Sir John Gielgud's programme note for the 1964 Broadway production of *Hamlet*

This is a Hamlet acted in rehearsal clothes, stripped of all extraneous trappings, unencumbered by a reconstruction of any particular Historical Period. This performance is conceived as a final run-through, as actors call it. When a play has been thoroughly prepared, there is always a full final rehearsal of the text and action played straight through, without interruption from the director.

John Gielgud

Used with the permission of the Sir John Gielgud Charitable Trust

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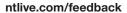
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A production from

National Theatre
NEAL STREET

Motive Cue

a new play by Jack Thorne directed by Sam Mendes

Cast, alphabetical order

Dillon Evans (Osric)		
Mick Burrows (Stage Manager)Tom Babbage		
Hume Cronyn (Polonius)Allan Corduner		
Eileen Herlie (Gertrude)Janie Dee		
Susannah Mason		
(Stage Manager)		
George Voskovec		
(Player King)		
Richard Burton (Hamlet)Johnny Flynn		
Sir John Gielgud		
(Director and Ghost)		
Linda Marsh (Ophelia)Phoebe Horn		
Jessica Levy		
(Assistant to Sir John)Aysha Kala		
Elizabeth Taylor		
(a world apart)Tuppence Middleton		
William Redfield (Guildenstern)Luke Norris		
Frederick Young (Barnardo)Huw Parmenter		
Clement Fowler		
(Rosencrantz)David Ricardo-Pearce		

Alfred Drake (Claudius)	David Tarkenter	
Christine Cooper (Player Que	een)Kate Tydman	
Hugh McHaffie		
(a further world apart)Laurence Ubong Williams		
Robert Milli (Horatio)	Michael Walters	

Production Team

Director	Sam Mendes
Set Designer	Es Devlin
Costume Designer	Katrina Lindsay
Lighting Designer	Jon Clark
Composer	"Benjamin Kwasi Burrell
Sound Designer	Paul Arditti

Broadcast Team

Director for Screen	Matthew Amos
Technical Producer	Christopher C. Bretnal
Lighting Director	Bernie Davis
Sound Supervisor	Conrad Fletcher
Script Supervisor	Laura Vine

The Motive and the Cue is inspired by Letters from an Actor by William Redfield and John Gielgud Directs Richard Burton in Hamlet by Richard L. Sterne.



Running time: 2 hour and 40 minutes, including a 20-minute interval





Hamlet's appeal for actors and audiences

An extract from The Motive and the Cue National Theatre programme by Sarah Crompton

Not all actors want to play Hamlet. But for a surprising number it remains the yardstick against which they wish to be measured. Max Beerbohm suggested it was 'a hoop through which every eminent actor must, sooner or later, jump'. TS Eliot called it a 'Mona Lisa of literature', the part so infinite in possibility that there are as many variations of the character as there are actors willing to play it.

Simon Russell Beale, who appeared in John Caird's production at the National Theatre in 2000, once said: 'The role of Hamlet is very hospitable. It will take anything you throw at it.' Later, in Jonathan Croall's book *Performing Hamlet*, he explained 'No other part, not even Lear, requires you to be more just you.

Let be – it's like saying to the audience, I'm sorry folks, but this is me, which is why my Hamlet will never be the same as another actor's Hamlet. At the end you are standing there in your raw humanity, going "This is what a human being is".'

That sense of revelation, of an actor laying themselves bare, perhaps accounts for the fact that the play was one of Shakespeare's most performed works in his lifetime and is still today one of the most revived. Audiences want to witness what a particular actor makes of the moody Dane, what trajectory they carve through a story that can be seen through many prisms of interpretation, a play so full of mysteries and questions.

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