

HAMLET

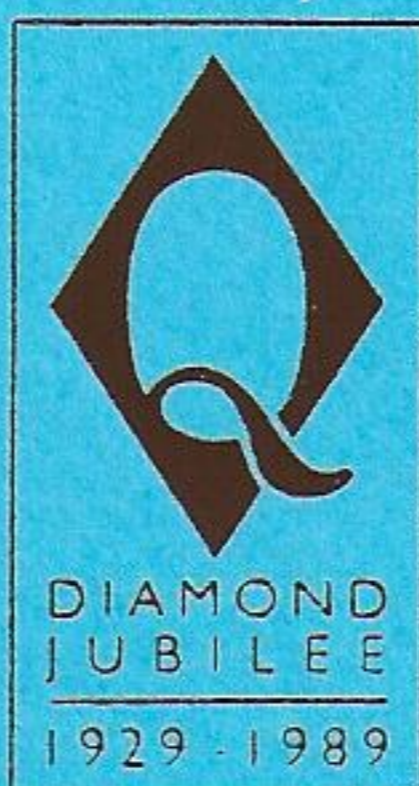
WHAT DREAMS MAY COME

directed by John Willson

Studio Production



*'Is all that we see or seem
But a dream within a dream?'*



THE QUESTORS THEATRE

President : Judi Dench DBE

Vice-Presidents : Sir Brian Batsford, Alfred Emmet OBE
Roger Rees, Michael Williams

DIRECTOR'S NOTE :

Some years ago, I was fortunate enough to play the role of HAMLET in a production by the late DAVID GOWER. I learnt an immense amount but also found myself utterly fascinated by the play - which, for me has to be Shakespeare's best. Since then, I have always wanted to direct the play myself and a couple of years ago I began to have ideas for this adaptation. Adaptation.....a word that strikes fear and dread into the hearts of self styled 'purists' and 'traditionalists', but my answer to their shrieks is that they must look to themselves - what is regarded nowadays as 'traditional' and 'pure' is, after all, far removed from the productions Shakespeare himself saw and produced.

The mark of a truly great play is that the play is greater than the playwright, and for centuries that play remains as an inspiration for directors, actors, artists and choreographers alike. It is this that makes Shakespeare's works so great and so immediate, they must not be preserved in a theatrical formalin.

For me, the 'image' is as important as the 'word'. Coming from a dance background I have always been interested in a blending of sound, light, image and thought. A few years ago I became fascinated by the work of STEVEN BERKOFF who slashed through the constraining bonds that had tied British Theatre for so long, in him I found a new freedom and excitement. Since then I have directed three of his works; 'THE TRIAL', 'AGAMEMNON' and last year 'THE FALL OF THE HOUSE OF USHER'. It was in 'The Trial' that I first used the 'screens' and I decided to work them again in 'HAMLET'.

Many great psycho-analysts have described the mind as a building with many rooms, corridors, and doors. To know ourselves we must constantly open those doors and explore the 'house'.

So, into this 'house' we put HAMLET, a man who returns from university in Wittenberg to find his father murdered at the hands of his uncle, and his mother remarried to his father's murderer. As we live with him between sleep and dreams, reality and unreality, vision and confusion, we begin to open the doors onto a world of shadows, of reflections, a world of duality over which hovers life and death. Spurred to his revenge by the ghost of his father, yet from whence comes the ghost, at whose bidding, with what consequences - and with whom does the ghost walk? In the maze of rooms, in the miles of corridors and behind each door we leave HAMLET to see himself - 'the watcher on the threshold' - to see his mother and Ophelia. Yet how does he see them and how, in turn, do they react to him in this frantic journey through sleep and waking?

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FIRST PERFORMANCE 8th APRIL 1989

PHILLIP CLAYTON-GORE.....Hamlet
MICHAEL LANGRIDGE.....The Ghost
VIC POMPINI.....Claudius
MONYENE KANE.....Gertrude
CAROLINE BLEAKLEY.....Ophelia
ANNIE KIMBER.....Gertrude
DENYS GASKILL.....Ophelia
NIGEL LAWRENCE.....Guildenstern
Laertes
Player King
JOHN DOBSON.....Rosencrantz
Gravedigger
Osrick
CHRIS HADDOCK.....Polonius
Gravedigger
CAMILLA VELLA
NICOLA SQUIRE

ADAPTED DESIGNED DIRECTED
by
JOHN WILSON

LIGHTING DESIGN.....PETE WALTERS
SOUND DESIGN.....MARTIN COSTER
COSTUME DESIGN.....KATY WINKWORTH
ANNE TOWNLEY
STAGE MANAGER.....LINDA ZIEBA
DEPUTY STAGE MANAGER.....FENIA VARDANIS
LIGHTING ASSISTED BY.....RICHARD HOUSE
MARIA MARIANNI
ANNE KHAZAM
KATHERINE FARNABY
COSTUME ASSISTED BY.....JACKIE TYE

MAKE-UP & HAIR.....MICHAL AMIR
MARY WILLIS
TERESA FRAKE

CONSTRUCTION.....JIM CRADDOCK
JIM CAITHNESS

PROMPT.....JOHN DOWNS

I would like to thank all those who have helped to make this production possible and also those members of cast who gave their time to help with the construction.

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* THERE WILL BE NO INTERVAL *
* AS THE PERFORMANCE COMES *
* DOWN AT ABOUT 9.30p.m. *
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"Every good or bad thought that passes through the human brain creates a thought-form, either beautiful or horrible. The good ones give our guardian angel greater strength to protect us. The bad ones become elementals and, having been born, endeavour to maintain a life of their own.....They build up etheric bodies like those of the demons in the paintings of Breughel. Normally they are invisible, but they are often seen by chronic alcoholics and drug takers on whom they feed as spiritual parasites, and when such a person dies the elemental blindly seeks someone else on whom to batten."

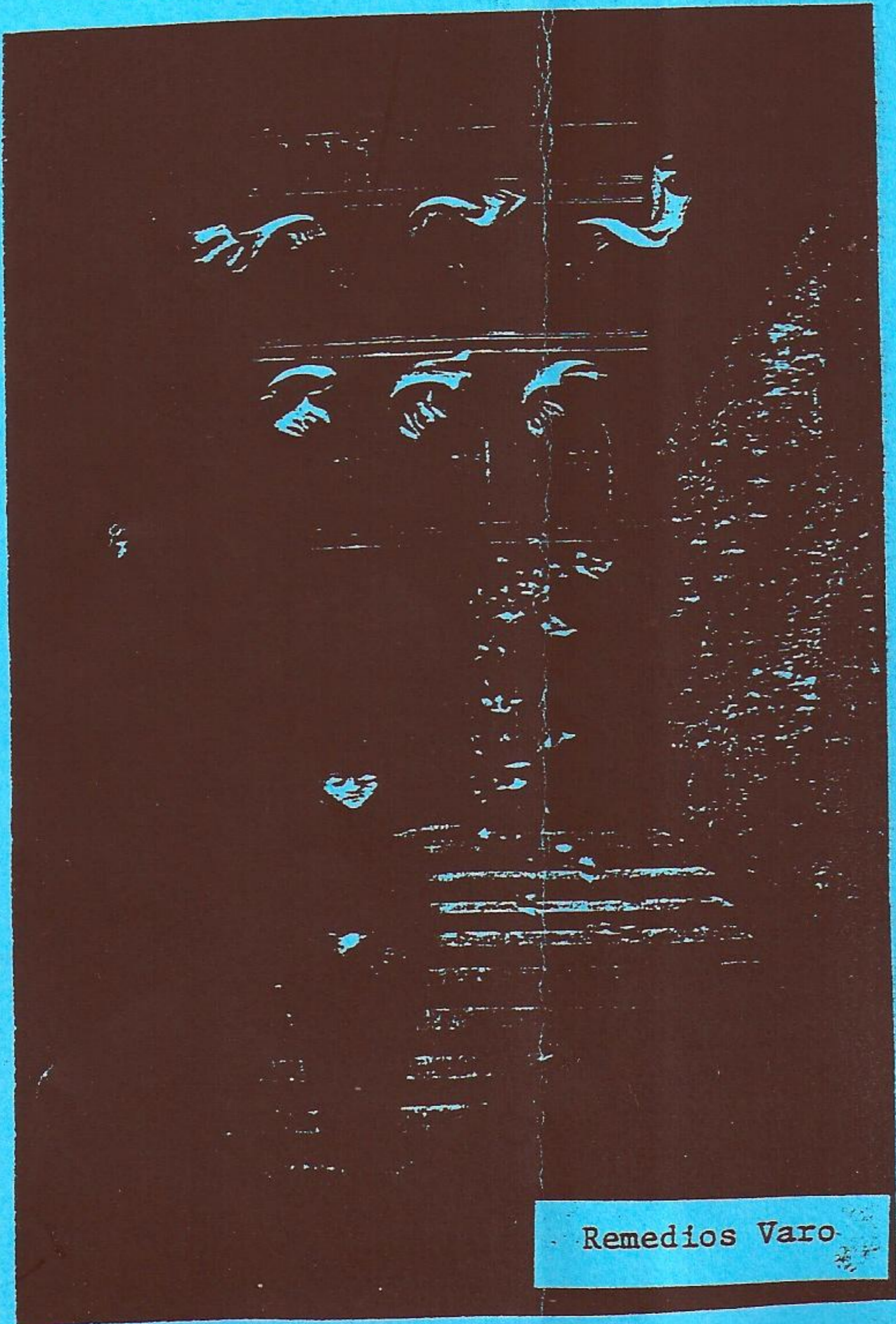
"Generally speaking apparitions are quite harmless, but there are several kinds, and some can be malicious. In most cases a ghost in the etheric body, which the Egyptians called the KA, lingering for a while in the neighbourhood in which the physical body has died. Sometimes it is more than that, a KHU, animated by the spirit of the dead person, who has deliberately returned because it promised someone to do so, because it had a message to convey or because its body died in circumstances that, for a while have caused it to become earthbound. Yet again, if the person who has died was possessed, its KA may be inhabited by a demon, or it may be that an elemental is impersonating the dead person for an evil purpose"

DENNIS WHEATLEY.

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The 'screens' in Berkoff's THE TRIAL



Remedios Varo

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