

TNT theatre Britain and ADG Europe present:

OTHELLO

The Moor of Venice

By William Shakespeare

Directed and edited by Paul Stebbings

Music composed by Thomas Johnson

Othello	Eugene Washington
Desdemona	Holly Hinton
Iago	David Chittenden
Emilia	Natalia Campbell
Cassio	Richard Ede
Brabantio	Richard Clodfelter
Roderigo	Joel Sams

Other roles and music played by the ensemble

Director	Paul Stebbings
Musical Director	Thomas Johnson
Costume design	Juliane Kasprzik
Movement director	Eric Tessier Lavigne
Set design	Arno Scholz
Dramaturg	Phil Smith
Production assistant	Monika Ondockova
Producer ADGE	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 Russian TEATR EXPERIMENTA. 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, MOON PALACE (a dance drama version of Paul Auster's contemporary novel) DEATH OF A SALESMAN, A MIDSUMMER NIGHT'S DREAM 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 is increasingly working in Spanish, while in spring he directs THE TAMING OF THE SHREW in Mandarin at Shanghai's leading theatre (SDAC). In addition to OTHELLO, this season sees Paul direct premiers of DON QUIJOTE (in Spanish) and THE MYSTERY OF EDGAR ALLAN POE, plus revivals of MACBETH, DEATH OF A SALESMAN , ONE FLEW OVER THE CUCKOO'S NEST, ONE LANGUAGE MANY VOICES (an exploration of Britain's colonial legacy),and A CHRISTMAS CAROL. These varied productions tour to over thirty countries on four continents performing in cities as diverse as Beijing, Jerusalem, Moscow, Tokyo, Brisbane, Guatemala, London and Berlin.

Director ' s Notes

OTHELLO was written by Shakespeare at the height of his powers. Its profound analysis of the human condition is matched by its astonishing poetry and a clarity of plot that is often missing in his other major works. Our own production explores the dark heart of the play. Too often the play is distorted by imposing themes and ideas that Shakespeare had never heard of – how for example, can this be a play about racism when Othello is the chief general of the most powerful nation in the Mediterranean? Othello is an outsider and is the butt of cruel mockery for his colour from characters we (the audience) despise. But he is more an exotic outsider than a victim of prejudice. The ordinary soldiers are delighted that he is their governor and commander. So it is better to see this theme as simply one among many in the extraordinary play. How can it be set in, or the behavior of its characters explained by, a barrack room culture when there were no standing armies until 100 years after Shakespeare ' s death? How can the play fascinate a modern audience if it is simply about a very evil man destroying love and trust? So what is OTHELLO about? It is in my view not so much about evil as sin. These two things are different. Too many interpretations give all responsibility for the tragedy to Iago. It seems to me that Iago simply preys on the weakness and sin of those around him. Sin may be unfashionable today but it underpins Shakespeare ' s view of life. Sin is something Shakespeare would define as breaking the ten commandments but also as the Seven Deadly Sins (so tellingly dramatised by Marlowe in his DR FAUSTUS). In which case Othello ' s anger and pride, Roderigo ' s lust, Cassio ' s gluttony and sensual excess and even Desdemona ' s failure to honour and obey her father are all recognisable sins. Add to this the death wishes and suicide that haunt the end of the play and we see a catalogue of human frailty for Iago to exploit. Iago himself is part of long line of demonic characters that can be traced through the devils of the Medieval Mystery plays, through Richard the Third to Marlowe ' s Mephistophilis. It is clear that Shakespeare ' s own theatrical education was within this world of Religious drama – all he could have seen while growing up in rural England. Iago is a type of devil, he calls repeatedly on Hell and demonic imagery, and - most significantly of all Shakespeare ' s villains he is the only one to be taken away to be tortured rather than killed. This is surely an image of Hell. So Iago is both a devil and a human – damned and damning. He is after Othello ' s soul and he gets it. Othello is doubled damned as a murderer and suicide. Shakespeare ' s other villains such as Macbeth or Richard the Third or even Edmund are after power and wealth. Not so Iago – he stands to gain nothing more than a purse or two from Roderigo – his motives for revenge are rather weak (does anyone believe that Othello slept with Emilia?) - revenge is not enough as a motivation - it may be there but it is not dominant, not enough to drive Iago to such extremes. Rather Iago revels in his role as devil, relishing the process of damning Othello, and caught in the dizzy whirl of plot and plan he loses all sight even of his own advantage – killing Desdemona, Roderigo and almost murdering Cassio because he cannot stop himself.

None of which would work were he not surrounded by folly and human frailty. Othello is, as he states, a soldier who knew nothing else than military life from the age of seven. He is a curious lover, unmarried at an age and rank where marriage would be expected. He falls for the very forward Desdemona and is amazed that she loves him for his bravery and suffering. He cannot believe his good fortune – so he does not. He declares he will die with happiness when she greets him in Cyprus because he cannot imagine this can continue. As his world unravels and suspicions mount he almost immediately abandons the image of himself as lover and becomes the soldier – this is his disaster. His military qualities are of no use, manly decisiveness, trust in male comrades and violence itself are the worst tools with which to handle Iago's evil schemes. Not once does he repay the trust that love demands and talk openly to Desdemona about Iago's accusation. His imagery is all military and he kills himself recalling his killing of another warrior. The Venetian senate knows that Othello is no peace time governor and strip him of his command in Cyprus when the Turkish fleet is sunk by the storm. They are right. Othello is nothing without a war. Desdemona might soften this soldier – but does she want to? Is she not part of the military fantasy, does she not feed it? She insists on coming to the war zone with him, she is hailed as “my woman warrior” by Othello when he lands to take command. She involves herself in his military decisions (reinstating Cassio), she herself talks of death as something thrilling. When she should be helping her new husband to be the lover not the warrior she talks only of his business, which is none of her business – the reinstatement of the foolish drunken whore chasing Cassio as Othello's second in command. This folly links to the final theme which Shakespeare spins so skillfully into the web of the plot. That of man versus beast. The characters constantly deny their humanity, human sexuality becomes disgusting and bestial from the start – the beast with two backs or the black ram tugging the white ewe – later Othello constantly refers to Toad like sexuality – a horrible image of reptilian slime. How can Desdemona's passion for Othello survive such degradation. And it is not just love that suffers but the whole moral universe is turned upside down when humans are reduced to animals – the poetry dances between images of hell and vile animals. A modern audience sees in this a denial of humanity but in Shakespeare's time it was also a clear statement of damnation – since an animal has no soul. In this Emilia is a key counterbalance. Yes, she makes a foolish decision to take Desdemona's handkerchief and not tell her mistress of the deed. But this is a failing for love – forgivable behavior for a dutiful wife who wishes to rekindle her husband's (clearly lost) affection. After this failing her gradual ascent to heroism is deeply moving. She redeems humanity and affirms its superiority to the beast.

None of this analysis denies the humanity of the magnetic characters who inhabit the play. Iago, Othello and Desdemona all have free will and make choices – usually terrible choices. OTHELLO highlights and exposes those terrible moments when evil is offered and accepted. What the production proposes is that these moments of fatal choice are part of a cycle of temptation, sin and damnation.

Paul Stebbings 2010

The Seven Deadly Sins from Marlowe 's DR FAUSTUS

First performed 1594 and revived in 1604 – almost certainly well known by Shakespeare.

FAUSTUS.

Now Faustus vows never to look to heaven.

LUCIFER. So shalt thou shew thyself an obedient servant,
And we will highly gratify thee for it.

BELZEBUB. Faustus, we are come from hell in person to shew thee
some pastime: sit down, and thou shalt behold the Seven Deadly
Sins appear to thee in their own proper shapes and likeness.

FAUSTUS. That sight will be as pleasant unto me,
As Paradise was to Adam the first day
Of his creation.

LUCIFER. Talk not of Paradise or creation; but mark the show.--
Go, Mephistophilis, and fetch them in.

MEPHISTOPHILIS brings in the SEVEN DEADLY SINS.

BELZEBUB. Now, Faustus, question them of their names and
dispositions.

FAUSTUS. That shall I soon.--What art thou, the first?

PRIDE. I am Pride. I disdain to have any parents. I am like to
Ovid's flea; I can creep into every corner of a wench; sometimes,
like a perriwig, I sit upon her brow; next, like a necklace, I hang
about her neck; then, like a fan of feathers, I kiss her lips
and then, turning myself to a wrought smock, do what I list.
But, fie, what a smell is here! I'll not speak a word more for
a king's ransom, unless the ground be perfumed, and covered with
cloth of arras.

FAUSTUS. Thou art a proud knave, indeed.--What art thou, the second?

COVETOUSNESS. I am Covetousness, begotten of an old churl, in a
leather bag: and, might I now obtain my wish, this house, you,
and all, should turn to gold, that I might lock you safe into
my chest: O my sweet gold!

FAUSTUS. And what art thou, the third?

ENVY. I am Envy, begotten of a chimney-sweeper and an oyster-wife.
I cannot read, and therefore wish all books burned. I am lean

with seeing others eat. O, that there would come a famine over all the world, that all might die, and I live alone! then thou shouldst see how fat I'd be. But must thou sit, and I stand? come down, with a vengeance!

FAUSTUS. Out, envious wretch!--But what art thou, the fourth?

WRATH. I am Wrath. I had neither father nor mother: I leapt out of a lion's mouth when I was scarce an hour old; and ever since have run up and down the world with this case of rapiers, wounding myself when I could get none to fight withal. I was born in hell; and look to it, for some of you shall be my father.

FAUSTUS. And what art thou, the fifth?

GLUTTONY. I am Gluttony. My parents are all dead, and the devil a penny they have left me, but a small pension, and that buys me thirty meals a-day and ten bevers,--a small trifle to suffice nature. I come of a royal pedigree: my father was a Gammon of Bacon, my mother was a Hogshead of Claret-wine; my godfathers were these, Peter Pickled-herring and Martin Martlemas-beef; but my godmother, O, she was an ancient gentlewoman; her name was Margery March-beer. Now, Faustus, thou hast heard all my progeny; wilt thou bid me to supper?

FAUSTUS. Not I.

GLUTTONY. Then the devil choke thee!

FAUSTUS. Choke thyself, glutton!--What art thou, the sixth?

SLOTH. Heigho! I am Sloth. I was begotten on a sunny bank. Heigho! I'll not speak a word more for a king's ransom.

FAUSTUS. And what are you, Mistress Minx, the seventh and last?

LECHERY. Who, Isir? I am one that loves an inch of raw mutton better than an ell of fried stock-fish; and the first letter of my name begins with

LUCIFER. Away to hell, away! On, piper!
[Exeunt the SINS.]

FAUSTUS. O, how this sight doth delight my soul!

Othello- a synopsis

In a dark street in Venice, Iago, a military officer, complains to his companion Roderigo that Othello, a general of Moorish (black African) origin, has overlooked Iago and chosen the unwarlike Cassio as his lieutenant. Iago is furious. To stir up trouble for Othello, Iago and Roderigo call on the wealthy Brabantio to tell him that his daughter Desdemona has been sleeping with Othello.

Iago finds Othello and blames Roderigo for angering Brabantio. Cassio enters: the Duke of Venice has called for Othello. But Roderigo leads in Brabantio's party, swords are drawn. Brabantio declares that Othello shall answer to the Duke.

Before the Duke, Brabantio denounces Othello and claims Othello used magic on Desdemona. Othello rebuffs these claims with dignity, explaining that he and Desdemona have married. Desdemona enters and it is clear she has married for love. The Duke reveals that an enemy Turkish fleet is approaching Cyprus and Othello is to sail out against it. Desdemona asks to accompany the fleet. Iago is entrusted with Desdemona's safety.

Iago, claiming (without evidence) that Othello has slept with Emilia (Iago's wife), plots to convince Othello that Cassio is having an affair with Desdemona.

At Cyprus, a storm sinks the Turkish navy. Iago persuades Roderigo to start a swordfight with Cassio. Iago gets Cassio drunk. Cassio has fights with both Roderigo and Montano, Governor of Cyprus. Cassio is disgraced and Othello removes him from his position. Cassio is devastated by loss of reputation. Iago convinces Cassio to meet Desdemona to ask her to use her influence on Othello.

Iago convinces Othello that Cassio and Desdemona's meeting is suspicious. He uses a dropped handkerchief to convince Othello that Desdemona has given this gift (from Othello) as a token of love to Cassio.

Othello is consumed by jealousy as Iago cleverly encourages him, while appearing reluctant to speak against Cassio. Iago arranges for Othello to eavesdrop on Cassio speaking amorously about his mistress, Bianca, while Othello thinks he speaks of Desdemona. Bianca unwittingly confirms Othello's suspicions when she appears and throws the dropped handkerchief at Cassio, accusing him of getting it from another woman. Iago persuades Othello to strangle Desdemona in bed that night. Iago promises to kill Cassio.

Ludovico, a Venetian nobleman, arrives with order for Othello to return while Cassio assumes command in Cyprus. Desdemona tries to soothe the angry Othello, but he hits her.

Iago convinces Roderigo that by killing Cassio he will have Desdemona to himself, but in fact Iago intends to kill them both. Roderigo ambushes Cassio and both are badly wounded. Iago kills Roderigo. When Bianca appears, Iago accuses her of plotting with Roderigo and she is taken away.

Othello enters Desdemona's chamber. Despite her pleas, Othello suffocates her with a pillow. When Emilia enters and asks Othello why he killed his wife, he says Iago told him she had slept with Cassio. Emilia knows that Iago has lied and when he appears she accuses him. When Othello describes how the handkerchief convinced him, Emilia realises that she gave it to Iago. Iago attempts to kill Emilia, but is held back. Othello attacks Iago, but Iago escapes, kills Emilia and runs off. Iago is recaptured, and Othello wounds him. Iago's plotting is entirely exposed by letters discovered on Roderigo's corpse. The wounded Cassio is brought in. A shattered Othello kills himself and dies beside Desdemona. Iago is handed over to Cassio for torture.

Shakespeare's theatre and TNT

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

A MIDSUMMER NIGHT'S DREAM, HAMLET, ROMEO AND JULIET, KING LEAR , THE TAMING OF THE SHREW, OTHELLO and (2011) MUCH ADO ABOUT NOTHING.

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

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

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

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 dramatic editing so obvious in other quarto texts. We hope that Shakespeare's ghost will understand if not forgive.

EUGENE WASHINGTON (Othello) This is his second production for TNT having performed in ONE LANGUAGE MANY VOICES in the spring of 2010. Eugene trained at the Academy Drama School in London. Theatre credits include; The Husband in The Massacre at Theatre Royal Bury St. Edmunds, Henry Angell in the Agatha Christie thriller The Unexpected Guest (UK No.1 tour), Corinthian in Paul at the National Theatre, Gordon in A Patch of Blue at the Kings Head Theatre, Othello in Othello at the Cambridge Shakespeare Festival, Clay in Dutchman at the Edinburgh Fringe Festival, Dog Fox in The Lion, the Witch and the Wardrobe at the Royal Shakespeare Company (Stratford-upon-Avon), Ian in You Don ' t Kiss at the Oval House Theatre, Lord Suffolk in Henry VIII at the Bridewell Theatre, Othello in Othello with Midas Touch Productions (Cypriot tour), Banquo in Macbeth for Bigfoot Productions (London tour), Romeo in Romeo and Juliet for Theatre from Oxford (European tour) and Othello in Othello for Oddsocks Productions (UK tour). Television credits include; Law & Order:UK, StarHyke, Casualty, Doctor Who and Doctors

RICHARD EDE (Cassio) This is Richard's seventh 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 , Horatio in HAMLET and Thybalt/the Friar in ROMEO AND JULIET . 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 Mercurys ~Beauty and the Beast which proved the most successful and popular show in the theatre's history.

NATALIA CAMPBELL (Emilia & Bianca) trained at Lee Strasberg Studio & Middlesex University. This is Natalia's fifth 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, Gertude in HAMLET and the Nurse in the recent long running ROMEO AND JULIET. 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 (TheatreMongers) 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.

DAVID CHITTENDEN (Iago) trained at Arts Educational, London and graduated with the first Laurence Olivier 80th Birthday Bursary Award. This is his third production with TNT and ADGE, having performed the role of the Duke of Canterville in THE CANTERVILLE GHOST and Lord Capulet in the long running ROMEO AND JULIET on its recent world tour. *Previous work includes: 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; *Macheath in The Beggar's Opera* and *Banquo in 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 & film 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, *Drury Lane... Wakefield* and *Plowright Theatre*, *Scunthorpe*; and Captain Hook in *Peter Pan* at the *Woodville Halls Theatre*, *Gravesend* and the *Civic Theatre*, *Rotherham*.

RICHARD CLODFELTER (Ludovico) Richard Clodfelter lives in Munich, Germany and works in Europe, Asia and Central America as an actor, director and manager. He was born in North Carolina and worked for several years in theaters from New York to Florida. Among his acting credits are George in OF MICE AND MEN, Zero in THE ADDING MACHINE, Claudius in HAMLET, James in DINNER FOR ONE, and the title roles in THE GOOD DOCTOR and KING LEAR. He co-wrote, directed and acts in A CHRISTMAS CAROL, which will undertake its 20th season this coming Fall. He is managing director of ADG-Europe.

HOLLY HINTON (Desdemona) This is her second production with TNT, having recently completed a tour of GULLIVER'S TRAVELS. She trained at the Drama School, ArtsEd- London and graduated in 2006. Previously she gained a degree in Drama and Theatre Arts at Goldsmith's College-University of London. Here she had the wonderful opportunity of training with The St Petersburg State Theatre Arts Academy in Russia. Holly's professional debut was to play Jessica, in EIGHTY MILES- performed at The Arcola Theatre, London and The New Wolsey, Ipswich. Roles since then include, Miranda in THE TEMPEST, Jessica in THE MERCHANT OF VENICE and Bathsheba in an adaptation of Hardy's FAR FROM THE MADDING CROWD. These plays all ran for one month in various London theatres. Last year, before GULLIVER'S TRAVELS, Holly played the title role in a modern comedy A FLAME IN HERO'S TOWER. She also performed in THE BACCHAE playing a member of the Chorus and took the lead role of Juliana, in a modern play called TRANQUIL- a physical theatre piece directed by a Creative Associate of the critically acclaimed Frantic Assembly.

JOEL SAMS (Roderigo) trained as an actor at the Guildhall School of Music and Drama. In 2006, he made his professional debut at the Mercury Theatre, creating the role of Fox in BLUE SKY STATE. After two school tours, he played a bailiff in BIG WHITE FOG at the Almeida, directed by Michael Attenborough, and then The King in Eugene Ionescou's EXIT THE KING, at the Tabard Theatre. Joel then appeared in CORIOLANUS as a member of the Mercury Theatre Rep Company, and was part of The Pitlochry Summer Season, playing John in OUTLYING ISLANDS, Marlowe in SHE STOOPS TO CONQUER, Gus/Augustus in ARCADIA, and Yakov in Chekhov/Frayn's WILD HONEY. Most recently, Joel played Aubrey in Ben Travers' THE BED BEFORE YESTERDAY, at The Mill At Sonning.

THOMAS JOHNSON (Composer and Musical Director) After graduating from Oxford University Thomas joined DR.FOSTERS THEATRE CO., where he spent 5 years as resident composer/MD. He has subsequently composed the music for many theatre companies, including THE NATIONAL THEATRE, LUDLOW FESTIVAL, BIRMINGHAM STAGE COMPANY, THE UNICORN THEATRE, EXETER NORTHCOTT, PLYMOUTH THEATRE ROYAL, CHELTENHAM EVERYMAN, NOTTINGHAM PLAYHOUSE, LONDON BUBBLE, THEATRE ALIBI (with the West End hit WHY THE WHALES CAME), POLKA THEATRE, TRAVELLING LIGHT, CHIPPING NORTON THEATRE, and FAIRGAME. His music has been performed worldwide, from Singapore to St. Petersburg, including a Broadway run of the award-winning TIR NA N-OG. He has worked with TEATRO DIONYSUS in Costa Rica, SEATTLE CHILDREN'S THEATRE in the US, and THE VEDOGON THEATRE in Moscow. Choral work includes GILGAMESH, a 90-minute oratorio for STROUD COMMUNITY CHOIR. Tom has also written the scores for several BBC RADIO 4 drama productions. OTHELLO is his 14th production with TNT/ADG, for whom he has written the scores for KING LEAR, HAMLET, ROMEO & JULIET, CHRISTMAS CAROL, OLIVER TWIST, THE MURDER OF SHERLOCK HOLMES, THE GREAT GATSBY, DAVID COPPERFIELD, GULLIVER'S TRAVELS, THE GRAPES OF WRATH, THE PICTURE OF DORIAN GRAY, STREETCAR NAMED DESIRE and HITLER KILLED MY CANARY.
www.myspace.com/thomasjohnsoncomposer

ERIC TESSIER LAVIGNE (Movement director) 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 and is a noted voice-over artist, actor and musician. 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, EXERCICES DE STYLE, CANTERVILLE GHOST, BRAVE NEW WORLD, MACBETH, TAMING OF THE SHREW, ROMEO AND JULIET, A CHRISTMAS CAROL, MOON PALACE and ONE FLEW OVER THE CUCKOO'S NEST often taking leading roles. Eric's animated live cartoon show, THE COMIC, won a Herald Angel award at the Edinburgh Festival. Eric is also the artistic director of Tartan Chameleon and has created SONGS OF A WAYFARER, MOBY DICK in Scotland, as well as a new music/dance-theatre creation THE SECRET HOUSE, Shostokovitch's music theatre piece HYPOTHETICALLY MURDERED, Ravel's VALSES NOBLES ET SENTIMENTALES and both Stravinsky's L'HISTOIRE DU SOLDAT and RITES OF SPRING. Eric also shared the role of Dad in Paul Stebbings' Music hall nightmare HITLER KILLED MY CANARY, performing in Germany and Britain, including the Edinburgh Festival and created the title role in the Spanish language DON QUIJOTE for TNT and Teatro Terruno Costa Rica. Eric is also a secondary school teacher and a practitioner of Chinese medicine.

Arno Scholz (set design) 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 ROMEO AND JULIET, DON QUIJOTE 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 (UK), community theatres like NEW PERSPECTIVES (UK) 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 recently in his own publication 'Mythogeography' (Triarchy Press, 2010 and www.mythogeography.com) and, with WRIGHTS & SITES in the publication of AN EXETER MIS-GUIDE (2003) and A MIS-GUIDE TO ANYWHERE (2006) (www.mis-guide.com <<http://www.mis-guide.com>>). As well as creating numerous 'mis-guided tours' and dramatic walks, in recent years he has been performing his own shows that combine autobiography with stories of walking: THE CRAB WALKS and CRAB STEPS ASIDE (published in 'Walking, Writing and Performance', ed. Roberta Mock, Intellect, 2009) and THE MOBILE MACHINOEKI . He lectures at the Universities of Exeter and Plymouth and at University College Falmouth (Dartington). 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 DON QUIXOTE, MOON PALACE, OLIVER TWIST and HAMLET.

JULIANE KASPRZIK (costume design) 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 producer Grantly Marshall of the American Drama Group Europe and in 1993. Notable productions include BRAVE NEW WORLD, LORD OF THE FLIES, FAHRENHEIT 451, A STREETCAR NAMED DESIRE, OLIVER TWIST and many of Shakespeare's greatest plays including our recent award winning HAMLET and our current tours of MACBETH and OTHELLO.. 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 Terruno (Café Britt), Milky Way Productions in China and the Shanghai Dramatic Arts Centre. TNT has toured from the London to Beijing, from Guatemala to Tokyo, from New York to St Petersburg and Brisbane 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 2010: MACBETH and OTHELLO by William Shakespeare, A CHRISTMAS CAROL by Charles Dickens, DON QUIXOTE (also in Spanish), THE MYSTERY OF EDGAR ALLEN POE, DEATH OF A SALESMAN Arthur Miller, ONE FLEW OVER THE CUCKOO'S NEST by Ken Kesey and a multi-cultural project ONE LANGUAGE MANY VOICES based on Britain's colonial experience and our own HITLER KILLED MY CANARY a music hall nightmare by Paul Stebbings and Phil Smith.

Details: paul@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.