

ADG Europe presents

TNT theatre Britain in:

MUCH ADO ABOUT NOTHING

By William Shakespeare

Directed by Paul Stebbings

Original score composed by Paul Flush

Don Pedro – the Prince	David Chittenden
Beatrice	Natalia Campbell
Benedick	Richard Ede
Claudio	Gareth Fordred
Hero	Rebecca Naylor
Leonato	Richard Clodfelter

Other roles played by the ensemble

Director	Paul Stebbings
Musical director	Paul Flush
Costume design	Juliane Kasprzik
Choreographer	Eric Tessier Lavigne
Set design & construction	Arno Scholz
Wigs by	Heidi Moser-Neumayer
Large masks by	Essi Utriainen
Lighting and tour management	Richard Clodfelter
Production assistant	Monika Ondockova
TNT dramaturg	Phil Smith
Producer (ADGE)	Grantly Marshall

TNT theatre are presented by ADG Europe
Website: www.adg-europe.com

Director's Notes

Much Ado About Nothing throws down a challenge to the audience with its very title. What is this play? A comedy that is not always funny? A tragedy with a happy ending? A thriller even? Or is it a masque: that strange mix between symbolic drama and dance theatre that was to overwhelm English theatre a few years after Shakespeare's death. I think the answer is yes to all these questions – MUCH ADO ABOUT NOTHING defies categorisation but at the same time it reveals Shakespeare's genius. We are used to thinking that tragedy is more profound than comedy, but Shakespeare balanced the comic with the tragic, he knew that profoundest truths are often revealed through laughter – which is a human emotion than no animal can express – whereas sorrow is not so unique. Shakespeare knew that tragedy is enhanced by comedy and vice versa. It is perhaps that presence of comedy in his tragedies that takes them to the peak of human achievement; for surely the gravedigger in HAMLET, the Fool in KING LEAR and the Porter in MACBETH are essential to these iconic masterpieces. The later Shakespeare abandons tragedy altogether, surely believing that tragic-comedy is the most perfect mirror of the human condition. MUCH ADO ABOUT NOTHING is part of a long tradition of dark English humour that starts with Chaucer and continues to this day – Dickens, Wilde, Charlie Chaplin and Beckett all contributed to the genre and Beckett's famous line: "Fail, try again, fail better" is clearly related to the glorious title of MUCH ADO ABOUT NOTHING. Love and life are never darker than when they are held to be nothing.

Our approach to the play is to try and explore its extremes, not to flatten it by making its conflicting moods and fast changing values into one harmonious whole. This is a baroque masterpiece not a social documentary or romantic comedy. Shakespeare alerts us to this with his setting (or lack of it). It seems Don Pedro is Spanish, Claudio is Italian, while Dogberry and maybe Beatrice are clearly English. Hero seems to be lifted from the classics and to behave as such, (that is from the poems of "Hero and Leander" etc). There is a battle but no one gets hurt. There is an evil villain but he disappears half way through the play. There are whole scenes where nothing actually happens – such as the brilliant scene where Dogberry's Watch fail to tell Leonato of the evil plot. So our approach has been to let all these elements co-exist as Shakespeare probably intended. We have not sunk to the easy director's trick of setting the play in a consistent time and place – why is this so popular? This play is clearly not set anywhere. We accept this in Baroque painting why not in theatre? And here is a key – the classical world offered the Baroque artist an alternative universe. So our approach is to embrace the baroque, with all its exaggerations and super-realism. This allows the play to breathe (we feel) and allows us to be grotesque – a key word for TNT theatre – and we think for Shakespeare. Besides, the Baroque was entertainment, a release from Christian art and a lot of fun. This is a comedy where the audience is supposed to laugh.

Surveillance, tricks, deceits and lies are not just part of the fabric of Messina (as they are in Elsinore) – they are relished. They are almost the only way that this society works. Nothing can be believed that is not first overheard. Nothing is real unless it is discovered by spying. What is spoken openly is usually a lie or a trick. Even the “good” figures inhabit this world and relish its conventions: for example Hero and the Friar. This is not an accident or a game, it is how Messina functions. It therefore seems to us that this secretive and deceitful behaviour must be heightened and dramatised. In doing so we try to expose the folly that Shakespeare was aiming at with his dark comedy. MUCH ADO ABOUT NOTHING is a claustrophobic drama. Beatrice is the great rebel, a woman who openly speaks her mind in a (corrupt) man’s world and expects to be left on the shelf for her pains. Her greatest moment is her command to Benedick to “kill Claudio”. Because at that instant she sees through the pretence and asks in two plain words for justice in an unjust land. Benedick has to change, not so much because he responds to Beatrice as a lover but because he responds to Beatrice as a rebel who insists on plain truth and justice. When he denies his old bachelor self little is at stake, but when he challenges his old friend to a duel to the death the stakes are high and the denial of his former self far greater. But Shakespeare twists the plot and lets Benedick off the hook. It is the stupidest of all, Dogberry and his Watchmen, who unravel the evil and bring justice. Harmony prevails and even Don John is caught and punished. Has anything been learnt or was it all truly Much Ado About Nothing? This is the glory of Shakespeare’s great comedies: it is for the audience to decide. Tragedies have closure (or catharsis). These dark comedies touch us because they resonate and ask us if all our petty cares and self-deceptions are much ado about very little.

Paul Stebbings 2011



Hero faints as Claudio falsely accuses her of adultery.

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 has been : MACBETH, A MIDSUMMER NIGHT'S DREAM, HAMLET, ROMEO AND JULIET, KING LEAR, TAMING OF THE SHREW, OTHELLO and now MUCH ADO ABOUT NOTHING. 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.

The dates of Shakespeare's Plays

Establishing the date of Shakespeare's plays is a difficult task. It is impossible to know the exact order of succession because there is no record of the first production date of any of Shakespeare's works. However, scholars have decided upon a specific play chronology, based upon the following sources of information: 1) several historical events and allusions to those events in the plays; 2) the records of performances of the plays -- taken from such places as Henslowe's diary and the diaries of other Shakespeare contemporaries like John Manningham (a student at the Inns of Court), and Thomas Platter (a Swiss businessman); 3) the publication dates of sources; 4) the dates that the plays appear in print. From this list we see that MUCH ADO ABOUT NOTHING appears mid way through Shakespeare's career and can be seen as one of the turning points between the clarity and relative simplicity of the earlier works and the experiments with form and content that followed.

Shakespeare's plays

First Performed	Plays	First Printed
1590-91	Henry VI, Part II	1594?
1590-91	Henry VI, Part III	1594?
1591-92	Henry VI, Part I	1623
1592-93	Richard III	1597
1592-93	Comedy of Errors	1623
1593-94	Titus Andronicus	1594

1593-94	Taming of the Shrew	1623
1594-95	Two Gentlemen of Verona	1623
1594-95	Love's Labour's Lost	1598?
1594-95	Romeo and Juliet	1597
1595-96	Richard II	1597
1595-96	A Midsummer Night's Dream	1600
1596-97	King John	1623
1596-97	The Merchant of Venice	1600
1597-98	Henry IV, Part I	1598
1597-98	Henry IV, Part II	1600
1598-99	Much Ado About Nothing	1600
1598-99	Henry V	1600
1599-1600	Julius Caesar	1623
1599-1600	As You Like It	1623
1599-1600	Twelfth Night	1623
1600-01	Hamlet	1603
1600-01	The Merry Wives of Windsor	1602
1601-02	Troilus and Cressida	1609
1602-03	All's Well That Ends Well	1623
1604-05	Measure for Measure	1623
1604-05	Othello	1622
1605-06	King Lear	1608
1605-06	Macbeth	1623
1606-07	Antony and Cleopatra	1623
1607-08	Coriolanus	1623
1607-08	Timon of Athens	1623
1608-09	Pericles	1609
1609-10	Cymbeline	1623
1610-11	The Winter's Tale	1623
1611-12	The Tempest	1623
1612-13	Henry VIII	1623



Queen Elizabeth the first of England – the unmarried ruler of England at the time he wrote MUCH ADO ABOUT NOTHING.

Elizabethan Women

Understanding the subservient role of Elizabethan women provides an understanding as to why Queen Elizabeth was reluctant to marry. All of her immediate male relatives had died. She was answerable to no male member of the family. Had she married all this would have changed. Elizabeth would have been expected to obey her husband. Mary Queen of Scots placed herself in this situation when she married Lord Darnley. He expected Mary to obey his wishes. The same occurred when the Queen's own sister, Mary, married Philip of Spain - she was placed in a subservient role to this foreign prince. The tragic Lady Jane Grey was used as a pawn to further the ambitions of her powerful family by joining the family in marriage to the Dudleys. She was, first of all, forced to marry Guildford Dudley. Jane did raise objections saying that she was already promised to Edward, Lord Hertford. The punishment for disobey was the whipping stool - Elizabethan girls were beaten into submission and this happened to Lady Jane. She was later forced into taking the throne against her wishes. She was eventually executed by beheading - she was just seventeen years old. These stories about the lives of Elizabethan women illustrate how, even Royal Women were totally dominated by the male members of their families.

The Education of Upper Class Elizabethan Women

The Elizabethan period brought the Renaissance, new thinking to England. Elizabethan women from wealthy and noble families were sometimes allowed the privilege of an Education. The girls of Noble families were invariably taught by tutors at home and Elizabethan women were taught from the age of five, or even younger. Various languages were taught including Latin, Italian, Greek and French. Music and dancing skills were essential for Elizabethan women. Elizabethan women were not allowed to go to university but might be sent away to complete their education. As young as seven years old girls would be sent away from their home to live with another noble family. Elizabethan women would be taught a range of subjects and skills. Manners and etiquette were of prime importance, including how to curtsy. Music, dancing, riding and archery were also taught. These young girls were expected to act as servants to the Ladies of the castle - their duties would be to look after clothes and the assist ladies with dressing and coiffure. Some housewifely duties such as preserving fruits and household management would be also be learnt. High ranking young women would take on the role of ladies-in-waiting to the Queen.

Lower Class Elizabethan Women

Elizabethan Women from the lower classes were also expected to obey the male members of their families without question. Lower class Elizabethan women would not have attended school or received any formal type of education. Elizabethan women would have had to learn how to govern a household and become skilled in all housewifely duties. Their education would have been purely of the domestic nature in preparation for the only real career option for a girl - marriage! Single Elizabethan women were sometimes looked upon with suspicion. It was often the single women who were thought to be witches by their neighbors. All Elizabethan women would be expected to marry, and would be dependant on her male relatives throughout her life.

Elizabethan Women and Marriage

Elizabethan women were expected to bring a dowry to the marriage. A dowry was an amount of money, goods, and property that the bride would bring to the marriage. It was also referred to as her marriage portion. After marriage Elizabethan women were expected to run the households and provide children. Large families were the norm as the mortality rate for children and babies was so high. Many Elizabethan woman made arrangement for the care of their children in case they themselves died during childbirth.

NATALIA CAMPBELL (Beatrice) trained at Lee Strasberg Studio & Middlesex University. This is Natalia's sixth 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*. Last season she played Emilia & Bianca in *OTHELLO*. 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. For more information vist Natalia's website nataliacampbell.com

RICHARD CLODFELTER (Leonato, Verges) lives in Munich, Germany and works in Europe, Asia and Central America as an actor, director and tour 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 *KING LEAR* and *THE GOOD DOCTOR*. He recently performed as Ludovico in *OTHELLO* and participated in the music theatre version of the *MYSTERY OF EDGAR ALLEN POE* with Paul Flush and Paul Stebbings. He co-wrote, directed and acts in *A CHRISTMAS CAROL*, which will undertake its 21st season this coming Fall. He is managing director of ADG-Europe.

PAUL FLUSH is the composer and musical director of this production of "*MUCH ADO ABOUT NOTHING*". His career has encompassed an incredible diversity of experience and style from accompanying Billy ECKSTEIN to performing for the MOSCOW COMPOSERS' UNION. His first music-theatre work was with the NORTHUMBERLAND THEATRE COMPANY's production of 'O'er the Hills' about the life of piper Jamie Allen, featuring Northumbrian-piper KATHRYN TICKELL. This began a long association resulting in album and concert performances, including the Riverside Festival in Stockton with Kathryn and world renowned saxophonist JOHN SURMAN. His compositional abilities led to commissions for the ENGLISH DANCE THEATRE (with YAIR VARDI and KIM BRANSTRUP), the EUROPEAN POETRY FESTIVAL (with DREAMING NORTH) and the BELGIAN RADIO ORCHESTRA. Paul is the Musical Director for singer TONY CHRISTIE, whose hit 'Amarillo' had worldwide success for the second time in 2005 and who still enjoys a huge following in Germany with many hit records and albums. Paul is featured extensively (playing Hammond organ) on MARC MOULIN's Blue Note album *TOP SECRET* as well as performing with International DJ SVEN VAN HEES (Blue Note Festival, Haarlem Jazz Festival amongst many others). Paul also plays accordion with folk-lounge group ARDEI, and Belgian singer JOHAN VERMINNEN. Paul's compositions can also be heard on his *MÉNAGE ARTOIS* Mogno Records recordings, featuring Hammond Organ, piano and percussion. His fifteen year collaboration with PAUL STEBBINGS and THE AMERICAN DRAMA GROUP has produced the music for many productions including *LORD OF THE FLIES*, *THE WIZARD OF JAZZ*, *THE CANTERVILLE GHOST*, *MOBY DICK*, *BRAVE NEW WORLD*, *MACBETH*, *MIDSUMMERNIGHT'S DREAM*, *GULLIVER'S TRAVELS* and *DON QUIXOTE*.

RICHARD EDE (Benedick/Dogberry). This is Richard's eighth production for TNT and ADGE. He performed the roles of Petruchio and Lucentio in two versions of TAMING OF THE SHREW, played the lead role of MS for two seasons in Paul Auster's MOON PALACE, Fagin in OLIVER TWIST, Oberon and Bottom in MIDSUMMER NIGHT'S DREAM, Horatio in HAMLET, Tybalt and Friar Laurence in ROMEO AND JULIET and Cassio in OTHELLO. 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 gained roles in a number of other new musicals – most recently as Frank Schwartz in NOTHING BUT DREAMS (Greenwich Theatre) for which he also wrote the score. Richard loves to travel, and has now performed to audiences in over 30 countries worldwide.

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.

REBECCA NAYLOR trained at the Drama Studio London after gaining a BA honours degree in drama from Exeter University. This is her seventh tour of duty with the American Drama Group, having previously appeared in TNT's A CHRISTMAS CAROL and MACBETH and Tour de Force's ANIMAL FARM. Other theatre work includes A MIDSUMMER NIGHT'S DREAM with Changeling Theatre Company, Skulduggery's I AM STAR TREK, LA BOHEME with Grange Park Opera, BEN-HUR at the B.A.C., Horla Theatre Company's GRIMMS, JACK AND THE BEANSTALK with Tiebreak, an open-air tour of Terry Pratchett's LORDS AND LADIES and devising and performing EUGENE AND THE CHAIRS with Green Frog Theatre. As a musician she has played clarinet in wind bands at the Royal Festival and Royal Albert Halls and toured the world singing with the National Youth Choir of Great Britain. She has released two EPs as half of electro-pop duo Oosterdok, both of which are available on I-tunes.

GARETH FORDRED is very pleased to be joining TNT for his second season. In Autumn 2010 he toured DEATH OF A SALESMAN playing Charlie/Howard/Bernard throughout Germany and loved exploring the country. He is looking forward to the rest of Europe as well as China, Japan and Costa Rica. His other work includes: Theatre: Prospero THE TEMPEST ; Feste TWELFTH NIGHT; Lady Macbeth MACBETH; Clarence RICHARD III; Petruchio TAMING OF THE SHREW; Dromio COMEDY OF ERRORS; Narrator ARABIAN NIGHTS; The Caterpillar ALICE IN WONDERLAND; Oedipus OEDIPUS REX, Tom THE GLASS MENAGERIE. Film/Television includes: Dancer EMMA (BBC); Dancer LOST IN AUSTEN (ITV); Court Dancer THE OTHER BOLEYN GIRL (BBC Films). Voice Over: TOM AND JERRY (Sky) MAJHONG GARDEN (Sky Games) Gareth is a graduate of The Royal Court Young Writers Programme and a founder member of The Faction Theatre Co. His work and roles can be viewed at www.thefaction.org.uk

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, Shostakovich'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. This season Eric also performs in the TNT Spanish language production of LA CASA DE BERNADA ALBA. Eric is also a secondary school teacher and a practitioner of Chinese medicine.

GRANTLY MARSHALL (producer ADGE) Ohio (USA) native and Kent state University graduate Grantly Marshall has been involved in theatre for more than 35 years as both an actor and producer. Through his company THE AMERICAN DRAMA GROUP EUROPE he has produced 228 plays which have toured in more than 40 countries worldwide in English (85%), French (14%) Spanish (2%). He has collaborated with TNT (Paul Stebbings) since 1994 calling to life such masterpieces as OLIVER TWIST, MOBY DICK, LORD OF THE FLIES, BRAVE NEW WORLD, THE GRAPES OF WRATH, ONE FLEW OVER THE CUCKOOS NEST, THE PICTURE OF DORIAN GRAY, MACBETH etc. He also works with TOUR DE FORCE England. Mr Marshall applies a no limits philosophy to his productions, meaning 1) that any novel or literary work is adaptable to theatre 2) that theatre can be presented everywhere in the world. He is constantly seeking new countries in which to perform and attempting to increase his presence in existing countries. He has also established a summer CASTLE TOUR which from June-September each year tours some of Europe's most famous castles. In 2006 the relationship with Milky Way was established. To escape from theatre (if that is possible) Mr. Marshall writes and publishes poetry.

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, DEATH OF A SALESMAN, OLIVER TWIST and many of Shakespeare's greatest plays including our recent award winning HAMLE, OTHELLO and TAMING OF THE SHREW. 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 Beijing and the Shanghai Dramatic Arts Centre. TNT has toured from the London to Hong Kong, 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 castle ruins to National theatres. We borrow our motto from the great Russian theatre director, Meyerhold:

“Tragedy with a smile on its lips”.

Repertoire 2011

MUCH ADO ABOUT NOTHING, MACBETH and TAMING OF THE SHREW by Shakespeare, DAVID COPPERFIELD and A CHRISTMAS CAROL by Charles Dickens, ONE FLEW OVER THE CUCKOO'S NEST (Kesey), LA CASA DE BERNADA ALBA by Lorca (in Spanish) and a multi-cultural production, ONE LANGUAGE 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)

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