

The American Drama Group Europe presents:

TNT theatre Britain in

FRANKENSTEIN - the Monster and the Myth!

By Paul Stebbings & Phil Smith,
inspired by Mary Shelley's novel and the Hollywood movies.

Victor Frankenstein	Joseph Carey
Elizabeth, his fiancée'	Leone Hanman
The Monster, The Professor	Roger Clark
Igor, Blind woman, Gaoler, Citizens of Ingolstadt	Helen Tennison
Director	Paul Stebbings
Composer and M.D	Paul Flush
Costume Design	Juliane Kasprizk
Set Design	Bernhardt Gross
Production assistant	Monika Ondokova
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 the PARAGON ENSEMBLE Glasgow, TAMS THEATER Munich, the ST PETERSBURG STATE COMEDY THEATRE, the Athens Concert Hall MEGARON and the Russian TEATR EXPERIMENTA. His productions

have toured to over thirty countries worldwide .He was the first western actor to play Stalin in Russia. Festival appearances include WIZARD OF JAZZ at the Munich Biennale (critics prize), the Off Broadway Festival in New York and the Tokyo International Festival, the Tehran Festival (First prize) and recent 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 the double award winning HAMLET, ONE FLEW OVER THE CUCKOO'S NEST, BRAVE NEW WORLD, THE CRUCIBLE, A STREETCAR NAMED DESIRE and many of his own scripts such as: GLASNOST HARLEQUIN, CABARET FAUST, HITLER KILLED MY CANARY and THE CHARLIE CHAPLIN PUTSCH. One of Paul's main areas of interest is the integration of music and theatre which culminated in a production of MOBY DICK. In addition to MACBETH this season sees the premier of KING LEAR and his co-written version of FRANKENSTEIN as well as revivals of A CHRISTMAS CAROL, LORD OF THE FLIES and a dance theatre version of Paul Auster's MOON PALACE.

PHIL SMITH was born in Coventry, England and studied Drama at Bristol University. He is a co-founder of TNT THEATRE with Paul Stebbings. He has written or co-written over 100 professionally produced plays and libretti – including work with physical theatres like PERPETUAL MOTION, community theatres like PROTEUS and community music theatre with OPERA NORTH and DR FOSTERS. 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 (www.mis-guide.com) and his essay A SHORT HISTORY OF THE FUTURE OF WALKING (published at www.rhizomes.net Most recently he has written a children's play SPROUT for PROTEUS and staged his own outdoor piece TIME AND LIGHT in celebration of the centenary of the publication of Einstein's Theory of Special Relativity. Following the success of THE CRAB WALKS - an account of a walk re-visiting childhood holiday destinations - he will be performing a sequel CRAB STEPS ASIDE this summer. Phil also lectures at the Universities of Exeter and Plymouth and at Dartington College of Arts. Since 1993 TNT have collaborated on numerous productions with the AMERICAN DRAMA GROUP EUROPE, Phil working on these as co-writer and/or dramaturg, including MOON PALACE, OLIVER TWIST, HAMLET and THE CRUCIBLE.

DIRECTOR'S NOTES

There are very few authentic modern myths, Frankenstein is one of those few. The Monster disturbs us in a way that Dracula merely frightens. Frankenstein's monster is clearly a prototype of a very real terror: the fear of a new more powerful life form created by our own hands. That this monster has changed shape and now may lurk within not just the animal but the insect and the vegetable is all the more disturbing. Gene manipulation, stem cell research and cloning are part of our every day lives. The Monster is among us and it is made all the more frightening by those who do not see it as a monster. Of course, science progresses whether we like it or not. Any research that is thwarted in America or Europe will be carried out in Korea or China. Nor is the case clear cut. What right have we to prevent the eradication of malaria or prevent the introduction of vitamin A enriched rice in India (which would prevent the massive incidence of blindness among the very poor). When the

Environmentalists of Europe are in alliance with the Christian Right in America, alarm bells ring.

This dilemma is at the heart of the myth and our play. Mary Shelley led the way when she had Frankenstein recoil from his own creation as soon as it was made and deny him his bride. The Hollywood movies did the same. The Frankenstein myth is not about a mad scientist above morality who is out of control. Rather, the myth is about a scientist who instantly sees his folly but is led ever onward by forces he has unleashed. We have tried to follow and develop this theme. Not only Victor but his fiancée' Elizabeth explore the contradictions and conflicts that scientific progress forces upon us. Should artificial life be created? Should the dead or dying be revived? Once the Monster is created does he deserve a bride? Is killing permitted if it saves life? (something that relates to embryo research as well as murder!). At the same time the play and theme are not sterile or academic, there is a great thrill in creating life and remaking the world. The atom is split, DNA deciphered, stem cells cultivated – the genie is out of the bottle and it is thrilling magic.

Why then so much comedy? (At least until the Monster appears). Frankenstein is a story of human folly and we are ripe for satire. Folly is at the root of most serious comedy. The Hollywood movies admit this and merrily intertwine comedy and melodrama to make such memorable horror. Mary Shelley employs melodrama in her Gothic novel. On stage melodrama is comic. The Gothic hovers close to the grotesque. When Hamlet meets the Gravedigger comedy results. Comedy and melodrama allow us to explore the myth of Frankenstein. We try to avoid parody (this has been done too well in Mel Brook's YOUNG FRANKENSTEIN). Our central characters never make jokes, the comedy arises from the situation. In terms of visual and physical style we have looked to the Expressionist films that provided the model for James Whale's original movies and were in turn inspired by the European Gothic tradition in which Shelly writes. THE CABINET OF DR CALIGIARI, METROPOLIS and even Charlie Chaplin's CITY LIGHTS offer us a style that suits the myth. It is extreme, but then the tale is extreme. We live in extreme times, science offers us salvation or annihilation. Is the idea of the first head transplant a joke or a horror story? The answer may be that it is both. We hope our tale will amuse and chill, and above all raise questions to which we ourselves have no easy answer.

A NEW FRANKENSTEIN?

Scientists have made the world's first pure batch of brain stem cells from human stem cells.. Stem cells can change into any type of cell in the body. Austin Smith of Edinburgh University's institute for stem cell research bathed stem cells taken from mouse embryos with two proteins called epidermal growth factor and fibroblast growth factor, both of which are known to be involved in the normal development of the embryonic brain. After his team had shown the process turned embryonic mouse stem cells into brain stem cells, they repeated the experiment on human embryonic stem cells.

Brain stem cells have been grown before but the results have been impure. "You end up with a mixed culture at the end which has not just neural stem cells, it has a lot of contaminating embryonic stem cells," said Steve Pollard, one of Professor Smith's colleagues. The work comes three months after scientists at Newcastle University cloned a human embryo using donated eggs and genetic material from stem cells. Human embryos were first cloned last year by South Korean scientists.

In the short term, the technique will allow scientists to develop cell cultures for their research. "We'll use them in the basic biology sense to try to understand how stem cells work," Professor Pollard said. "It's a good opportunity to understand what the difference is between an embryonic stem cell, which can make anything, and a brain stem cell, which can just make brain."

Wednesday August 17, 2005
The Guardian

Gene manipulation and ethics

Genetically modified mosquitoes could soon be released into the wild in an attempt to combat malaria. Scientists at Imperial College London, who created the GM insects, say they could wipe out natural mosquito populations and save thousands of lives in malaria-stricken regions.

Led by Andrea Crisanti, the team added a gene that makes the testicles of the male mosquitoes fluorescent, allowing the scientists to distinguish and easily separate them from females. The plan is to breed, sterilise and release millions of these male insects so they mate with wild females but produce no offspring, eradicating insects in the target region within weeks.

Professor Crisanti said: "Our mosquitoes are nearly ready for testing in the wild. This is a technology that works and could make a real difference. The beauty is that it's very specific. Unlike insecticides, sterile males target only the species you want to attack."

The International Atomic Energy Agency has been using its radiation technology to support health projects, and wants to release sterile mosquitoes to tackle malaria in northern Sudan and on Reunion island in the Indian ocean - but they and other groups have been hampered by an inability to distinguish the males, which do not bite people. Female mosquitoes transmit malaria, even if sterile, so releasing them alongside males would make the situation worse.

Prof Crisanti said: "The really challenging problem is to identify the males. There is no difference between the larvae and as adults they fly, so the logistics of trying to separate them when they're adults is immense."

To solve the problem, his team altered the DNA of the mosquito species *Anopheles stephensi*, the principal carrier of malaria in Asia, so that the males expressed a fluorescent green protein in their sperm. A sorting machine based on laser light separated male from female larvae, according to whether they glowed or not. Writing in *Nature Biotechnology* today, the scientists say the machine could sort 180,000 larvae in 10 hours.

The next step is to scale up the technique to provide the millions of GM insects needed to make a large-scale release effective. The scientists also need to check the sterile males will be strong enough to compete with wild rivals when released - the strategy depends on female mosquitoes, who only mate once in their two-week lifespan, choosing sterile males.

Prof Crisanti said other mosquito species could be modified in the same way, including *Anopheles gambiae*, which is responsible for a large part of the 2.7m deaths caused by malaria each year. Prof Crisanti argued that, because the new GM mosquitoes are sterilised,

releasing them into the environment does not pose significant risks: "It won't transmit any genes to the environment. This allows us to test the transgenic technology in a very safe way that overcomes the previous environmental and safety concerns." Releasing males only would ensure people were not bitten by GM mosquitoes, he added.

Sue Mayer of Genewatch agreed that the new GM insect did address some of the previous concerns, but she called for thorough testing of the mosquitoes before they were considered for release. "Changing one gene can sometimes affect others, so there are still questions to ask," she said.

Chris Curtis, a malaria expert with the London School of Hygiene and Tropical Medicine who worked on the WHO project in India, said: "We were all set to go and there was a huge uproar. You have to handle the public relations very carefully."

A SHORT NOTE ON MARY SHELLEY & THE MYTH

Why write a new play? To simply dramatise the book does no service to the myth. Boris Karloff has stamped his image on Frankenstein and to deny that is to deny the resonance of the material itself. Mary Shelly's novel is brilliant but flawed, the work of an inexperienced young novelist. The characterisations are weak, every human figure is unbearably good and this undermines the story – the author refuses to criticise Frankenstein and so without conflict the book becomes a parade of ideas. Hollywood followed her lead and creates happy ever after married bliss for Elizabeth and Victor. It seemed to us that the myth of Frankenstein requires a harder ending and a deeper conflict in order to reflect the times in which we live, where the creation of artificial life has already taken place and science is well out of control. For a myth to live every generation needs to reinvent it. We have tried to breathe life into Frankenstein's monster. It is not for us to judge if we have succeeded but we have "thrown the switch".

FRANKENSTEIN AND HOLLYWOOD

In 1931, Universal Pictures released what is now often praised as the definitive horror film: Frankenstein. The image of Boris Karloff in the flat-head monster mask with bolts in his neck and in undersized clothes has become part of popular culture; Boris Karloff's iconic impersonation of the Monster has become synonymous with the word "Frankenstein". But before filming began on 24 August 1931 there was a long period of pre-production. At the end of the 1920s Universal Pictures, which was founded in 1912 by Carl Laemmle Sr, a Jewish German immigrant, was still a small studio. Nevertheless Universal had achieved a reputation as the creator of the horror film genre. Low-budget productions like *The Hunchback of Notre Dame*, *The Phantom of the Opera* and *Dracula* had established it as the leading studio in the field and had made actors like Bela Lugosi famous. In 1930 Universal Studios began to develop a new horror film as a follow-up to the successful "Dracula". The studio had acquired the rights to Webling's theatre adaptation "Frankenstein: An Adventure in the Macabre", which had become a huge success in London in the late 1920s. Bela Lugosi, star of Universal's *Dracula*, was cast as the Monster, but later turned down the role because he did not want to play a character that did not speak. The renowned British director James Whale was hired to make the film. Whale chose 44-year old Boris Karloff as the Monster and

together with make-up specialist Jack Pierce they created the most influential horror image of all times. Karloff was a stage name for the British actor, William Pratt.

The film was a huge success, costing only \$270,000 to make it grossed over \$12,000,000. The success of FRANKENSTEIN prompted Universal Studios to make THE BRIDE OF FRANKENSTEIN. The director was once again Whale who this time insisted on more artistic control. The result is perhaps a more satisfying movie, certainly one of more moral complexity and one that draws on Mary Shelley's original novel, which the first film almost ignores. Together the two films achieved something that few popular movies have ever managed: they created a modern myth familiar throughout the globe and one that resonates to this very day.



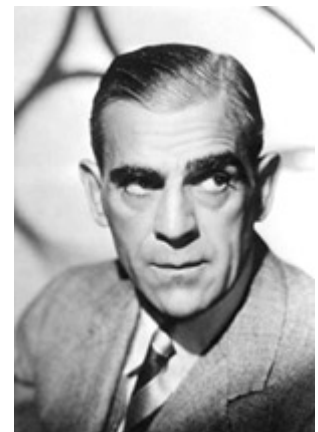
Boris Karloff (1887 - 1969)

Birth Name: William Henry Pratt
Born: November 23, 1887, Dulwich, England
Died: 1969

The youngest of the eight children of a civil servant in the British foreign service, he was intended for a diplomatic career but in 1909 emigrated to Canada, where he found employment as a farmhand. Attracted to the stage, he joined touring companies and played supporting parts in plays all over Canada and the US. In 1916, during a brief stay in Los Angeles, he made his screen debut as an extra in *The Dumb Girl of Portici*. He began appearing regularly in films, in extra and bit parts.

Unable to support himself as an actor, he alternated as a truck driver until the mid-20s, when his screen roles became more substantial. He was typically cast as a stock villain and failed to gain much recognition through the rest of the silent era, although he appeared in no less than 40 silent films. Despite a pronounced lisp, Karloff's stage-trained voice became an asset during the transition to sound. He scored his first success in *The Criminal Code* (1931), in which he repeated a previous stage role. But the real turning point in his career came later that year, when he was cast by James Whale in the role of the Monster in *Frankenstein*. Even the heavy makeup applied to Karloff's face could not hide the nuances of his performance. The film was a great success and assured Karloff a permanent niche in the horror film genre.

In contrast, Karloff was known as a mild-mannered, amiable gentleman who performed many acts of charity for needy children. Throughout his busy screen career (some 140 films in all) Karloff continued to return to the stage. He scored a great success in 1941 as Jonathan Brewster in the Broadway production of *Arsenic and Old Lace* and another in 1950 as Captain Hook in *Peter Pan*. He gave one



of his best performances in one of his last screen roles, virtually playing himself, as an aging star of horror movies, in Peter Bogdanovich's *Targets* (1968).

A short synopsis of the TNT production of:

Frankenstein

by Paul Stebbings & Phil Smith
inspired by the novel by Mary Shelley and the Hollywood movie

Prologue/ A futuristic Clone addresses the audience. She introduces the story of the genesis and martyrdom of the Monster, the first artificial life, the creation of a Doctor Frankenstein.

Scene 1/ An introductory lecture by the Science Professor Fleischflayer is interrupted by the student Victor Frankenstein who challenges the Professor's materialist beliefs with his own faith in a human soul. Frankenstein is humiliated by the superior knowledge and wit of the Professor.

Scene 2/ In Professor Fleischflayer's laboratory at Ingolstadt University, the Professor's daughter, Elizabeth, is helped out by Victor Frankenstein, who is attracted to her. Victor tries to 'seduce' Elizabeth away from her father's materialist and unromantic notions - he suspects that she holds such views but is silent about them for her father's sake. An ape gets holds of a bottle of ether and drugs Victor, when he comes round he takes advantage of Elizabeth's concern to profess his love. This is interrupted by the Professor. Victor asks for Elizabeth's hand. As a test and challenge the Professor recruits Victor to help in an experiment - the revival of the ape with electricity. The ape is killed and then revived, but only briefly - insufficient electricity. Elizabeth suggests reviving a cobra. During this attempt the Professor is bitten and dies, passing on his scientific mission to Victor (who is becoming increasingly convinced by the professor's ideas) and Elizabeth. But Elizabeth has been horrified by the experiment, as Victor has been excited by it, and when Victor suggests using electricity to revive her father Elizabeth makes Victor promise to give up such science and find a new a career.

Scene 3/ An atheist student is lynched by a mob of townspeople. Victor - now studying medicine - sees this and later sees the corpse briefly dance when struck by lightning. Victor recruits the gravedigger Igor to seek out corpses to revive the Professor's experiments.

Scene 4/ Elizabeth is in bed. Her dream appears: a strange hybrid figure: dressed in the Professor's tailcoat, the body of the ape, half of his head is cat and out of the top sticks an enormous butterfly wing, one of his arms is the Cobra. Elizabeth gets out of bed and starts to search for Victor.

Scene 5/ In the laboratory Victor is constructing the Monster from dead body parts. He sends Igor of to find a new head. Then exits. Elizabeth appears, worried that Victor has re-started the experiments and is found by Igor who incompetently lets her in. Victor enters, has Elizabeth drugged and put into one of the cages while he continues the Monster's completion and then revival. The monster comes to life, but unexpectedly fixates on Elizabeth. Victor is horrified by the deathliness of his creation – argues with Elizabeth whether to destroy it. Eventually, Igor is left to kill the Monster, but bungles the job and the Monster kills him and escapes. Elizabeth and victor discover the Monster has gone and vow to destroy it.

INTERVAL

Scene 6/ A clothes line. The Monster appears and steals clothes from the line. A Washerwoman appears and sees him. In trying to quieten her, the Monster accidentally crushes her to death and runs off. Victor – seeking the Monster - arrives to discover the Washerwoman dead. A passerby sees Victor with blood on hands and Victor is arrested for murder.

Scene 7 On the edge of the town - the Monster, now clothed gains some solace in the sunlight and the woods. He comes upon the cottage of a Blind Woman and his daughter. When the Monster hears the occupants approaching he hides and watches the gentle routine of the couple, learning from their conversations, hymns and prayers. He is attracted by the music the Blind Woman plays. In turn she finds comfort in his company and teaches him language. But when the daughter returns she sees the Monster and starts screaming. Trying to quieten her he kills the daughter, running off when he realizes what he has done.

Scene 8 Courtroom. Judge pronounces Victor guilty of murder.

Scene 9 Elizabeth has been forcibly removed from the gaol, still protesting Victor's innocence. She becomes aware that the Monster is watching her from the shadows. Elizabeth rails at the Monster and challenges him to kill her. She abuses him for being unable to help his creator. Monster conceives of plan to rescue Victor.

Scene 10 Victor's cell. The gaoler laughs at Victor for his Monster 'story'. The Monster appears and smashes down the doors of the prison, carrying off Victor.

Scene 11 Up in the snow covered alps, the Monster and Victor talk. The Monster blames the treatment he has been given by people and the lack of help from his creator as the reasons for his violence. Victor will have none of this and says that

responsibility for the crimes lies with the Monster. So, the Monster threatens Elizabeth – offering to leave her and Victor alone only if Victor will make the Monster a living-dead mate. Victor, reluctantly agrees, on condition that the two monsters withdraw from any contact with humans

Scene 12 Back at his home, Victor reluctantly recruits Elizabeth to making the Monster's mate. He worries but it is Elizabeth who persuades him to keep his bargain as she feels sympathy for the Monster.

Scene 13 Cemetery. Victor and Elizabeth are digging up bodies, but unable to find any usable body parts. A young female mourner approaches and Victor and wants to kill her and use her body. When the mourner seems to escape the Monster emerges from the shadows and kills the young woman. Elizabeth is horrified The three run from the cemetery with the corpse, with the townspeople in pursuit.

Scene 14 The lab. Trying to revive the Monster's 'bride'. Elizabeth is accidentally shot by the mob. Victor revives her instead of the young mourner, but the Monster claims her as his promised bride and the revived Elizabeth expresses her preference for the Monster. They escape as the mob enters with burning torches and Victor perishes in the fire.

Epilogue/ The nightmare figure of the Hybrid Monster appears, now in 21st century clone suit, to celebrate the escape of the Monster, and the forthcoming triumph of artificial life over the human.

LEONE HANMAN was born in London. Since graduating from her MA in Performance at Goldsmiths, University of London, Leone has performed in Pinter's PRESS CONFERENCE, Lorca's MARIANA PINEDA and a two woman adaptation of Hamlet, RE:GERTRUDE, which was premiered at the Arcola (London) and enjoyed a run at the Brighton Festival. Leone has travelled to Italy with a promenade production of Calvino's INVISIBLE CITIES and toured with Barricault's NOVECENTO. Films include RED LINES. Leone is very much looking forward to the challenges of Frankenstein.

JOSEPH CAREY studied at the Central School of Speech and Drama and trained with Desmond Jones and Philippe Gaulier. Recent productions include The GRUFFALO with Tall Stories Theatre company, LITTLE VICTORIES with Quicksilver Theatre Co, CLOUDLAND with Travelling Light Theatre Co, SLEEPING BEAUTY at The Theatre Royal, Northampton, THE ADVENTURES OF THE STONE HEADS with Trestle Theatre Co at The National, London, OFF THE WALL with The David Glass Ensemble, NORMAN SQUARED with Bdi,

a UK tour of SLEEP TIGHT with Theatre-rites, FOUR BY FOUR with COTA, productions with SLAVA Theatre Sweden, JUMPING MOUSE and KING ALFRED with The Very Moving Festival, and European tours of CASPAR HAUSAR and PERSEUS THE GORGON SLAYER with The Moving Word Theatre Co, HAMLET, GOLDEN BIRD and THIRTEEN MIRRORS with The Rose Theatre Company.

ROGER CLARK was born in New Jersey in the United States. At the age of 12, he emigrated with his parents to Co. Sligo, Ireland where he remained until the age of 19. He then moved to the University of Glamorgan in Wales and studied a B.A. in Theatre, Media and Drama. Here he began work performing, producing and directing with the Ugly Theatre company. Theatre credits with them include - 'The Man with No Hands' in the North American premiere of Joseph Conrad's LAUGHING ANNE, The Miller in THE CANTERBURY TALES, Nodd in VICTORY, David in THE DYBBUK. His professional debut was in 2000 playing Johnny Boyle in JUNO AND THE PAYCOCK with the Wales Actor's Company. Roger performed the title role in MACBETH and Feste/Sir Andrew Aguecheek in TWELFTH NIGHT both with Bitesize Theatre Company. In 2003 he worked with Cymru Theatr Clwyd playing Mike in Arthur Miller's A VIEW FROM A BRIDGE. This is Roger's second tour with TNT/ADGE having previously played Biff Loman in DEATH OF A SALESMAN. Television credits include Channel 4, Channel 5, Discovery, Sky One, the BBC and was Nelson Algren in BBC Radio 4's A NIGHT ON THE TOWN WITH... Roger now lives in Ipswich with his partner where he is artistic director of Big Sky Theatre.

HELEN TENNISON loves to travel and is happy to be back with TNT after last years CRUCIBLE and Gulf tour of HAMLET. Other work includes leading Shakespeare workshops at The Old Vic, lots of sword fighting in THE THREE MUSKETEERS (outdoors in Covent Garden Piazza), lots of dancing (Newcastle Playhouse & French tour) and lots and lots of cabbage kissing in her solo show 'OF CABBAGES AND KINGS' (based on Shakespeares Queen Margaret-Kings Head and tour). She has toured with an improvisation company, played Shakespeare in prisons, done some random films and tv, and numerous bits of movement direction. She has played Marie in WOYZECK(BAC), Juliet(ROMEO AND JULIET) in Romania and Ophelia (HAMLET) for Estonian films. She recently directed DEAD BEAUTIFUL, a hip-hop show at The Belgrade, and HAMLET for The Rosemary Branch. She runs BAREFEAT PHYSICAL THEATRE and ran a mime project for Aboriginal kids in the Australian Outback. Helen has played numerous weird (and mostly padded) roles for The English Speaking Theatre of Copenhagen, her favourites being Rita in EDUCATING RITA, Angela in ABIGAILS PARTY and most recently a singing-dancing-psycho vampire in precariously high heels.

JULIANE KASPRIZK 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 DEATH OF A SALESMAN, THE CRUCIBLE, HAMLET, THE GRAPES OF WRATH, CHRISTMAS CAROL and KING LEAR.

BERNHARD GROSS was raised in Munich, where he studied architecture and design at the academy of fine arts. Since graduating he has worked as a freelance designer, creating furniture, exhibitions and performances. His first theatre work was for Tams Theatre Munich, one of the oldest independent theatre. Since then he has worked for over 25 theatre productions in Germany. He has designed sets for TNT and ADGE productions of

MACBETH , MOON PALACE, HAMLET and A MIDSUMMER NIGHT'S DREAM, ROMEO & JULIET, KING LEAR and the new productions for this autumn: LORD OF THE FLIES and FRANKENSTEIN.



PAUL FLUSH was born in Newcastle (in the North of England). At 16 he left school to play music in the country's top nightclubs, and played for many famous performers of the period including Billy ECKSTINE, Tony HANCOCK, Nancy WILSON, and The FOUR TOPS. After this period of practical experience, he went on to gain diplomas from the London College of Music and The Guildhall School of Music. In 1984 Paul began working as a full-time jazz pianist, leading to the formation of FULL CIRCLE. The band's range of activities has included such diverse projects as a jazz arrangement of Stravinsky's PETROUSCHKA for English Dance Theatre, performances at the world renowned Ronnie Scott's Club, and several successful festival appearances including Bracknell, Newcastle and Leuven (Belgium).

An album, "Beauty of the Unexpected", resulted in a commission to write and perform a suite in collaboration with the Belgian Radio Orchestra.

From 1989-1993 he was the Musical Director for singer Tony CHRISTIE, so beginning an association that continues today with two major UK tours in 2005.

Now living in Belgium, Paul FLUSH has joined saxophonist Johan VANDENDRIESSCHE and, after many years using piano and synthesisers, returned to the Hammond Organ in a new duo format, THE DEMAGOGUE REACTS. They recorded the acclaimed CD Action Reaction (Lyrae 20022 C). A second album, "Kazzbah" was released in February 2004.

Paul is featured extensively (playing Hammond) on Marc MOULIN's 2003 cd Top Secret (Blue Note), as well as the 5-track "ORGAN" remix CD by Marc Moulin (also Blue Note). Paul is currently performing with International DJ SVEN VAN HEES with his new live project SVEN VAN HEES & THE SVENGALI SQUAD (Blue Note Festival, Haarlem Jazz Festival). Paul has composed the music for many American Drama Group/TNT Theatre productions including MOBY DICK, MACBETH, BRAVE NEW WORLD, LORD OF THE FLIES, A MIDSUMMERNIGHT'S DREAM, DEATH OF A SALESMAN and THE CRUCIBLE.

TNT Theatre

PHOTO

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, THE GRAPES OF WRATH, THE CRUCIBLE, OLIVER TWIST and the multi 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). The company has toured from the Edinburgh to Shanghai, from Berlin to Tokyo, from Atlanta to Moscow and Tehran to London in venues that range from village halls to opera houses. We borrow our motto from the great Soviet theatre director Meyerhold:

“Tragedy with a smile on its lips”.

Repertoire 2005/6

KING LEAR, TAMING OF THE SHREW & MACBETH by William Shakespeare, LORD OF THE FLIES by William Golding, A CHRISTMAS CAROL by Charles Dickens, MOON PALACE (based on the novel by Paul Auster), HITLER KILLED MY CANARY (or An English Tea Party) by Paul Stebbings & Phil Smith, FRANKENSTEIN by Paul Stebbings & Phil Smith.

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.