

ADG Europe presents

TNT theatre Britain in

ROMEO & JULIET

By William Shakespeare

Directed and edited by Paul Stebbings
Original score composed or arranged by John Kenny

Romeo Montague	Dan Wilder
Juliet Capulet	Rachel Lynes
Father Capulet	David Chittenden Or Richard Clodfelter
Nurse	Natalia Campbell
Mercutio	Richard Croughan
Friar Laurence	Richard Ede

Other roles played by the ensemble

(R Clodfelter performs April – September 2009)

Musicians:

Emily White: violin, alto & tenor sackbuts.

Murray Campbell: Cornetto.

Chick Lyall: Harpsichord & Organ.

John Kenny: recorders, alto & tenor sackbuts, zither, glass harmonica, synthesiser, alphorn, trombone, stones.

Recording engineer: Chris Wheeler.

Recorded at Innerleithen Kirk, Scotland, December 2008.

Director	Paul Stebbings
Musical director	John Kenny
Costume design	Juliane Kasprzik
Choreographer	Eric Tessier Lavigne

Set design & construction	Arno Scholz
TNT dramaturg	Phil Smith
Production assistant	Monika Ondockova
Technical managers	Manuel Scheurman & Richard Clodfelter
Producer	Grantly Marshall

PAUL STEBBINGS is artistic director of TNT theatre Britain and The American Drama Group Europe. He was born in Nottingham and studied drama at Bristol University, where he received first class honours. He trained in the Grotowski method with TRIPLE ACTION THEATRE in Britain and Poland. Paul founded TNT theatre in 1980 and received regular Arts Council funding for work in the UK. Paul has also acted for NOTTINGHAM PLAYHOUSE and TNT and directed and written for SOUTH YORKSHIRE THEATRE, PARAGON ENSEMBLE Glasgow, TAMS THEATER Munich, the ST PETERSBURG STATE COMEDY THEATRE, the Athens Concert Hall MEGARON and the TEATRO TERRUNO Costa Rica. His productions have toured to over twenty countries worldwide. Festival appearances include WIZARD OF JAZZ at the Munich Biennale (critics prize), the Off Broadway Festival in New York, the Tehran Fajr Festival the Tokyo International Festival, and award winning performances at the Edinburgh Festival (THE MURDER OF SHERLOCK HOLMES, in which he played the title role). His numerous productions for ADGE and TNT include MACBETH, BRAVE NEW WORLD, HAROLD & MAUDE, DEATH OF A SALESMAN, TAMING OF THE SHREW and the recent prize winning HAMLET. One of Paul's main areas of interest is the integration of music and theatre which culminated in his large scale production of production of MOBY DICK. He has directed productions in Russian, Greek, German and most recently Spanish. In addition ROMEO & JULIET this season sees the premier of THE PICTURE OF DORIAN GRAY, and revivals of MOON PALACE (a dance drama version of Paul Auster's contemporary novel), OLIVER TWIST, ONE LANGUAGE - MANY VOICES (a exploration of Britain's colonial legacy) and A CHRISTMAS CAROL (in both English and Spanish). In 2009 his productions tour to over thirty countries on three continents touring to cities as diverse as Beijing, Guatemala, Paris, Tokyo, Berlin and London.

DIRECTOR'S NOTES

ROMEO AND JULIET is neither a classical tragedy nor even a traditional romance. It is a play that has become a myth, and the myth obscures the play. Great ballets, musicals and films have transformed the original beyond recognition. In approaching this most famous fiction a director must take care not to dramatise what the audience think ROMEO AND JULIET should be, but what was written on the page two hundred years before Romanticism changed our culture. First we might ask what the play is not. It is not a tragedy because the central characters do not suffer from "hubris", the fatal flaw that Aristotle defined and Shakespeare elaborated. Neither Romeo nor Juliet suffer from Macbeth's ambition or Lear's selfish rage, let alone Othello's jealousy or Hamlet's moral indecision. Romeo kills Thybalt but only after failing to pacify him, and in revenge for the murder of his dear friend. Certainly no Elizabethan audience would call him guilty. Juliet only defies her father after she marries Romeo, when legally and morally Romeo has become her Lord. (Indeed the audience are told that she has the right to reject Paris in Act one). The play is often surprisingly unromantic, Romeo and Juliet have only two scenes in the entire long play when they are alive and alone. Love itself is parodied as much as worshipped, the fullest and most complex characters in the play – Mercutio and the Nurse – are both pragmatists who mock love or treat it as an adjunct of sex. The entire play might easily be a comedy, in fact it follows the pattern of classical and Shakespearian comedy right up until the death of Mercutio. If it were not for the entirely (it seems) accidental plague that prevents the Friar's letter reaching Mantua then there is no reason why Juliet should not live happily ever after with her Romeo. Many directors have tried to make sense of this by following WEST SIDE STORY and making Romeo and Juliet racially different – reducing the play's complexity to literal black and white. And also ignoring the very first line of the text "Two houses both alike in dignity in fair Verona...". Why should Capulet scold Thybalt for wanting to evict Romeo from his feast if the conflict was so deep? Surely Shakespeare's point is not that the conflict is brutal but that it is futile. This is a far more complex and indeed universal theme than simplistic race hatred.

We suggest that the proper answer to the problem of how to understand and therefore stage ROMEO AND JULIET lies in its poetic form. The entire play is constructed as a sonnet. The love sonnet was the publishing phenomenon of the 1590's. Shakespeare himself made his name as the author of sonnets. This play explores the form and themes of both classical and Elizabethan sonnets (for technical details see below). The play opens with a sonnet and Romeo and Juliet first speak within a sonnet. The text uses more rhyme than any other of his plays. The form of the sonnet is also a form where endings often contradict beginnings, and this surely influences the structure of the play – which of course ends with a famous rhyme – just as every sonnet ends with an emphatic rhyming couplet. Poetry allows us to approach the content of the play symbolically, rather than force it into a realistic mould. The plot has considerable weaknesses when viewed as realism (not just the accidental non-delivery of the letter but also the crucial failure of Juliet to simply go to Mantua to her Lord and husband rather than return to her family in Act four –she is already out of the house!).

Poetry works through image and symbol. The key may be the third symbolic protagonist, unseen but ever present: Death.

"Death is my son in law, Death is my heir
My daughter he hath wedded. I will die

And leave him all: life, living, all is Death's."
(Capulet)

And Romeo's last despairing jealous call:

"Death has sucked the honey of their breath!"

Death is Juliet's last lover and both she and Romeo's last word is "die".

If the plague in Mantua is not a dramatist's easy way out but a symbolic stroke of Death the play starts to make sense. Death is present from the first bloody street fight until the last graveyard scene. We have chosen to personify Death, to explore the conflict not between different clans or even races but between love and death, Eros and Thanatos. Death unites the different themes and conflicts within the play, and even Mercutio's "gallows humour" revels in death, at his own end he will become a "grave man".

But the play is no simple melodrama where Love and Death are good and evil. Death is seductive, a lover as well as an enemy. The poetry of the play allows the symbol to expand and create an image of all-consuming commitment and even erotic power. ("To die" is Elizabethan usage for orgasm – see Dowland's song below). Juliet captures this in perhaps the play's most startling image:

"Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night"

The intensity of Romeo and Juliet's love courts death and is sealed by it. Death freezes the Lover's impossible passion in its moment of perfect commitment, as Romeo notes the last time he sees his love alive:

"Come Death and welcome, Juliet wills it so"

Death's triumph is however hollow, the lover's deaths redeem their sinning fathers and indeed the entire city. Montague promises the lovers will rise as statues in pure gold. And here the poetic symbolism develops into the religious. Like Christ, Romeo and Juliet triumph over death by passing through it to a type of immortality, an immortality that brings forgiveness and peace. This is the symbolic greatness of the play, the culmination of its poetic form and the goal of our production:

"The which, if you with patient ears attend,
What here shall we miss, our toil shall strive to mend."

Paul Stebbings 2009

Music and poetry in the 1590's

TNT seek to integrate music and theatre and take our cue from Shakespeare who always included music in his plays and indeed even wrote dialogue for musicians in ROMEO AND JULIET. Our score includes music by Shakespeare's exact contemporary John Dowland.

The text of his famous song "Come again" (written two years before Romeo and Juliet) may well have even influenced Shakespeare. It's use of death as an erotic metaphor and a proof of commitment illuminates our understanding of Shakespeare's love story:

Come Again

Come again, sweet love doth now invite.
Thy graces that refrain, to do me due delight.
To see, to hear, to touch, to kiss, to die,
with thee again in sweetest sympathy.

Come again, that I may cease to mourn.
Through thy unkind disdain, for now left and forlorn.
I sit, I sigh, I weep, I faint, I die,
in deadly pain and endless misery.

All the day, the sun that lends me shine,
By frowns do cause me pine, and feeds me with delay.
Her smiles, my springs, that makes, my joys, to grow,
her frowns the winters of my woe.

All the night, my sleeps are full of dreams,
My eyes are full of streams, my heart takes no delight.
To see, the fruits, and joys, that some, do find,
and mark the storms are me assigned.

Out alas, my faith is ever true.
Yet will she never rue, nor yield me any grace.
Her eyes, of fire, her heart, of flint, is made,
whom tears nor truth may once invade.

Gentle love, draw forth thy wounding dart.
Thou canst not pierce her heart, for I that do approve.
By sighs, and tears, more hot, than are, thy shafts,
did tempt while she for triumph laughs.

(John Dowland., 1597)

ROMEO & JULIET as a sonnet.

The sonnet was the most popular form of Elizabethan poetry and writing this style of poetry was where Shakespeare made his name before he was known as playwright. The form and content of ROMEO AND JULIET is that of a typical sonnet. The Prologue to the play is a sonnet; the Prologue to Act 2 is a sonnet; and scholars often identify the first fourteen lines of the first meeting of Romeo and Juliet (beginning with Romeo's "If I profane with my unwortheiest hand") as a sonnet. In addition, Romeo's love-longing for Rosaline seems to be borrowed directly from the eternally suffering lover portrayed over and over in sonnets. Consider Mercutio's greeting to Romeo :

Here comes Romeo.....

Without his roe, like a dried herring: O flesh,
flesh, how art thou fishified! Now is he for the numbers
that Petrarch flow'd in. Laura to his lady was a
kitchen-wench; marry, she had a better love to
be-rhyme her; Dido a dowdy; Cleopatra a gipsy;

Romeo without his "roe" is "me O," as in "O, me O, woe is me"; and a person who is wasting away looks as thin as a fish without roe (and a "dried herring" is the thinnest). The point is that Romeo's forelorn love for Rosaline is killing him, body and soul.

Mercutio's next point is that Romeo is about to burst into love poetry ("numbers") of the kind that Petrarch wrote about Laura. According to Mercutio, it is Romeo's opinion that Petrarch's Laura was only a "kitchen-wench" compared to Rosaline, and that other famous beauties were likewise nothing to Rosaline. The reference to Petrarch is in effect a reference to the hundreds of sonnets which were popular in Shakespeare's time, because Petrarch was considered to be the father of all sonnets.

The sonnet was the most popular kind love poetry of Shakespeare's time, and love poetry in general was extremely popular. The craze for sonnets began in 1557, with publication by Richard Tottel of SONGES AND SONNETTES. Tottel sold all he printed, and issued another edition less than two months later, it is mentioned by a character in Shakespeare's *The Merry Wives of Windsor*, which was written at about the same time as *Romeo and Juliet*.

The star poet of Tottel's book, the Earl of Surrey, created the English sonnet form by modifying Petrarch's sonnet form. The form which Surrey created (three quatrains in alternate rhyme and a concluding couplet) is easier to write in English than the Petrarchan form, which has a more complicated rhyme scheme.

Surrey also borrowed his subject-matter from Petrarch. Petrarch wrote sonnets about his eternal, helpless, hopeless love for Laura; Surrey translated some of Petrarch's sonnets and wrote his own in the same vein. Following is one of Surrey's sonnets.

Romeo echoes these sentiments early on when he talks about his hopeless love for Rosalyn.

A COMPLAINT BY NIGHT OF THE LOVER NOT BELOVED

Alas! so all things now do hold their peace!

Heaven and earth disturbed in no thing

The beasts, the air, the birds their song do cease,

The night's car the stars about do bring.

Calm is the sea. The waves work less and less:

So am not I, whom love, alas! doth wring,

Bringing before my face the great increase

Of my desires, whereat I weep and sing,

In joy and woe, as in a doubtful case.

For my sweet thoughts sometime do pleasure bring;

But by and by, the cause of my disease

Gives me a pang, that inwardly doth sting,

When that I think what grief it is again,

To live and lack the thing should rid my pain.

To return to the first conversation between Romeo and Juliet, the actual poetic structure follows that of the classic English sonnet: fourteen lines and ten syllables in each line.

The rhyme scheme is structured as follows;

The first eight lines A-B-A-B-C-D-C-D

The following four lines E-F-E-F

The final couplet G-G.

In one sense the entire play is a long sonnet – ending in a couplet that reconciles the conflicts and pain that go before.

A note on Shakespeare and Commedia dell'arte

The Italian comedy or commedia dell'arte was a powerful influence on Shakespeare – it is easy to forget how new the English theatre was in the late 1500's. It is best compared to the cinema of the 1920's than, for example, the English novel (which developed slowly). The young Shakespeare might only have seen amateur religious drama and local folk plays. The only professional performance style he could have seen or been told about was commedia dell'arte. His early plays such as TAMING OF THE SHREW or COMEDY OF ERRORS literally quote this Italian form (such as the naming of the foolish old lover as a "Pantolon" in SHREW – Pantalone being a stock character of Commedia). The serenading of a lover on her night time balcony was a standard scene in commedia, where there are two stock characters simply called "the Lovers". Mercutio is surely a type of Harlequin. The masked ball is the central event of the first half. The word "mask" is a central metaphor in the play. All Italian comedy was masked. Masks turn performers into symbols – but symbols with life - the masks in the play form a visual parallel to the heavy symbolism and overt poetry in the text. This symbolism is surely the key to ROMEO AND JULIET – the most formal of all Shakespeare's plays. Formal because it is constructed exactly like a sonnet. We have tried to explore commedia dell'arte within this play both to provide a sense of the Italian spirit, with its passion for pictures, statues and images and its marvellous stylised energy – a poetry in motion that is suited to this great poetic drama.

Historical settings and Shakespeare

Shakespeare was fascinated by History and of course divided his own works into histories, tragedies and comedies on his title pages. When he wishes, he can stay close to his favourite historical sources - Plutarch's Roman Lives and Holinshed's British Histories. However, Shakespeare was writing theatre not dramatised documentaries, his use of history is poetic and dramatic – his best historical writing in, say, HENRY THE FOURTH and MACBETH strays well away from documented fact. At the Globe this symbolic approach to the past was visually very much in evidence. Just as there was no specific scenery for any one production, so the costume store of the Globe would have been used by all productions; a piece of armour for Julius Caesar might double up as one for Hamlet's very contemporary ghost. (Renaissance painting applies the same laxity to historical scenes). It is curious that most modern settings for Shakespeare follow a pattern set during the late 19th century and fix the visual in a precise historical frame at the expense of symbolic and poetic impact. In our own production we aim for a mix of Elizabethan, later Baroque and contemporary music, masks and costumes in order to explore the dense imagery of the original. Just as Shakespeare's Verona is not a Verona that any traveller would recognise, (no Arena for example!) but a gorgeous chaotic symbol of a world in one city – as Romeo says:

There is no world without Verona walls,
But purgatory, torture, hell itself.

This is clearly not Italy he is talking about! So our Italy, in this production, is the densest Italy we can conjure – the Italy of Casanova, Don Juan, Caravaggio, Bernini and Harlequino – but also an Italy perceived through the English imagination. (We doubt that Shakespeare ever went to Italy – but it was the USA of his day, the cultural dreamworld). Our English music sets this Italian Dream, just as that very music was rooted in Palestrina and the Italian composers who created the sound we call “classical”. As discussed above Commedia dell'arte freed Shakespeare and his contemporaries from the simplicities of the English religious drama they saw in their youth. But to return to our own production, we too cannot ignore the passing of time, our own image of classical Italy is not the “doublet and hose” of Elizabethan England but the flowing cloaks and masks of the Venetian Carnival (Venice by the way ruled Verona for three hundred years). The Baroque began in Italy, the statues and symbols that we turn to for inspiration are above all Italian – products of a Golden Age that lasted from the Florence of the Medici to French Revolution. Our Italy is an Italy of the imagination, we can only apologise to those who wish it were a real place.

Shakespeare's theatre and TNT's cycle of his plays.

The company has been performing Shakespeare's works almost continuously since the summer of 2000. Over one thousand performances have taken place in more than thirty countries on three continents. The sequence was: MACBETH, A MIDSUMMER NIGHT'S DREAM, HAMLET, ROMEO AND JULIET, KING LEAR and TAMING OF THE SHREW. Revivals of these productions developed rather than repeated the first incarnations.

Shakespeare's texts remain the densest and richest theatrical texts 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. Indeed it's almost impossible to read aloud ROMEO & JULIET in two hours – surely this text was adapted for performance? This reflects the opinion of Frank Kermode, professor of English at Cambridge, who's excellent book on Shakespeare's language influences our productions.

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 use 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.

We have taken the standard text and edited it, presuming 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 original. We hope that Shakespeare's ghost will understand if not forgive.

John Kenny has been writing music for and performing with TNT Theatre since 1983. His first collaboration with playwright Paul Stebbings, *Cabaret Faust*, toured the UK for three years. Since then they have collaborated on productions which have toured worldwide: *Tempest Now*, *The Wizard of Jazz*, *Moby Dick*, *Moon Palace*, and *The Taming of The Shrew*. As a trombonist, John is internationally recognised as a leading interpreter of contemporary music, having given solo recitals and broadcast in 46 nations to date. He is professor of sackbut, specialising in early music, at the Royal Scottish Academy of Music & Drama, and professor of trombone and the interpretation of contemporary music at the Guildhall School of Music and Drama, London. His work embraces an unusually wide variety of styles, including backing leading entertainers such as Frank Sinatra and Gladys Night, jazz artists including Chick Corea and Steve Lacey, classical performance with ensembles such as the London Symphony Orchestra and Ensemble Modern, and world music ensembles including La Banda Europa and Kathryn Tickell's Ensemble Mystical. He composes music for the concert hall, stage, and film; immediately following the premier of TNT's *Romeo & Juliet* he will begin a tour of the USA featuring his own sonatas for alto and tenor trombone. John is also deeply involved in musical archaeology: as a member of a team from the National Museum of Scotland he became the first person for 2000 years to play the carnyx, a Celtic war horn which stands 4 meters high when played. In 2003 he played the carnyx solo to an audience of 65000 people in the Stade de France, Paris!

RICHARD CLODFELTER is managing director of ADG Europe. He studied English literature and theatre at universities in Colorado and in his native state of North Carolina and acted in theatres from Orlando to New York City before beginning work with ADG Europe in 1986. He has directed over 20 productions in Europe, many of which he also acted in and served as manager. Recent acting roles include Lear in the acclaimed TNT Theatre/ADG Europe production of *KING LEAR* in Central America, Kayerts and Muhammad Ali in *MANY VOICES*, Baptista and Gremio in *THE TAMING OF THE SHREW*, and Oberon in *A MIDSUMMER NIGHT'S DREAM* and Claudius in *HAMLET*. He is also director/actor/manager for ADG Europe's longest running show: *A CHRISTMAS CAROL*. This season sees him direct the revival of the company's *MANY VOICES*. He lives in Munich and keeps New York always close to his heart.

RICHARD EDE . This is Richard's sixth production for TNT and ADGE. He performed the roles of Petruchio and Lucentio in two versions of *TAMING OF A SHREW* , played the lead role of MS for two seasons in Paul Auster's *MOON PALACE* , Fagin in *OLIVER TWIST* throughout Europe and Asia ,Oberon and Bottom in *MIDSUMMER NIGHT'S DREAM* and Horatio in *HAMLET* . Richard has portrayed an eclectic mix of characters over the years, including The Tinman in *THE WIZARD OF OZ* (Epsom Playhouse), Sandy in Ben Elton's *GASPING* (Cragrats Theatre), and Stanley and The Mask in a new musical entitled *THE MASK* (National Tour.) He has also gained roles in a number of other new musicals – as Dr. Steerforth in *PARLOUR GAMES* (Cragrats Theatre), and most recently as Frank Schwartz in *NOTHING BUT DREAMS* (Greenwich Theatre) for which he also wrote the score. Richard loves to travel, and has been lucky enough to perform in Dubai, Thailand, Japan and Oman. He was also seen as 'The Beast' in Colchester Mercury's 'Beauty and the Beast' which proved the most successful and popular show in the theatre's history.

Natalia Campbell trained at Lee Strasberg Studio & Middlesex University. This is Natalia's fourth production for TNT & ADG having joined the company to play the role of Kate in THE TAMING OF THE SHREW in 2006, and Hippolyta & Titania in A MIDSUMMER NIGHT'S DREAM and Gertrude in last season's HAMLET. Other theatre credits include: THE FORTUNE CLUB, THE WIND & THE WASH TUB, PALACE OF FEAR & BOLLYWOOD JANE (all at Leicester Haymarket) ALI BABA & THE JUNGLE BOOK (Muscat Festival Oman) TAJ (BIG PICTURE COMPANY, UK Tour) STARFISH (Theatremonsters) THE HUNCH BACK OF NOTRE DAME & ABABIAN NIGHTS(O.T.T.C) TEN TINY FINGERS, NINE TINY TOES (Firefly Productions) and TANGO ARGUMENTINO (The Flying Gorillas, South American Tour). She also performed as Tilly in a new musical NOTHING BUT DREAMS (Greenwich Theatre) for which she also wrote the script.

Television work includes EASTENDERS, CASUALTY & MODERN MANNERS, all for the BBC, and other work for DISCOVERY CHANNEL, GMTV & SKY. She has also worked on new writing, workshops & rehearsed readings for Soho Theatre, Leicester Haymarket, Nottingham Playhouse & The International Playwriting Festival.

Dan Wilder trained at E15 Acting school London, and was born in Huddersfield in the north of England. He joined TNT last season and played Laertes in HAMLET and Lucentio in TAMING OF THE SHREW. He is a keen musician and regularly plays his own music around London. His Theatre Credits Include: Single Spies, Hobson's Choice, Sleeping Beauty, The Lad Aladdin, (York Theatre Royal) Orpheus, La Fanciulla Del West, (The Royal Opera House) Brave New World, (Solent People's Theatre) The Good Samaritan, The Critic, Ghosts, (Hampstead Pentameters Theatre) Romeo & Juliet, (Mercutio - OneOff Productions) Much Ado About Nothing, (Benedick - English Theatre in Venice) Brandy For The Parson, (Wonderful Beast) His Film and TV Credits Include: A Concert, The Laundrette, The Veranda (Film Independants). The DamBusters, The Bomb Plot, The History of Interrogation (Tiger Aspect)

Richard Croughan is originally from North Wales and began his training there at Yale College, Wrexham. He joined TNT to play Washington Otis and the Ghost in THE CANTERVILLE GHOST which toured Europe and Asia throughout 2008. He has performed at many theatres back in Wales including Clwyd Theatre Cymru, Wrexham Studio Theatre and Rhyl Pavilion Theatre. At 18, he went on to study Acting and Musical Theatre at the Birmingham School of Speech and Drama. Credits include; Theatre: KOBAN MAN OF STEEL, OUR BOYS, CABARET, DANCING AT LUGHNASA, LOVES LABOURS LOST, INTO THE WOODS, OFF THE STREETS (tour), BLAZE. Improvisation and outdoor theatre: MR SAFETY, CLAMMY & MOIST, NOT-SO-SECRET SERVICE, PARSON TAILORS, JEEVES AND WOOSTER. Film: RAISE AND GIVE, PERFECT PRESENTATION, PLACE IN MY HEART. Radio: PLOUGHBOY MONDAY Richard has worked with The Institute, resident comedy improvisation group at the Canal Cafe Theatre, North London, Wet Picnic and Beau Production performing at various festivals and corporate events throughout the UK. Richard also has a big interest in the work of Stephen Sondheim and was selected to be taught by David Kernan and Stuart Pedlar in a Sondheim Society workshop and performance at The Stables Theatre, Wavendon. Richard is very excited to be combining his two loves of performing and travelling with TNT!

David Chittenden trained at Arts Educational, London and graduated with the first Laurence Olivier 80th Birthday Bursary Award. This is his second production with TNT and ADGE, having performed the role of the Duke of Canterville in THE CANTERVILLE GHOST throughout 2008. His most recent work was *The Secret Agent* for Rolemop Arts, Oberon in *A Midsummer Night's Dream* for the Oxford Shakespeare Company and the title role in a tour of Paulo Coelho's *The Alchemist*. Other theatre credits include: A UK Tour of *Trojan Women*; The Creature in a tour of *Mary Shelley's Frankenstein* for Theatre North; Jonathan in *Arsenic and Old Lace* at Leatherhead Theatre; Yvan in a UK tour of *Art*, directed by Nigel Havers; *Dithyrambos* and an award-winning production of Kafka's *The Trial* for Cherub Company, London; Satan in *Firestarters* at the Pentameters Theatre; and *The Beggar's Opera* and *Macbeth*, both for Theatre Foundry. Additional roles for the Oxford Shakespeare Company include Banquo in *Macbeth*, Doctor Caius in *The Merry Wives of Windsor*, Jaques in *As You Like It* and Launce in *The Two Gentlemen of Verona*, all presented in the open-air. His television credits include *Stuart: A Life Backwards*, *A Sense of Guilt* and *Traitors*, all for the BBC and the feature films *Number One Longing*, *Number Two Regret* and *Heroes and Villains*. In pantomime David has played King Rat in *Dick Whittington*; Abanazer in *Aladdin* at the Theatre Royal, Wakefield and Plowright Theatre, Scunthorpe; and Captain Hook in *Peter Pan* at the Woodville Halls Theatre, Gravesend and the Civic Theatre, Rotherham.

Eric Tessier Lavigne was born in Montreal and lives near Cawdor, Scotland. After years of street-theatre he returned to Canada to take a degree in Drama and inadvertently stumbled into dance. He performed for Desrosiers Dance Theatre and The National Ballet of Canada, Pearl Lang (NYC), Toronto Dance Theatre as well as in mainstream theatre as an actor. In 1987 he joined the celebrated Lindsay Kemp Company with whom he toured the world in leading roles. In Scotland Eric has danced and choreographed for Scottish Ballet and the Paragon Ensemble, The Scottish Early Music Consort and Grey Coast Theatre. In 1992 he began working with TNT Music Theatre, ADGE and Paul Stebbings. Productions include: OLIVER TWIST, MOBY DICK, GULLIVER'S TRAVELS and LORD OF THE FLIES, LES CHAISES, CANTERVILLE GHOST and BRAVE NEW WORLD, MACBETH and MOON PALACE, often taking leading roles. Eric's most recent devised show, THE COMIC, won a Herald Angel award at the Edinburgh Festival. Eric is the artistic director of Tartan Chameleon which in 1998 premiered Mahler's SONGS OF A WAYFARER, MOBY DICK in Scotland as well as a new music/dance-theatre creation THE SECRET HOUSE . His most recent project was a version of Shostakovitch's music theatre piece HYPOTHETICALLY MURDERED. Eric recently shared the role of Dad in Paul Stebbings' Music hall nightmare HITLER KILLED MY CANARY, performing in Germany and Scotland, including the Edinburgh Festival.

Arno Scholz was born in Berlin and has lived in Munich for many years. He studied at the Muenchner Kunstakademie. After two years at the Theater der Jugend he started creating and building stage sets. Since then he has created many sets for independent theatres. For example Vaganten Buehne Berlin, Theater in der Garage Erlangen, TamS Theatre, Theater 44 und Modernes Theater in Munich and also for the American Drama Group. He has also worked on TV productions for example Tatort Detective series but is now focusing on set building for touring theatre. He has designed and constructed sets for all of TNT's recent productions including THE PICTURE OF DORIAN GRAY and HAROLD AND MAUDE.

Phil Smith was born in Coventry, England. He studied Drama at Bristol University. He was a co-founder of TNT THEATRE with Paul Stebbings and their work has been performed from New York to Tokyo, from village halls to opera houses. He has written or co-written over 100 professionally produced plays and libretti - including work with physical theatres like PERPETUAL MOTION, community theatres like OXFORDSHIRE TOURING THEATRE and community opera with OPERA NORTH. More recently he has created site-specific performances with WRIGHTS & SITES and with them has developed an artistic form of exploring familiar places culminating in the publication of AN EXETER MIS-GUIDE and A MIS-GUIDE TO ANYWHERE (www.mis-guide.com). As well as creating numerous 'mis-guided tours' and dramatic walks, in the last three years he has been performing his own shows that combine autobiography with stories of walking: THE CRAB WALKS and CRAB STEPS ASIDE (to be published in 2007 by Intellect) and in 2007 will expand this work to create a three-handed wandering performance: THE MOBILE MACHINOEKI . Phil Smith recently wrote SPROUT, the story of a boy who turns green, for PROTEUS THEATRE COMPANY and is writing a new play - IN SEARCH OF PONTIFLUNK - for NEW PERSPECTIVES for performance in 2008. He also lectures at the Universities of Exeter, Winchester and Plymouth and at Dartington College of Arts. Since 1993 TNT have collaborated on numerous productions with the AMERICAN DRAMA GROUP EUROPE, Phil Smith working on these as co-writer and/or dramaturg, including MOON PALACE, OLIVER TWIST and HAMLET.

JULIANE KASPRZIK was born in north Germany. She studied design in Hamburg. She has worked extensively in German theatre, designing or assisting for the Hamburg Schauspielhaus and the city theatres in Kassel, Darmstadt as well as the Residenz theatre 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 THE PICTURE OF DORIAN GRAY , THE CRUCIBLE, HAMLET , THE GRAPES OF WRATH, CHRISTMAS CAROL, MACBETH, FAHRENHEIT 451 and TAMING OF THE SHREW.

TNT theatre

The company was founded in 1980 by Paul Stebbings and other actors trained in the Grotowski method in Britain and Poland. While valuing the imaginative and physical techniques of the Polish director they wanted to extend their work into comic and popular forms with greater contemporary relevance. Their first production, *HARLEQUIN*, was a commedia dell'arte based on the life of the Russian artist Meyerhold and his struggles with Stalin. (The play was revived in 1989 and became the first play about Stalinism to be performed throughout Eastern Europe after the fall of the Berlin Wall). Other productions took popular forms and explored serious themes; such as finance and fairy tales in *FUNNY MONEY*, vaudeville and war in *ENGLISH TEA PARTY* and the detective thriller and violence in *THE MURDER OF SHERLOCK HOLMES*. Since its foundation all TNT productions have been written or edited by Paul Stebbings and Phil Smith. The company's approach to the classics is to critically examine the themes of the original rather than slavishly present a hallowed text. Since 2000 the company has extended this approach to interpretations of Shakespeare with considerable international success. Music plays an important role in the company's work, and most productions include a newly commissioned score. Notable music theatre productions include *CABARET FAUST* (inspired by Klaus Mann's *MEPHISTO*) and the *WIZARD OF JAZZ* (prize winner at the Munich Biennale) both scored by the well known composer, John Kenny. TNT's most ambitious production to date was the integrated drama, dance and music version of Melville's *MOBY DICK*, with a score by John Kenny and Paul Flush. Other long term members of TNT are the choreographer Eric Tessier Lavigne and composer Thomas Johnson.

TNT began its collaboration with The American Drama Group Europe and producer Grantly Marshall in 1993. Notable productions include *BRAVE NEW WORLD*, *LORD OF THE FLIES*, *FAHRENHEIT 451*, *THE CRUCIBLE*, *OLIVER TWIST* and many of Shakespeare's greatest plays including our recent award winning *HAMLET*. TNT has received regular funding from the British Council and the UK Arts Council and collaborated or co-produced with organisations such as the Athens Concert Hall (Megaron), The St Petersburg State Comedy Theatre (Akimov), Tams Theatre Munich and St Donats Arts Centre (Wales) and the current long term collaborations with Costa Rica's Teatro Terrauno (Café Britt) and Milky Way Productions in Beijing. TNT has toured from the London to Shanghai, from Guatemala to Tokyo, from Atlanta to St Petersburg and Tehran to Berlin in venues that range from village halls to opera houses and from Royal palaces to National theatres. We borrow our motto from the great Soviet theatre director Meyerhold:

“Tragedy with a smile on its lips”.

Repertoire 2009

ROMEO AND JULIET by William Shakespeare, THE PICTURE OF DORIAN GRAY by Oscar Wilde, MOON PALACE by Paul Auster, OLIVER TWIST by Charles Dickens, A CHRISTMAS CAROL by Charles Dickens (in Spanish and English) ,and a multi-cultural project MANY VOICES based on Britain’s colonial experience.

Details: casting@tnt-theatre.net
or on the producer’s website: [www: adg-europe.com](http://www.adg-europe.com)
or TNT, 28 Danes Rd, Exeter EX4 4LS, Britain.