

Who can you trust?



RAPTURE THEATRE

in association with
Macrobert Arts Centre

touring | Fri 2 Sep to Wed 12 Oct

MICHAEL FRAYN

DEMOCRACY

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“We want to take a chance on more democracy.”

- Willy Brandt

The Play

“Complexity is what the play is about: the complexity of human arrangements and of human beings themselves.”

Michael Frayn

Democracy by Michael Frayn is a fast-paced drama that explores the real-life story of West German Chancellor Willy Brandt and his assistant Günter Guillaume. The play examines the relationship that develops between them through reimagined dialogue and interactions.

Brandt has just been elected the first left-wing chancellor of the Federal Democratic Republic (West Germany) in forty years and is determined to ‘dare more democracy’ by building closer ties with their neighbours in the Communist-run state of East Germany. Guillaume is a Stasi spy tasked with reporting any useful information, on Brandt and his government, back to his handlers. Ironically, the East Germans are keen to keep the progressive Brandt in power, believing his chancellery beneficial to them. However, it is the exposure of Guillaume as a spy that ultimately precipitates Brandt’s downfall from power.

The play also examines the scheming and backstabbing of Brandt’s colleagues inside the fragile relationship of the West German coalition government, truly a world of shadows, political intrigue, espionage and betrayal.

In 2004, Clive Barnes, acclaimed theatre critic of the New York Times, called **Democracy** “(A) true-to-life version of a modern *Julius Caesar* with a touch of *Othello* thrown in”.

Democracy first premiered at the National Theatre in September 2003.

The Playwright

Michael Frayn was born in London in 1933. He studied Moral Sciences (now known as Philosophy) at Emmanuel College, Cambridge. After graduating, Frayn became a journalist, writing columns and travel features for publications such as *The Guardian* and *The Observer*. This provided him the opportunity to travel extensively.

Throughout the 1970s, Frayn lived and worked in Germany. It was during his time there that his fascination with German history and politics of the era first took hold; in particular, he was enthralled by the scandalous exposure of a Stasi spy within the offices of the West German Chancellor, and so the spark of an idea began to grow. However, out of respect and high regard for those involved, Frayn did not write the play **Democracy** until after the deaths of both Brandt and Guillaume.

Frayn has written numerous novels and plays and is particularly renowned for his translations of Chekhov. Frayn wrote his first novel, *The Tin Man*, in 1965. And it was his 1970 set of four one-act plays entitled *The Two of Us*, which was the catalyst for one of his most well-known and successful plays: *Noises Off*. Frayn recalls “the play was much funnier from the back than the front and I resolved one day to write a play seen from behind.”

Michael Frayn is married to the biographer and critic Claire Tomalin.

cast



TOM HODGKINS

as Willy Brandt
*West German Chancellor
(1969-74).*



NEIL CAPLE

as Günter Guillaume
*A Stasi agent from East
Berlin.*



SEAN SCANLAN

as Herbert Wehner
*Head of the Parlimntary
faction, keeps 'files' on all
his SDP colleagues.*



COLIN MCCREDIE

as Günther Nollau
*Head of West German
security. Accused of murder
in his native East Germany.*



MICHAEL MORELAND

as Arno Kretschmann
*Günter's Stasi handler,
passes information onto
the head of the organisation,
Mischa Wolf.*



JACK LORD

as Helmut Schmidt
*Deputy Chairman of the
SPD. Second in command
to Brandt, and eager to fill
his shoes.*



STEWART PORTER

as Hans-Dietrich
Genscher
*Interior minister. Suspected
of trying to sabotage
Brandt's career.*



ALAN STEELE

as Reinhard Wilke
*Another of Brandt's close
advisors, keen to keep
Guillaume away for the
Chancellor at all times.*



JIM KITSON

as Horst Ehmke
*Brandt's chief of staff and
closest confidante.*



STEVEN SCOTT-FITGERALD

as Ulrich Bauhaus
Brandt's Security Guard.



biographies

Tom Hodgkins

Tom's recent work includes *Wit* at The Royal Exchange in Manchester and *Gypsy* in the West End. He can also be seen in *Fantastic Beasts and Where To Find Them* coming out in November 2016.

Theatre includes: *Guys and Dolls*, *Marat Sade* and *Not About Nightingales* for the National Theatre. He spent three and a half years with the RSC, which included working on the *Histories* project as well as *War Horse* and *Arcadia* both in the West End. Other theatre includes *Mosquito Coast* for The David Glass Ensemble and *Inherit the Wind* for The New Vic in Stoke.

Film includes: *RED2*, *Spy Game* and *Hanna*.

Television includes: *Monarch of the Glen*, *An Ungentlemanly Act*, *The Bill*, *Emmerdale*, *Hustle* and *Sharpe's Rifles*.

Tom also does voice-overs and audiobooks.

Neil Caple

Neil trained at Central School of Speech and Drama.

Theatre includes: *Macbeth* and *The Comedy of Errors* (Royal Shakespeare Company), *The Merry Wives of Windsor*, *The Wind in the Willows*, *The Trackers of Oxyrynchus* and *Strangeways* (Royal National Theatre), *The Front Page* (Donmar Warehouse), *Julius Caesar* and *Much Ado about Nothing* (Regents Park Open Air Theatre), *Waterland* (Shaw Theatre), *Othello* (Watermill), *Life is a Dream* (West Yorkshire Playhouse), *A Midsummer Night's Dream* (Chester Gateway), *Posh* (Nottingham Playhouse), *The Warehouse*, *The Servant of Two Masters*, *Breezeblock Park*, *The Odd Couple*, *Flint Street Nativity*, *The Misanthrope* and *The Hypochondriac* (Liverpool Playhouse), *Juno and The Paycock* (Bristol Old Vic), *Hope Place*, *Twelfth Night*, *Macbeth*, *Billy Wonderful and Unprotected* (Liverpool Everyman), *Accidental Death of an Anarchist* (Northern Broadsides), *Dancing at Lughnasa*, *Time and the Conways* and *Bouncers* (Salisbury Playhouse), *Blood Brothers*, *Drum's in the Night*, *The Canterbury Tales* and *No More Sitting on the Old School Bench* (Library Theatre), *Stags & Hens* (Hornchurch), *Touched* and *The Railway Children* (Oldham Coliseum), *Two, Lost Soul*, *On the Ledge* and *Funny Money* (Royal Court, Liverpool).

Television includes: *Justice*, *Holby City*, *Doctors*, *The Bill*, *Brookside* (2000 – 2003), *Far from the Madding Crowd*, *Cadfael*, *The Bullion Boys*, *Coronation Street*, *Lee & Herring's Fist of Fun*, *Casualty*.

Film includes: *Best*, *Out of Depth* and *Rebecca's Daughters*.

Radio: Over twenty plays for BBC Radio 4, *The Morning Story* and *Weekending* (regular 1989-90).

Neil has also worked as Director at Merseyside Community Theatre. Works include *The Winter's Tale* (Birkenhead Park 2008) and *Romeo & Juliet* (Croxteth Fire Station 2010).

Sean Scanlan

Sean trained at the Drama Centre, London.

Probably best known to television audiences as Ferryman Gordon MacPhee in *Two Thousand Acres of Sky*, and as Joe the boxing coach in *River City*, and for those with longer memories for *Rab C Nesbitt* and *Tales Of Para Handy*, Sean has a long and distinguished career in theatre, film, TV and radio.

Theatre includes: *Macbeth* (Perth Rep), *The Authorised Kate Bane* (Grid Iron), *The Brother's Keeper* (Oran Mor), *The Hard Man* (Tron), *Educating Agnes*, *Strangers Babies*, *One Day All This Will Come to Nothing* (Traverse), *The Entertainer* (as Archie Rice, Glasgow Citizens), *The Weir* (No.1 Tour), *The Life of Stuff* (Donmar), *Hedda Gabler* (as Judge Brack, directed by Michael Boyd). A well-established panto performer, appearances include Captain Hook in *Peter Pan* (Glasgow Pavilion) and King Crumble in *Jack & The Beanstalk* (Glasgow SECC). Sean has also made several appearances with Glasgow's noted Oran Mor Theatre, most recently in *The Garden* by Zinnie Harris.

Film includes: *Whiskey Galore* (WGTM), *The Near Room* (British Screen), *Prisoner of Honour* (Warner Brothers), *The Phantom of the Opera* (Columbia Pictures), *Forbidden Flaws*, *The Big Man*, *A Sense of Freedom* (Handmade Films), *My Life So Far* (Enigma Films) and the award winning short *Flung* for Glasgow Media.

Television: His extensive television career includes leading appearances in *Consenting Adults* (The Wolfenden Enquiry), *Two Thousand Acres Of Sky*, *My Family*, *Rebus*, *Heartbeat*, *Monarch of The Glen*, *Taggart*, *The Bill*, *Kavanagh QC*, *Ebbtide*, *Call Red*, *Rab C Nesbitt*, *Tumbledown*, *Ellington*, *Bergerac*, *Sherlock Holmes* and the acclaimed YTV series *The Beiderbecke Connection*. Sean created the regular character Dougie in the Scottish Drama, *Tales of Para Handy* and has recently been seen as series regular Captain Olsen in *Katie Morag* for CBeebies.

Radio: Sean is a regular contributor to Radio 4 and Radio Scotland drama with leading roles in series such as *Daunt & Dervish*, *McLevy*, *Boxer & Doberman*, *The Name Of The Rose*, and 3 series of the comedy *Fags, Mags & Bags*. Recent single dramas include *The Grand*, *Happy Hour*, *I Am I Said*, *The Seagull*, *Meryl The Mounted*, *The Last Variety Show*, *The Knox Factor* and *Never The Bride*. Sean was a regular on the first major BBC Glasgow Drama series entitled *Saturday, Sunday, Monday* and is a regular contributor to readings such as *With Great Pleasure*.

Colin McCredie

Colin McCredie grew up in Perth and trained at the RSAMD. He is best known for playing DC Fraser in over 75 episodes of *Taggart* for STV.

Theatre includes: *Dear Scotland* for the National Theatre of Scotland, *Thank You* and *The Ching Room* for A Play, A Pie & A Pint and Ian Pattison's *I, Tommy* at the Edinburgh Fringe & Kings Theatre, Glasgow.

Television: He has also appeared in *Outlander* (Sony Pictures Television), *River City*, *The Missing Postman* (BBC Scotland), *Doctor Finlay* (STV) and CBeebies' *Woolly & Tig*.

Film: Colin has also appeared in the feature films *Shallow Grave* and *Small Faces*.

He is delighted to be making his first appearance for Rapture Theatre in *Democracy*.

Michael Moreland

Trained at RSAMD.

Theatre includes: *All My Sons* (Rapture), *A Mad World*, *My Masters* (R.S.C. & E.T.T.), *Roaring Girl*, *The White Devil* and *The Witch Of Edmonton* (R.S.C.), *Macbeth*, *Twelfth Night* and *Cinderella* (Perth Rep), *Lady M* (Theatre Jezebel), *Sunshine On Leith* (Dundee Rep), *Hoors* (Traverse and Tron), *The Triumph of Love* (Royal Exchange Manchester), *Mother Goose* and *Pinocchio* (Adam Smith Theatre), *What Every Woman Knows* (Royal Exchange Manchester), *The Found Man* (Traverse Theatre), *Gagarin Way* (Traverse Theatre/ Royal National Theatre), *Stroma* (Tag Theatre Co.), *Passing Places* (Greenwich & Derby), *Junk* (Oxford Stage Co.), *The Country Wife* (Bridewell Theatre) and *Macbeth* (Chester Gateway).

Television includes: *Scots Squad*, *Doctors*, *Bob Servant Independent*, *Pete v Life*, *Gary: Tank Commander*, *Seven Wonders of the Industrial World – Bell Rock Lighthouse*, *Murder Prevention*, *The Bill*, *Monarch of the Glen*, *Casualty*, *A Touch of Frost*, *Magic With Everything* and *This Life*.

Film includes: *Under The Skin* (Film Four) *Filth* (Steel Mill Pictures) *New Town Killers* (NTK Films), *Sixteen Years of Alcohol* (Tartan Films), *A Time to Love* (Hungry Eye) and *The Trench* (Portman Films).

Jack Lord

Theatre includes: *Kes* (West Yorkshire Playhouse), *Kiss Me Quickstep* (New Vic Theatre), *The Winter's Tale* (Northern Broadsides), *Mist in the Mirror* (Oldham Coliseum/National Tour), *Rock of Ages* (Ambassador Theatre Group – Tour), *Accidental Death of an Anarchist* (Oldham Coliseum), *The Jungle Book* (Citizen Theatre, Glasgow), *Crime and Punishment* (Citizen Theatre, Glasgow, Edinburgh Lyceum and Liverpool Playhouse), *Cooking with Elvis* (Derby Theatre), *Wind in the Willows* (West Yorkshire Playhouse), *Midsummer's Night Dream/Macbeth* (Royal Court, Liverpool), *Twelfth Night* (Grosvenor Open Air Theatre for Chester Performs), *Our Country's Good* (Original Theatre's No.1 Tour), *Dick Turpin's Last Ride* (Theatre Royal, Bury St Edmund's/No.1 Tour), *A Christmas Carol* (The Library Theatre), *Ladies' Night* (Royal Court, Liverpool), *Grimm Tales* (The Library Theatre), *The Wizard of Oz* (The Lowry Theatre), *The Glee Club* (The Library Theatre), *Dad's Army* (The Lowry), *Absurd Person Singular* (Bolton Octagon), *Get Carter* (Red Shift Theatre Company), *Wizard of Oz* (The Lowry and Oxford Playhouse), *Antony & Cleopatra*, *Pictures of Clay*, *Major Barbara*, *Hobson's Choice*, *A Moon For The Misbegotten*, *King Lear*, *Rotten Apple* (Royal Exchange, Manchester).

Television and Film includes: *Eternal Law*, *Waterloo Road*, *The Street II*, *Pierpoint*, *Coronation Street*, *Cold Feet*, *Emmerdale* and *North Square*.

Stewart Porter

Stewart has previously worked with Rapture Theatre in *The Last Yankee*, *All My Sons*, *Shang a Lang*, *The Collection*, *Broken Glass* and *The Sash*.

Stewart was nominated for Best UK Actor 2003 for his performance in *The Fever* at the Citizen's Theatre. He has appeared throughout the UK on stage, TV, Film and Radio.

Other theatres include: National Theatre, Mermaid Theatre, Citizen's Theatre, Bristol Old Vic, Scottish Opera, Paine's Plough, 7:84, Tron Theatre, Borderline, Theatre Babel, TAG, Oran Mor and also in Dogstar Theatre's international hit, *Factor 9*.

Television includes: *River City*, *Shetland*, *Tutti Frutti*, *Taggart*, *Down Where the Buffalo Go*, *Tumbledown*, *The Bill*, *Hamish Macbeth*, *Jeeves and Wooster*, *Boon*, *Young Person's Guide to Becoming a Rockstar*, *Take the High Road* and many many others.

Steven Scott-Fitzgerald

Steven trained at Langside College, Glasgow.

He is becoming a regular face in Rapture Theatre's repertoire with previous productions including *All My Sons*, *Shang a Lang* and *Uncle Varick*.

Steven has just returned from a 6-month tour of *Shadowlands* (Birdsong Productions) touring number one venues across England.

Other previous productions: *Jack and the Beanstalk*, *Habeas Corpus*, *Adventures of a Brave Little Hobbit*, *Balm in Gilead* and *Cementville*.

Steven enjoys balancing Acting and Stage Management roles and is very busy this year; dual rolling as Production Manager and as a cast member for Rapture.

Alan Steele

Alan has worked extensively in theatres including the Royal Lyceum, Glasgow Citizens and Perth Rep.

Theatre includes: *Dracula* (Courtyard, Hereford), appeared in *Pilate* and the one man show *Backstage at the Pussykat Club* (The Arches, Glasgow), *54% Acrylic* (Firebrand), *Taking Sides*, *Dr Angelus* and *Good Things* (Leon Sinden Award at Pitlochry Festival Theatre), *A Taste Of Honey* and *The Crucible* (NTS), *Hamlet* (Rapture) and toured the highlands and islands in several shows including *Art*, *The Weir*, *The Beauty Queen Of Leenane*, *The Lonesome West* and the title roles in *Macbeth* and *Dr Jekyll And Mr Hyde* (Mull Theatre). He has also played Gil Martin, the devil, in a highly acclaimed production of *Confessions Of A Justified Sinner* (Rowan Tree), a role he reprised on BBC Radio 4.

Most recently Alan appeared in *The Angel And The Manse* (Oran Mhor), *Loves Labour's Lost*, *The Merchant Of Venice* and *Coriolanus* (Bard In The Botanics) and *Cinderella* at The Byre, St Andrews.

Television includes: *Taggart*, *River City*, and the title role of John Knox in the BBC's *The Sword And The Cross*.

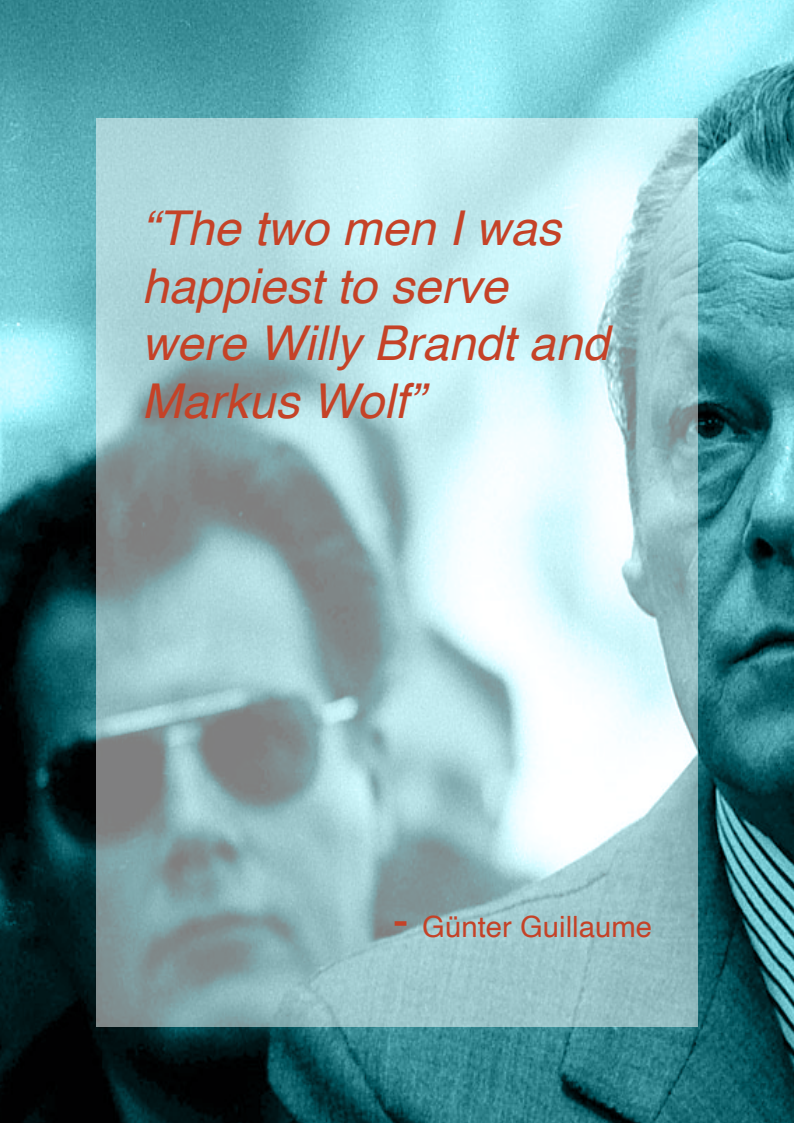
Jim Kitson

Jim Kitson is from Newport in South Wales.

Theatre includes: *Much Ado About Nothing* (Shakespeare's Globe), *The Drowned Man* (Punchdrunk/ National Theatre), *Richard III*, *King John*, *Tyneside Tales* (Royal Shakespeare Company), *To Kill A Mockingbird* (Manchester Royal Exchange), *A Walk On Part: The Slow Fall Of New Labour* (Soho Theatre), *What Happened Is This* (Tron, Glasgow), *Noir*, *The Taxi Driver's Daughter*, (Live Theatre, Newcastle), *Office Party* (Hull Truck), *Son Of Man*, *Animal Farm*, *Edmond*, *Glengarry Glen Ross* (Northern Stage), *Treasure Island* (Dukes, Lancaster), *The Grapes Of Wrath* (Mercury, Colchester), and *The New Tenant* (Hungarian State Theatre, Cluj, Romania).

Television includes: *Vera*, *Emmerdale*, *Joe Maddison's War*, *Inspector George Gently*, *Tracy Beaker Returns* and *Byker Grove*.

Jim had a minor pop career in the 90's with his band The Senators and continues to make albums under the name Frank Finighan. He has composed and worked as a Musical Director on shows for Northern Stage, Live Theatre, NTC touring theatre and Theatre sans Frontieres. He has also written and directed several short films. He quite likes entomology and tanks.



“The two men I was happiest to serve were Willy Brandt and Markus Wolf”

- Günter Guillaume

credits

Director	Michael Emans
Designer	Richard Evans
Lighting Designer	Alex Wardle for Charcoalblue
Video Designer	Tim Reid
Sound Designer	Craig Johnston
Wardrobe	Cate Mackie
Set Builder	Alan Melvin
Production Manager	Steven Scott-Fitzgerald
Technical SM	Iain Urquhart
DSM	Elle Crockart
Photography/video: Publicity & Production Rehearsal & Covert Promotional Videos	Richard Campbell Christina Brownlee Paul Kozinski

for rapture theatre:

Co-Artistic Director	Michael Emans
Co-Artistic Director	Lyn McAndrew
Education & Participation	Christina Cox
Marketing & Press	James Coutts
Company Pet	Larry



technical stage manager

IAIN URQUHURT

After many years as a resident technician in the Tron Theatre and Platform Theatre in Glasgow Iain Urquhart is now a Freelance Theatre Specialist. He would love to specialise in something... but until then video, sound, reights and lighting design, stage management and events will keep him busy.

He has worked with many Scottish companies over the last 18 years but most recently on *The Tin Forest* project (NTS), *The Jennifer Tremblay Trilogy* (Stellar Quines), *Jack and The Beanstalk* (Webster Theatre), *The Herbal Bed* (English Touring Theatre), *Shang a Lang*, *All My Sons* and *The Last Yankee* (Rapture Theatre).

deputy stage manager

ELLE CROCKART

Elle is delighted to be working with Rapture Theatre Company again following the tour of *All My Sons*.

Previous work includes: *Jack and the Beanstalk* (Webster, Arbroath), *Pirates and Mermaids* (Poorboy), *The Devil's Canoe/La Chasse-galerie* (DOT, Stratford) and *Pinocchio*.

casting

LUCY JENKINS CDG & SOOKI MCSHANE CDG JENKINS MCSHANE CASTING

For Rapture Theatre: *All My Sons*

West End credits include: *The Comedy About a Bank Robbery* (Criterion), *The Play That Goes Wrong* (Duchess Theatre), *Bomber's Moon* (Trafalgar), *War Horse* (New London and National Tour), *Carrie's War* (Apollo).

Other credits include: *The Quiet House* (Park Theatre/Birmingham), *The Damned United* (Red Ladder/WYP), several productions for Live Theatre including *The Savage*, *Iris*, *Chalet Lines* (Bush Theatre), *What Falls Apart*, *Flying in to Daylight*, *Tyne*, and *Cooking with Elvis*, *Noises Off* (Northern Stage/Nottingham Playhouse), *Encounters with the Past* (Hampton Court Palace), *Rapunzel*, *Hurling Rubble at the Sun/Moon*, *Contact.com*, *Jack and the Beanstalk*, *The Man Who Shot Liberty Valance*, *Sleeping Beauty*, *Desdemona*, *Adult Supervision* and *Casualties* all for the Park Theatre. *The Divided Laing* (Arcola), *A Christmas Carol* (Rose Kingston), *History Boys* (National Tour), *Wet House* (Live/Soho Theatre), *All My Sons* and *Moon on a Rainbow Shawl* (Talawa Theatre, tour), *Our Country's Good* (Out Of Joint), *Much Ado About Nothing* (Royal Exchange Theatre), *Solid Air* (Theatre Royal Plymouth), *Serpent's Tooth* (Almeida), and several productions for Nottingham Playhouse including *The Glass Menagerie*, *Any Means Necessary*, *The Duchess of Malfi*, *Rubenstein Kiss*, *Tony's Last Tape*, *Posh* and *The Kite Runner*.

Film credits include: *Twelfth Night* (Interactive), *The Comedian's Guide to Survival*, *Bliss!*, *A Special Guest*, *Only Child*, *Pulsar*, *Arthur and Merlin*, *Awaiting*, *Containment*, *Five-A-Side*, *Entity*, *The Somnambulists* and *Desi Boyz*.

creative

director

MICHAEL EMANS

Michael trained at Rose Bruford College of Speech and Drama.

For Rapture Theatre: *Death and the Maiden*, *The Dumb Waiter*, *Some Kind of Love Story*, *Shadowlands*, *Taking Sides*, *Clara*, *An Evening with Gary Lineker*, *Boys' Life*, *Grace*, *Death of a Salesman*, *A Kind of Alaska*, *Habeas Corpus*, *Rat in the Skull*, *Oleanna*, *Macbeth*, *Perfect Days*, *Bold Girls*, *Shang-A-Lang*, *Assassins*, *Betrayal*, *Mr.Peters' Connections*, *Insignificance*, *Speed the Plow*, *Simpatico*, *Boy Gets Girl*, *Your Turn to Clean the Stair*, *The Old Neighborhood*, *The Sailmaker*, *Richard III*, *Double Top*, *Boston Marriage*, *Twisted*, *Frankie and Johnny in the Clair de Lune*, *Proof*, *Misery*, *Blue/Orange*, *Damages*, *The Collection*, *Frozen*, *Broken Glass*, *Shining City*, *Betrayal* (2008), *Last of the Red Hot Lovers*, *Hamlet*, *Gagarin Way*, *The Sash*, *The Collection* (2013) and *Shang A Lang* (2013 and 2014) *All My Sons* and *The Last Yankee*.

Other theatre includes: *Uncle Varick* and *Six Black Candles* (Royal Lyceum), *Over the Mountain* (Creek Road Studio Theatre), *Tom Jones* (Lillian Bayliss Theatre) and *The Finishing School* (Nuffield Theatre, Southampton). He also directed the Orange Playwriting Award winning *Magnum Opus* at Oran Mor and the acclaimed *Burns on the Solway*.

Michael recently directed renowned Scottish actors John Stahl, Sandy Morton and Kenneth Bryans in the short film *God's Favourite Son?*



designer

RICHARD EVANS

Richard trained at the RSAMD and works throughout the UK and Internationally.

Upcoming work includes: *Outside Mullingar* (English Theatre, Vienna), *Cinderella* (High time Opera/Belgrade Theatre) and *Stoat Hall* (Eastern Angles).

Credits include: *Avenue Q* (UK Tour and International), *Seussical* (West End and International Tour), *Jekyll and Hyde*, *Spectretown*, *Kidnapped*, *A Midsummer Nights Dream*, *The Man Who Had All The Luck*, *Lord of the Flies* (UK Tours), *Little Red and the Wolf*, *Love Song* (Dundee Rep), *The Rifles* (Citizens), *Hansel and Gretel* (High Time Opera/Belgrade), *12 Days of Christmas*, *Sharing Stages*, *12:1* (Chickenshed), *9 to 5*, *Urinetown*, *Addams Family*, *Company*, *Spring Awakening*, *The Girl Who* (RCS) and *The Seagull* (York Theatre Royal).

lighting designer

ALEX WARDLE

Alex is a theatre consultant and lighting designer for Charcoalblue. He studied German and Electronics at Keele University, then Theatre Arts at the Freie Universität Berlin and at Goldsmiths College, University of London. He was production manager for Kneehigh Theatre from 2000 to 2005 and a theatre consultant for Arup from 2005 to 2011.

Lighting designs include: UK tours of *Shadowlands*, *Flare Path* and *Birdsong* (all for Birdsong Productions), *My Perfect Mind* (Told by an Idiot), *Sons Without Fathers* and *Uncle Vanya* for Helena Kaut-Howson (Coventry Belgrade and Arcola), *Tell Them That I Am Young and Beautiful*, *The Cradle Will Rock* and *Innocence* (Arcola).

Lighting designs for Kneehigh include: *Rapunzel* in London and New York, *Tristan & Yseult* outdoors at Restormel Castle and at the National Theatre, *The Wooden Frock*, *The Red Shoes* and *The Riot*.

video designer

TIM REID

Tim designs video projections for Theatre, Opera and Dance.

His work includes: *Show Boat*, (Crucible, Sheffield/West End), 1984 (Headlong/Nottingham Playhouse/West End) for which he was nominated for a "Knights of Illumination" Award. *Oresteia* (Almeida Theatre/West End), *If You Kiss Me*, *Kiss Me* and *La Musica* (Young Vic), *Blood Wedding* (Graeae, Dundee Rep, Derby Theatre), *You Are Here* (Glasgow Life) which was projected onto the Glasgow City Chambers for St Andrew's Day 2014. *Stemmer* (Bergen National Opera), *Scale* (Scottish Dance Theatre) which was projected onto many buildings around Dundee. *Can We Talk About This?* (DV8 Physical Theatre), *As One* (The Royal Ballet) as Video Co-designer, *Wild Swans* (Young Vic/American Repertory Theatre) as Projection Designer, *Factor 9* and *The Tailor of Inverness* (Dogstar Theatre), *Letters Home: England In A Pink Blouse* (Grid Iron), *The History Boys*, *Love Your Soldiers* and *The Effect* (Crucible Theatre), *A Christmas Carol* (Edinburgh Royal Lyceum), *Quiz Show* and *Tree of Knowledge* (Traverse Theatre), *Educating Ronnie* (Macrobert, Utter), *How to Steal A Diamond*, *Bright Black*, *The Not-so-Fatal Death of Grandpa Fredo* (Vox Motus), *One Giant Leap*, *Arthur* and *Treasure Island* (Wee Stories).

Tim has worked as Head of Video for the National Theatre of Scotland and toured internationally. More information and images of his work can be found at www.timreidvideodesign.com



director's notes

Why Choose Democracy?

Within the present zeitgeist, it might be seen as an unusual step for a Scottish theatre company, to produce a play that has a cast of ten men and focuses on a little known part of German history. However as *Hamlet* says “the play is the thing”, and if there was a time to do this play, it is now.

In a political year that features: national elections, the consequences of ‘Brexit’, the onward march of ‘The Donald’ and the downward spiral of the Labour Party, then the drama of **Democracy** is extremely prescient. The unflinching idealism of the main character, Willy Brandt, is central to the play and in a time where politicians are frequently regarded as figures of mistrust and whose words too often represent little more than broken promises, the character of the protagonist in **Democracy** is extremely refreshing.

The play’s theatrical antecedents are also immediately appealing. The play mixes the political betrayal of *Julius Caesar*, the Machiavellian machinations of *Richard III* and just like the titular hero of ‘*The Scottish play*’, Willy Brandt’s troubles really start when he actually achieves his goal.

Psychological crises and mental health issues are themes, which recur in a number of plays Rapture has produced in the past, and **Democracy** also explores such soul-searching. Willy Brandt somehow manages to lead a country, whilst also dealing with crippling depression and unresolved childhood trauma, galvanizing his government and his country with his vision for a more democratic future.

Brandt achieves this remarkable feat by overcoming an enormous obstacle: the almost complete lack of political consensus within his country and his party. Referring to the play’s recurring motif of “many voices” in conflict, versus the “single voice” with its one unbending view, Frayn explains that his attempt is to capture the psychological complexity of human beings and reflect the personal struggles we

each have with our own individual “democracies” inside our heads. He regards human beings as creatures who seek meaning by attempting to unify our thoughts and opinions, hoping to achieve, within our own minds, consensus and a sense of “wholeness”.

Willy Brandt is an example of this. Brandt was a very progressive leader. However the tradition of the political world he lived in was one of maintaining stability and tradition rather than taking his riskier strategy of “daring more democracy” and the Ostpolitik of reaching out to both enemy and friend. Such apparently conflicting visions did not make Brandt popular with all of his colleagues. It took over 20 years for Brandt’s vision to finally come to fruition, culminating in the demolition of the Berlin Wall and the breakdown of the Cold War era. How sad then, that today’s governments seem once more to have regressed into the belief that walls and barriers are the solution to many of today’s political problems.



In Brandt’s era, Germany was governed by a male-dominated elite, whose composition undoubtedly failed to reflect the diverse nature of its citizenship. Against this backdrop, Brandt’s achievements are even more outstanding. Had the world of the play and the political world that Brandt inhabited been more diverse in its make up, then Brandt’s progressive achievements would have appeared less radical. Indeed Frayn’s inclusion of the voice of a new female president at the end of the play, subtly marks a significant turning point in German politics foreshadowing the positive developments in terms of diversity which have come to characterise modern Germany.

Furthermore, Frayn’s sensitive use of language and description of emotion is more in line with the tenderness of his many translations of Chekov and a far cry from the sweeping machismo of other writers, such as Mamet and Shepard, offering a suggestion of the possibility for change which, as we know now retrospectively, did take place in Germany. The strength in Frayn’s writing is that he looks beyond the individual and focuses instead on the complexity of human beings and human relationships, irrespective of specifically inherited physical and cultural characteristics.

In the same way, Rapture’s choice of texts and projects reflects our desire to look beyond individual differences and see the world, perhaps, in some ways, as Brandt did, as one whole. In our schedule for next year, which happens to include three of the finest parts written for women, we are attracted to the universal themes and ideas of these plays, which incorporate, seamlessly, issues relating to gender and race, but do not focus exclusively on them, allowing us to reflect on our diverse world with all of its complexities and to celebrate these plays as great art.





All My Sons - "...riveting theatre at its finest."
Edinburgh Evening News, Barry Gordon



The Collection - "Rapture Theatre have created a piece that is intense, harrowing and true."
Across the Arts, Lorna Irvine



Shang A Lang - "...raunchy, funny and feel-good."
Evening Express, Scott Begbie



Uncle Varick - "...their ensemble acting is never less than highly watchable."
Evening Guide, Bill Dunlop



The Last Yankee - "The Last Yankee: An Assured and Powerful Production."
Scottish Mental Health Arts and Film Festival,
Mark Jones

rapture theatre

Rapture Theatre is proud of its reputation as one of Scotland's leading theatre companies, extensively touring its high-quality work throughout a variety of small, medium and large-scale venues across the country.

Rapture stages innovative, engaging works, which often place the writer and script at the heart of the production. These include modern adaptations of classic plays, such as Shakespeare's Hamlet, set in contemporary Glasgow, and John Byrne's Uncle Varick - a reworking of Chekhov's Uncle Vanya set in 1960s Scotland. Rapture's productions of Gagarin Way by Gregory Burke, The Collection by Mike Cullen and a sell-out tour of The Sash by Hector MacMillan have showcased Rapture's ability to address social and cultural issues through key revivals of major contemporary Scottish texts. Rapture has also premiered work in Scotland by key writers of the last century such as Arthur Miller, Joe Penhall, David Mamet and Bryony Lavery.

Rapture's work has attracted praise from both audience and critics, including nominations for the prestigious Critics' Awards for Theatre in Scotland. Rapture also currently enjoys the support of the national arts agency, Creative Scotland, as a 'Regularly Funded Organisation'.



ALBA | CHRUTHACHAIL

DEMOCRACY

TOUR DATES

Fri 2 to Sat 3 Sept | **Macrobert Arts Centre**
macrobertartscentre.org | 01786 466666

Tue 6 to Sat 10 Sept | **Theatre Royal Glasgow**
tgtickets.com/glasgow* | 0844 871 7647**

Mon 12 Sept | **Eden Court**
eden-court.co.uk | 01463 234234

Tue 13 to Wed 14 Sept | **Perth Concert Hall**
horsecross.co.uk | 01738 621031

Thu 15 Sept | **Howden Park, Livingston**
howdenparkcentre.co.uk | 01506 777666

Fri 16 Sept | **Palace Theatre**
eastayrshireleisure.com | 01563 554900

Sat 17 Sept | **The Byre Theatre**
byretheatre.com | 01334 475000

Mon 19 Sept | **Eastwood Park Theatre**
eastwoodparktheatre.co.uk | 0141 577 4956

Wed 21 Sept | **Adam Smith Theatre**
onlife.com | 01592 583302

Thu 22 Sept | **The Gaiety, Ayr**
thegaity.co.uk | 01292 288235

Fri 23 Sept | **Village Theatre, EK**
slcboxoffice.co.uk | 01355 261000

Tue 27 Sept | **The Town House**
slcboxoffice.co.uk | 01698 452299

Wed 28 Sept | **Lanark Memorial Hall**
slcboxoffice.co.uk | 01555 667999

Thu 29 Sept to Sat 1 Oct | **King's Theatre**
edtheatres.com | 0131 529 6000

Tue 4 Oct | **Beacon Arts Centre**
beaconartscentre.co.uk | 01475723723

Thu 6 Oct | **Ryan Centre Theatre**
ticketweb.co.uk | 01776 703535

Fri 7 Oct | **Theatre Royal Dumfries**
ticketsource.co.uk | 01387 253383

Sat 8 Oct | **Eastgate Theatre**
eastgatearts.com | 01721 725777

Tue 11 to Wed 12 Oct | **HMT Aberdeen**
aberdeenperformingarts.com | 01224 641122

bkg fees may apply
**calls cost up to 7p per min, plus your phone company's access charge

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www.rapturetheatre.co.uk

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