact we are so like-minded means we are both reading from the same page. To put it simply, I just want to play the best damn Hamlet that I can. I truly hope you enjoy our production and my heartfelt performance of Hamlet, but I'll let his words speak more than mine -

"You that look pale and tremble at this chance, that are but mutes or audience to this act, had I but time....O, I could tell you."

STEPHEN ASHMORE-BLAKELY - Claudius

After several years of corporate life Stephen decided to follow his dream and trained at The Poor School. His debut was understudying in the West End in **Woman in Mind** directed by Alan Ayckbourn who directed him again in **Life of Riley** on a No 1 Tour. Other Theatre includes: Will/Administrator **Staying Alive** (Blackshaw Theatre); Dorn **The Seagull** (Minack 2015); Bob **Tea & Filth** (Hen & Chickens, London); Mike **The Memory of Water** (Ye Olde Rose & Crown, London); David **Take It or Leave It** (Stoke Newington Gallery); Adrian **If The Cap Fits** (Ecetera London); Peter Quince **A Midsummer Night's Dream** (Figheldean, Outdoor) and Prince **Romeo & Juliet** (Pacific Playhouse).

Film includes: Robin **Nanny Buddha**; Martin **Second Class** (Best of Borough Awards) and recently featured in a **Sky mobile** commercial with Tom Hardy.



ROBERT ROWE—Polonius/Sailor/Gravedigger 2/Ambassador

Robert has appeared with Another Way Theatre at the Minack in **Antony and Cleopatra** and **The Seagull** and their **A Midsummer Night's Dream** (Queen's Park) and a Shakespeare entertainment with music called **Smorgasbard** (David Gold's Garden's). He was a Latin-chanting bishop in the TV adaptation of **Wolf Hall**; two of the ghosts in **A Christmas Carol** (Pleasance); Firs in **The Cherry Orchard** (New Wimbledon) and Hardcastle in **She Stoops to Conquer** (Lighthouse Theatre in Wales and Latin America).



Robert has appeared in commercials for **Subway**; **Gala Bingo**; **Carphone Warehouse**; **BBC Radio London** and **The London Olympics**. He was an American businessman in the 2014 feature film **Kon Tiki** which had an Oscar nomination for Best Foreign Film. Last year he took on a new challenge for EmpathEyes Theatre and interacted live with on-screen characters in an animated musical version of the cult adventure film **The Fall**.

REBECCA PICKERING—Ophelia (Fight Director)

Rebecca trained at Mountview Academy of Theatre Arts. Theatre credits include: Dora **The Edge** (Winner of IYAF Best Of The Fest); Viola **Twelfth Night** (Etcetera Theatre/Camden Fringe); Young Woman With Child **This Child** (The Bridewell Theatre London); Cornwall **King Lear** (The Scoop Theatre London).

Screen credits include: Joan **Eagle in the Wheelchair** (Internet Soap Series); Cleaner **Liquid Soap** (Commercial); Blonde Woman **Bad Barista** (Irresistible Films Ltd, Paco). Fight credits include: Fight Performer **The Four Warriors** (Feature Film); Fight Director, **Romeo & Juliet** (Pendley Shakespeare Festival); Stunt Double for Female Lead **Vanquis** (Commercial/Velvet Film Ltd).



MATTHEW HEADON—Laertes/Player Lucianus



Matthew studied for 3 years in Music and Musical Theatre at the University of Chichester. Whilst training he played numerous roles in both musicals and plays including Leo Frank **Parade**; Llewellyn **Loveplay** and Lemuel Gulliver in the world premiere of a re-working of **Gulliver's Travels** (written by Chris Chambers & Andy Rapps that had it's very first premiere at The Minack Theatre in 2008). He enjoyed working with industry professionals such as Jake Smith, David Beer, Matt Greaves and Chris Cuming on a number of these projects.

Since graduating, Matthew is enjoying the early stages of his professional career and is delighted to be working with Another Way Theatre on this production of **Hamlet** and it is his first time performing at The Minack Theatre.

CAST

Hamlet Prince of Denmark

Claudius Hamlet's Uncle

Gertrude Hamlet's Mother

Horatio Hamlet's best friend

Ghost of King Hamlet

Polonius Claudius' councillor

Ophelia Polonius' daughter

Laertes Polonius' son

Marcellus security guard

Barnardo security guard

Voltemand Norwegian ambassador

Rosencrantz old school friend

Guildenstern old school friend

Player King an actor

Player Queen an actor

Player Lucianus an actor

Captain reporting to Fortinbras

Fortinbras Princess of Norway

Housekeeper in the palace

Sailor/Priest/English Ambassador

First Gravedigger

Second Gravedigger

Yorick a court jester

Osric a courtier

Dan Avery

Stephen Ashmore-Blakely

Nicky Chambers

Andrew Fitch

Anthony Allgood

Robert Rowe

Rebecca Pickering

Matthew Headon

Georgina Barley

Jan Szfranski

Georgina Barley

Drummond Bowskill

Jan Szfranski

Anthony Allgood

Georgina Barley

Matthew Headon

Anthony Allgood

Georgina Barley

Emeline Beroud

Robert Rowe

Anthony Allgood

Robert Rowe

Drummond Bowskill

Jan Szfranski

There will be an interval of 20 minutes with refreshments available

PRODUCTION TEAM

Director	Chris Chambers
Set & Costume Designer	Emeline Beroud
Lighting Designer	Alistair Lindsay
Company Stage Manager	Dave Burn
Deputy Stage Manager	Esme Driscoll
Assistant Stage Manager	Bethany Pratt
Sound Technician	Joseph Lyndon
Production Manager/Properties	Dominique Mountain
Production Assistant	Kat Callow
Fight Director	Rebecca Pickering
Set Construction/Painting	Emeline Beroud
Painting Assistant	Harriet Gillett
Producer / Marketing	Nicky Chambers
Hamlet's Theme Composer	Chris Chambers
Hamlet Poster Image photography	Katrina Squires
Hamlet Poster Design	Dan Avery
Trailer Promo Film	Dan Avery
Production Photography	Marcus Ascott
Front of House Trinity	Friends & Family of AWT
Minack Programme Co-ordinator	Enid Ghent & Team

Another Way Theatre would like to thank Trinity School, Phil Jackson, Zoe Curnow & all the Minack Staff, Gillian Bartle, Zoe & Colin Cox, Another Way Theatre Board (David Waters, Geoff Izzard, Chantal Baker, Sarah Diamond); Graham Mountain, Jill 'Wiggy' Wilson, Penny & Ray Locke, Elizabeth & Olivier Beroud, David Jeffrey, Jim Wade, Lucy, Berry Butler & The Miller Centre, The Mitre Players and all our family and friends for their continued support and help as always.

ANDREW FITCH - Horatio

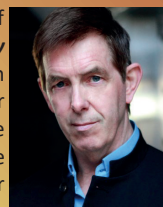


Andrew has a BA (Hons) in Performance from Mountview Theatre School, London. Theatre includes: The RSC *Sonnets Project*, Sir Henry Baskerville *The Hound of the Baskervilles* (Jack Studio); Abanazar *Aladdin* (Guildford Fringe); Enobarbus *Antony and Cleopatra* (Minack & tour); Tristan *The Jess Docker Show* (Pentameters); Demetrius *A Midsummer Night's Dream* (Queens Park); Ratty *The Wind in the Willows* (Millennium Gardens); Buttons *Cinderella* (York Grand Opera House); Rochefort *The Three Musketeers* (Dolphin Theatre Garden); Prince Valentine *Snow White and the Seven Dwarfs* (William Aston Hall & Theatr Colwyn); Patrick *Treats* (English Theatre of Hamburg); Dandini *Cinderella* (The Brindley & William Aston Hall); Lollo/Tomazo *The Changeling* (Edinburgh Festival); King Egbert *Sleeping Beauty* (White Rock); Andy *Take Action: Stunt Dance* (Royal Festival Hall); Fitchy *Puppetry of the Penis* (West End, Las Vegas & world tours); Smith *The Threepenny Opera* (Judi Dench Theatre); Jimmy Farrell *The Playboy of the Western World*, Orsino in *Twelfth Night* (104 Theatre) and Joe Grimaldi /Dan Leno *Through the Stage Door* (Theatre Royal Drury Lane).

TV: Tank Commander *The Craftsman* (Ivory London); Keith *The Write Stuff* sitcom (FilmTribe); Stan the Merry Man, before Her Majesty the Queen, *The Children's Party at the Palace* directed by Trevor Nunn (BBC); Bill Green *Battle of Britain* (ITV) and Fitchy *The Salon*, Camelot actor *Cutting Edge* (both Channel 4) Film: *Candlestick; The Chain; The Conversations; Que Sera Sera; The Day the Sun Danced; High Speed; The Ride*; Peter Greenaway's *The Tulse Luper Suitcases* and working with director Kenneth Branagh on Disney's feature *Cinderella*. Other work includes directing, presenting, voice-overs and commercials, including having been the face of *Yakult* and currently appearing in *PlentyMoreFish.com* and *Aviva* commercials.

ANTHONY ALLGOOD—Ghost/Player/Captain/Gravedigger1

Anthony has 18 years of experience in film & stage and is no stranger to the rigours of touring. Actually he loves it! Recent credits include The Miller *Brand New Day Workshop* (Arts Theatre London) Badger *Hooray for Mr Toad* (Quintessentially British Theatre Co.); and his Shakespeare credentials include Antonio *The Tempest*; Corin/Sir Oliver Martext *As You Like It* (South Hill Park); Leontes *The Winter's Tale* (The People's Theatre); General Dumain *Alls Well That Ends Well* (Berkshire Shakespeare Festival). Film includes Teffington *Harry Potter and The Deathly Hallows* (Warner Bros); The Visitor *Hereafter* (GT Films inc. Clint Eastwood).



This is his first time with Another Way Theatre and also his first time appearing on the amazing Minack Theatre stage and he is so excited and really can't wait. He is looking forward to a fine run, and hopefully some fine summer weather too.

GEORGINA BARLEY - Marcellus/Voltemand/Player Queen/Fortinbras



Georgina trained at the Drama Studio London. She has worked with the National Youth Theatre, the Australian Shakespeare Company, and recently completed a run of *Lord of the Flies* with the Lazarus Theatre Company, playing the 'odious and sycophantic' Roger. She has a strong background in dance and stage combat, and a curious fascination with medieval scientific apparatus.

This is her first production with AWT and The Minack Theatre.

JAN SZAFRANSKI - Guildenstern/Bernardo/Osric

Jan trained at Goldsmiths, with an MA in Performance Making. This will be his third appearance at the Minack, previously appearing as Telemon *Olympus the Musical* (Good Company) and Sir Lancelot *Spamalot* (Mitre Players). Other credits include Francis Henshall *One Man Two Guvnors* (Miller Centre); *Freddy Dirty Rotten Scoundrels*, Eddie Carbone *A View From the Bridge*; Gomez *The Addams Family*; Stine *City of Angels*; Sky Masterson *Guys and Dolls*; and Professor Bhaer *Little Women*. Jan teaches Drama through to GCSE and A-Level at The Purcell School for Young Musicians, is co-founder of Headless Productions and the DramaNotes Academy, and is also a freelance singing teacher.



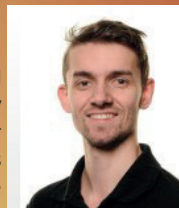
DRUMMOND BOWSKILL - Rosencrantz/Yorick



Drummond Bowskill appearances include: The Thane of Ross *Macbeth*; (Lost Youth Theatre); Lancelot Gobbo, *Merchant of Venice* (Stop Gap Productions); Bottom & Oberon *A Midsummer Night's Dream* (Skewbald & Cambridge Shakespeare Co); Brutus *Julius Caesar* (Cambridge Shakespeare Co); Gusto Butlerson *Jabberwocky* (Petersham Playhouse); and Rumpelstiltskin *Fairytales After Dark* (Skewbald) among others. He has appeared in commercials for *Macdonalds*, *Fabreze*, *McChicken*, *Burger Germany*, *Burger King*, *Hogwarts Express Promo* (Warner Bros); *Ford* and *Lionsgate*. He has hot-footed it back from The Cannes Film Festival for his first time playing Rosencrantz AND working with Another Way Theatre AND at The Minack Theatre... he's thoroughly enjoyed it....

DAVE BURN - Company Stage Manager

Dave studied BA Drama at the University of Essex and is currently Theatre Technician at Trinity School, Croydon. He has been involved in theatre for over ten years, as an actor, director and technician. Other appointments include Senior Technical Assistant at the Lakeside Theatre (Colchester); freelance technician for the Mercury Theatre (Colchester), Kenneth More Theatre (Ilford), and the Sam Wanamaker Playhouse (Globe Theatre), plus stints at the Edinburgh Fringe Festival. This production forms part of his professional development and it is his first time working with Another Way Theatre and at The Minack Theatre.



ESME DRISCOLL - Deputy Stage Manager



Esme has been involved with theatre since she was 8 years old, and now, 10 years later, she is making theatre her career. She has just completed the Technical Theatre course at The BRIT School and is going on to study the art of stage management further at The Royal Academy of Dramatic Art. Esme is thrilled to be a part of Another Way Theatre's production of *Hamlet*, especially as it has given her the chance to work at The Minack Theatre, and she hopes you enjoy the show.

ALISTAIR LINDSAY - Lighting Designer

Alistair is delighted to be returning to the famous Minack Theatre with the wonderful Chris and Nicky Chambers for their production of *Hamlet*. He recently joined the team at Andrew Lloyd Webber's *The Other Palace*, Victoria and he would like to thank *The Other Palace* for the use of the bar area to hold our production meetings! Alistair has enjoyed having free reign to create his own lighting design for this iconic space. Alistair has also worked alongside Chris and Dave at Trinity School as lighting designer on *Oliver* and *The Importance of Being Earnest* and is looking forward to lighting *A Midsummer Night's Dream* at the end of June. Alistair has a long list of credits as he started his theatre career at the age of 10!



BETHANY PRATT - Assistant Stage Manager



Beth graduated from the University of Exeter in 2016. Recent productions as Stage Manager include: *Voices from the Deep* (King's Head Theatre), *Bismillah!* (Pleasance Theatre), *Cyril's Success* (Finborough Theatre), *The Turn of the Screw* (Omnibus Theatre) and *Fishskin Trousers* (Park Theatre). She has also worked as Assistant Stage Manager on *Beauty and the Beast* and *The Wizard of Oz* (KD Theatre Productions) and *The Odyssey* (The Scoop Theatre).

JOSEPH LYNDON - Sound Technician

Joe is a theatre technician and teacher based in Essex. He is currently teaching drama in Corringham and is also preparing for the upcoming Edinburgh Fringe Festival where he works as Technical Supervisor for *Just The Tonic Comedy Club*.

Previous shows include: *Oliver*, *A View from the Bridge* and *Romeo & Juliet*.



DOMINIQUE MOUNTAIN - Properties / Production Manager & GRAHAM MOUNTAIN

Chris & Nicky feel blessed to have Dom & Graham as friends, as their technical knowledge and experience has been invaluable in all AWT'S touring productions to The Minack. They have taken our wonderful young production team under their wing and helped and guided them every step of the way.

HAMLET REHEARSAL PHOTOS



EMELINE BEROUD - Set & Costume Designer (Housekeeper)



Emeline is a recent graduate of Edinburgh University and is now a theatre designer and artist based in London. This is the second play she has designed for Chris, the first led her down memory lane to her old school for *The Importance of Being Earnest* (Mitre Theatre, Trinity School). She is delighted to have the opportunity to design both costume and set for *Hamlet* for The Mitre Theatre AND the mystical Minack Theatre. Look closely and you'll see she is performing too! Other theatre design credits include: *Macbeth Kills the Duchess*; *Bare Threads* (The Space on Niddry Street); *Verge of Strife* (George Square Theatre, Assembly Studios Edinburgh); *Laurel* (Bedlam Theatre, Edinburgh).

She is very grateful to designer, Jill 'Wiggy' Wilson for taking her under her wing (including a trip to The Minack in April) and giving her lots of Minack tips..

DESIGNER NOTES

"Chris and I were intrigued by the Ghost's appearance to Hamlet and how this 'supernatural' demand to revenge would impact on a 21st century mind. This led to discussions on fate, destiny and ancient symbols, solidly embedded in the human psyche, which still carry some meaning in the cycles of our everyday life today. These elements became central to the design for our Hamlet of two clocks that change features to represent the impelling of Hamlet towards a certain destiny. The stars however, do not 'compel' and hence we watch Hamlet's struggle, standing against the elements come what may—and in it finding his own true nature."



HAMLET SYNOPSIS

The setting is Elsinore, royal palace of Denmark. Old King Hamlet has just died, and his widow, Queen Gertrude, has already taken another husband, Claudius, the king's late brother. Horatio, Hamlet's friend, brings news of the strange appearance of a ghost to Hamlet's attention—bearing an uncanny likeness to his recently passed father. Hamlet witnesses this apparition himself, who informs the Prince that Claudius poisoned him in his orchard while he was sleeping; then stole his wife and his throne. The Ghost charges the prince to avenge his murder, and Hamlet swears to honour him. Hamlet proceeds cautiously, however, desiring independent evidence of his uncle's guilt. As a tactic to disarm his opponents, he feigns madness, behaving erratically around the court. The chief courtier, Polonius, reports this to Claudius, who secretly hires two of Hamlet's school-friends Rosencrantz and Guildenstern, to find out what is bothering him. Polonius insists Hamlet must be mad with love for his daughter Ophelia (whom Hamlet had previously courted) and, using her as bait, arranges a meeting between the two that he and Claudius can eavesdrop on.

Suspecting a trap, Hamlet lashes out at Ophelia, and his volatility raises the king's suspicions. When travelling players arrive at the palace, Hamlet hatches another plan. He requests a command performance of a play about a usurper that mirrors Claudius' own story, hoping the king's reaction will give him away. The plan works, and after Claudius storms out, Hamlet catches him alone in prayer asking God's forgiveness for his crime. But just at the very moment he could fulfil his mission, Hamlet spares Claudius, claiming such a death, protected by the sacrament of confession, would be too charitable for such a villain. He awaits a more satisfying opportunity. But soon after, in a heated argument with his mother in her bedroom, he fatally stabs a man hiding behind the curtain whom he believes is Claudius but turns out to be the spying Polonius.

Claudius suspects Hamlet has discovered the truth of his father's death and exiles him to England, ostensibly for his own good. Secretly, however, Claudius has instructed the English king to execute the wayward prince upon arrival. En-route to England, Hamlet passes the armies of Fortinbras of Norway, who has been threatening to reclaim territories lost in old battles. Hamlet bears him no grudge, however, and even takes inspiration from his proactive spirit. Back at Elsinore, Polonius' family are reeling from his death. Ophelia goes mad from grief and drowns herself, and Polonius' son, Laertes, returns from France demanding justice for the murder. When Claudius learns Hamlet has escaped his trap and returned home, he enlists Laertes in his own battle against the prince, proposing a rigged boxing match between the two in which Hamlet would appear to die by accident. Hamlet accepts the seemingly sporting challenge, but quickly learns the true purpose of the game. Following the poisoning of his mother and knowing he has only moments to live, Hamlet at last completes his father's charge and kills Claudius. Content now to die, he bequeaths the Danish throne to Fortinbras, deeming him the most worthy heir of this unfortunate kingdom. And Horatio, his friend to the end, is left to tell Hamlet's story.



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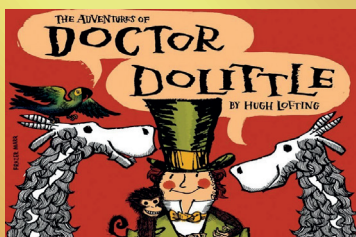
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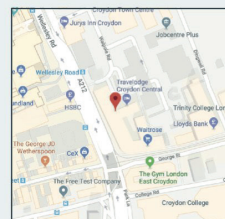
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HAMLET

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