SOUTH 20 STREET
Hamlet
our
brother
A version of Shakespeare's Hamlet
by Julia Stubbs Hughes
5-9 April 2016
Jack
STUDIO THEATRE

20 South Street is a creative hub for the work of Julia Stubbs Hughes - playwright, film blogger and theatre director.

Julia Stubbs Hughes | Playwright

Hamlet our brother is Julia's second play. Her first play *Summer*, an adaptation of the novel by Edith Wharton, premiered at the Jack Studio in 2012 and was published by Playdead Press. She is currently in developing her third play, *Stella* from the short story by Anais Nin.

Julia also writes her own film blog: JSHmoviestuff.co.uk

Julia trained at Manchester Polytechnic School of Theatre, graduating with a Diploma in Theatre, after which she worked as an actor for a number of years in both new writing (*The Silent Time* by Rhiannon Tise, *The Smashed Blue Hills* by Dominic Francis, *English Journeys* by Steve Waters,); and classics (Nora in *A Doll's House*, the title roles in *Berenice*, *Hedda Gabler* and *Sara*, a version of Chehov's Ivanov by Patrick Miles). She also co-ran a new writing theatre company WHen. from 1996-2009.

Her work as a director has included the UK Premiere of *Desire (Desig)* by Josep Maria Benet i Jornet (20 South Street at White Bear Theatre); a revival of *Tape* by Stephen Belber (Old Red Lion Theatre) and the critically acclaimed West End transfer of *In My Name* by Steven Hevey (Trafalgar Studios) named by the Evening Standard as one of the 'Five Best Plays in London' in July 2008, both for Yaller Skunk Theatre Company; the World Premiere of *Thin Toes* by Laura Stevens (WHen. at Pleasance Islington); and the World Premiere of *Remembering You like something I'd Forgotten* by Louise Buchler (WHen. at Grahamstown Festival, South Africa).

The genesis of Hamlet our brother

Hamlet is Julia's favourite play. Having acted in it when she was 18 and thinking she would one day direct a production of the play, whilst directing a show for Edinburgh 2009 she was fortunate to meet Bryan Kaplan, an American actor performing at the festival and thought she had found the actor to direct as

Hamlet. Julia was then in the development period of her first play, an adaptation of Edith Wharton's novel *Summer* and thought that rather than direct Kaplan in a full production of *Hamlet*, it may be interesting to create a new one-man version of the play.

As Kaplan was then based in New York, a series of Skype sessions began examining firstly the soliloquies and then how to expand on those into the journey of *Hamlet* through the play. After a workshop in Los Angeles in 2013, where Kaplan had relocated, an idea emerged that saw the vision of the piece move somewhere entirely new - that the play was from Horatio's point of view, in the aftermath of the events in Shakespeare's play.

After a period of time, the idea was incorporated into a new draft and Julia felt she wanted to explore this version in more detail. With Kaplan securing a lead film role, Julia passed the draft to Tim Stubbs Hughes who had directed *Summer* and he felt that one of the actors from that production, Jeffrey Mundell, would be a great choice for Horatio. A workshop period on the play began last autumn with Tim, Jeffrey and Julia and the result is the piece you'll see now.

Jeffrey Mundell | Actor

Born in South Africa, Jeffrey attended Rhodes University where he attained a BA Honours Degree with academic honours in Drama. At undergraduate level Jeffrey took leading roles in productions including *The Government Inspector*, *The Kitchen* and *Metamorphosis*. He also performed at the Grahamstown National Arts Festival in First Physical Theatre Company's *The Man Behind the Canvas* and in Janet Buckland's *Thuthula*. After graduating, he joined Buckland's company UBOM! and toured across South Africa with works including *Blood Will Have Blood* adapted from Shakespeare's *Macbeth* and Andrew Buckland's *Bloodstream* directed by the renowned physical performer himself. Since relocating to the UK, theatre highlights include *Touch* directed by award winning writer/director Rikki Beadle Blair (*Metrosexuality*, *Stonewall*); *Summer* by Julia Stubbs Hughes (Jack Studio Theatre); and Jessica Luxembourg's *The Colorado Session*. Screen highlights include the lead role of Nathan in *The Syndicate* (Best Horror - Vancouver Web Fest 2014; Best International Webseries - Hollyweb Festival 2012; Grand Jury Prize - LA Webseries Festival 2012; Official Selection: Raindance Webfest 2013); and playing Michael Harris in Cinema Humain's experimental documentary *Horn*, which addresses the rhino poaching crisis in

Hamlet our brother

a new version of Shakespeare's Hamlet
by Julia Stubbs Hughes

First performed at the
Jack Studio Theatre, London
5th April 2016

The Company

Jeffrey Mundell	Actor
Timothy Stubbs Hughes	Director
Karl Swinyard	Designer
Katie Nicoll	Lighting Designer
Philip Matejtschuk	Composer & Sound Designer
John Fricker	Stage Manager

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Hamlet our brother could not have been realised without the input and assistance of Patrick Miles, Helen Edmundson and Bryan Kaplan and so to them, many thanks.

South Africa and won Best Conservation Film at the 2015 Wildlife Conservation Film Festival in New York. Jeffrey is currently filming the Second World War action drama, *Our Shining Sword* in the lead role of Fl Lt Douglas Miller.

Timothy Stubbs Hughes | Director
Timothy's previous work includes *Summer* by Julia Stubbs Hughes, *bodies unfinished* by Lewis Hetherington (both at Jack Studio Theatre), a new literal translation of Anton Chekhov's *The Cherry Orchard* by Patrick Miles (White Bear Theatre) and the world premiere of Philip de Gouveia's *The Six Wives of Timothy Leary* (Etcetera Theatre, Riverside Studios, London and the Pleasance Dome, Edinburgh Fringe Festival).

Karl Swinyard | Designer
Karl trained at the Norwich School of Art and the Slade School of Fine Art (theatre design), where he was the Wall scholar and recipient of the Duveen Bursary. Karl has been theatre manager and producer at the Jack Studio Theatre for ten years, designing many of the in-house productions including *The Haunting*, T*he Mystery of Irma Vep*, *Chocolate Bounty*, *Borderland*, *She Stoops to Conquer*, *Fighting*, *Jane Eyre*, *The Hound of the Baskervilles*, *Great Expectations*, *Can't Pay? Won't Pay!*, *The Importance of Being Earnest*, *Xanthippe*, *Worlds Apart*, *A Christmas Carol* and *Teechers*. Further designs include *Wild Thing* (Ambassadors' Theatre, Gilded Balloon, UK tour); *Pass the Baton* (Theatre Royal, Stratford East); *A Mother Speaks*, The *Smilin' State* (Hackney Empire Studio); *Five Guys Named Moe* (English Theatre Frankfurt); *The Dorchester*, *No Shame No Fear*, *Preacherosity*, *My Matisse* (Jermyn Street Theatre); *A Fans' Club* (New Wimbledon Theatre); *Question Time* (Arcola Theatre); *Measure for Measure Malaya* (Riverside Studios); *Purlie*, *Notes Across A Small Pond*, *The Ballad of Little Jo* (Bridewell Theatre); *Orion* (Wilton's Music Hall); *Twelfth Night* (Courtyard Theatre); *You Don't Kiss* (Stratford Circus); *Uncle Ebenezer* (BAC); *Amah* (Tara Arts), *The Girls' Consent* and *A Bill of Divorcement* (Greenwich Playhouse).

Katie Nicoll | Lighting Designer
Katie is a freelance lighting designer and full time lighting technician at Battersea Arts Centre. Her lighting design credits include *Spring Awakening* (Bernie Grants Arts Centre), *The Dagger and The White Lily* (The Space), *Hello Again Workshop* (co design – The Blue Elephant Theatre), *Until you hear that bell* (Battersea Arts

Centre), *Cloud_9* (Battersea Arts Centre) and *Hello Again* (The Hope Theatre).

Philip Matejtschuk | Composer & Sound Designer
Philip is a freelance sound design and composer and holds a PgDip in Sound Design For The Theatre from RADA. His sound design credits include *Orphans* (Southwark Playhouse), *Chew* (Etcetera Theatre), *Naked*, *The Haunting* (both Jack Studio Theatre), *Hello Again*, *Baby* (both Hope Theatre), *Caught* (Pleasance, Islington) and *Dead Party Animals* (Hope Theatre – 'Best Sound Designer' Offie nomination). Other credits include *Iphigenia in Tauris* (Rose Playhouse), *Othello* (Rose Playhouse & Waterloo East Theatre transfer), *1938: Hitler Takes Vienna*, *Leonce & Lena*, *rock paper scissors* (all Jack Studio Theatre), and *Mother Courage And Her Children* (Platform Theatre, KX). Associate sound designer credits include *Pig Farm* (St. James Theatre), *Stevie* (Hampstead Theatre) and *King Lear* (Cockpit Theatre). Sound operator work includes *Romeo & Juliet* (Temporary Theatre, NT) and *Dessa Rose* (Trafalgar Studios 2). Philip also works as in-house sound technician at Battersea Arts Centre.

John Fricker | Stage Manager
John trained as an actor at East 15 Acting School and has appeared in numerous productions on stage and screen. He has also worked off stage in a number of roles including as Director: *Standing By* (Stanwix Theatre), *Roleplay* (Write Now 6), *Without Reluctance and Without Relief* (Ballast Theatre), *Defiance* (Script6), *Adam* and *The Probability of Love* (The One Festival), *Live With It* and *Cinderella Story* (Write Now 5), *Corpus Christi*, *Rope*, *Carbon Dating* and *Spring Awakening* (OutFox Productions); as Stage Manager: *The Haunting* (Jack Studio Theatre), *A Cool Million* (Vanguard Theatre), *Shipwrecked!* (Jack Studio Theatre), *The Cherry Orchard* (DogOrange) and *Jack & The DNA Stalk* (Cambridge Arts Theatre); as Technical Operator: *Pool*, *Botticelli's Angels*, *Box Chicken*, *The Mystery of Irma Vep*, *Love Story*, *A Midsummer Night's Dream*, *The Gut Girls*, *The Effect of Gamma Rays on Man-in-the Moon Marigolds* and *Carbon Dating* (all at The Jack Studio); as Rigging Assistant: *Othello* (Riverside Studios). John is an Associate Artist of the Jack Studio Theatre and jointly runs the theatre's Associate Company, OutFox Productions.

www.brockleyjack.co.uk

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