

A One Man Hamlet



"Now I am alone.." As seen through Hamlet's eyes and created entirely from Shakespeare's text, experience a unique interpretation which has entertained audiences in New York, Berlin, Prague, Sydney and the UK.

This performance is a solo rendition using only Shakespeare's text to present the play as seen through Hamlet's eyes, creating an immediate and personal experience of the play.

Hamlet is uniquely suited to the format of a one-man show as the play's dramatic tension stems from Hamlet's internal thought processes rather than a conflict between two characters. His sense of isolation and alienation are emphasised by removing other actors from the stage.



A one man Hamlet is a brave and intelligent thing to try. ... [Will Bligh] honours Buxton with a fine performance. For those familiar with the play this work will ask new questions and bring new insights.

John Wilson, Buxton Festival Fringe 2005



The Performer

Will Bligh has been involved in a broad range of theatrical experiences including dramas, comedy, musical theatre and physical theatre. He has studied with Philippe Gaulier (Lecoq), Ellen Lauren (Suzuki), Jacqui Carroll (Suzuki), John Knobbs (Suzuki), and Alan Edwards. With Frank Theatre, Will twice toured to Japan to perform at Tadashi Suzuki's festivals as well as train with his actors. He has enjoyed a process of discovery while performing in theatre.

Will Bligh's resume

PERSONAL PARTICULARS

Name: Will Bligh
Date of birth: 11 June, 1971
Nationality: Australian
Height: 192 cm
Weight: 86 kg

PERFORMANCE HISTORY

TOURS

'Heavy Metal Hamlet' (Claudius) with Frank Theatre Company, Shizuoka Spring Arts Festival, Shizuoka, Japan, 2000.

'Salome' (executioner and others) with Frank Theatre Company, Toga International Arts Festival, Toga, Japan, 1998.

National tour, Australia, 1998: 'Heavy Metal Hamlet' (Claudius) with Frank Theatre Company. Seymour Centre, Sydney (for 'Sea Change' Olympic Festival); St. Martins Theatre, Melbourne; Metro Arts Centre, Brisbane.

SHOWS

'Froth: Improvisational Performance', regular performer with collective. Neal Macrossan Hall, Brisbane, Australia, 2009.

'A Night of Solo Performance', 10-minute, solo improvised performances. Woodward Theatre, QUT, Brisbane, Australia, 2009.

'A One Man Hamlet', solo performance of Shakespeare's play. Studio, Woodward Theatre, QUT, Brisbane, Australia, 2008.

'A One Man Hamlet', solo performance of Shakespeare's play. TheaterForum Kreuzberg, Berlin, Germany, 2006.

'A One Man Hamlet', solo performance of Shakespeare's play. New York International Fringe Festival, New York, US, 2006.

'A One Man Hamlet', solo performance of Shakespeare's play. Festival Fringe Praha, Prague, Czech Republic, 2006.

'A One Man Hamlet', solo performance of Shakespeare's play. Buxton Festival Fringe, Buxton, UK, 2005.

'A One Man Hamlet', solo performance of Shakespeare's play. Theaterhaus-mitte, Berlin, 2005.

'A One Man Hamlet', solo performance of Shakespeare's play. PACT Theatre, Sydney, 2005.

Actor for "Mike Leigh's Improvisation Method" session, *Capturing Performance: 2004 Screen Directors Conference*, Sydney, 2004.

'The Compleat Works of William Shakespeare' (principle role) with Merely Players. Künstlerhaus Bethanien, Berlin, 2002.

'Rashomon' (principle role) with Frank Theatre Company, Visy Theatre, Brisbane, 2000.

'Heavy Metal Hamlet' (Claudius) with Frank Theatre Company, Karnak Playhouse, North Queensland, 2000.

'Heavy Metal Hamlet' (Claudius) with Frank Theatre Company, Tyalgum, Queensland, 2000.

Actor, Opening Ceremony for the Arts Centre. Ipswich, 1999.

'Salome' (John, the Baptist) with Frank Theatre Company, Karnak Playhouse, North Queensland, 1999.

'Salome' (John, the Baptist) with Frank Theatre Company, Tyalgum, Queensland, 1999.

'Heavy Metal Hamlet' (Claudius) with Frank Theatre Company, River Stage, Brisbane Festival, 1998.

'Salome' (executioner and others) with Frank Theatre Company, Adelaide, 1998.

'MacBeth' (witches and others) with Frank Theatre Company, The Australian Shakespeare Festival, Bowral, NSW, 1998.

'Salome' (executioner and others) with Frank Theatre Company, Princess Theatre, Brisbane, 1997.

Actor, Opening Ceremony for Comalco Co. Gladstone, Queensland, 1997.

'Scapegoat' for the X-Festival (improvised performance) Metro Arts Centre, Brisbane, 1996.

Actor, play-reading for the 'The House is Live!' and Queensland Theatre Company. QPAC, Brisbane, 1996.

Actor, 6-months of Childrens theatre ('Pinocchio' and 'Raggedy Anne'), Oxford Theatre, Melbourne, 1995.

Fringe Festival Praha, 2006

It is clear from the opening moments of 'A One Man Hamlet' that Will Bligh is one hell of an actor. As he takes the stage and begins Andrew Cowie's adaptation of the Bard's most famous play, we see in him the intensity to carry it through to the end. Liam Billingham, BLATT

New York International Fringe Festival, 2006

Bligh and director Lauren Pfitzer have shaped his performance so that it happens in one of three ways: either to internalize (during soliloquies like "To be or not to be") or to address the audience (which is when Bligh is at his best; I kid you not, when Hamlet says, "Good friends... Never make known what you have seen tonight... Nay, but swear't, " I wanted to stand up and do it!) or to talk to imaginary characters he places on the stage with him (Hamlet's love, Ophelia; Hamlet's Queen mother, Gertrude; the Players to whom Hamlet gives his famous "advice.") Frank Anthony Polito, nytheatre.com

Buxton Festival Fringe, 2005

The incorporeal characters are ambiguous - do they exist invisible to us or are they the creations of Hamlet's mental torment? And it is this torment that is so forcefully embodied by this rendition of the play. The focus is entirely on Hamlet. We see events through his eyes, we learn of them as he does. The audience is not privy to the events that happen "off-stage". We know what Hamlet knows and learn as he does of the developing tragedy. There is a stronger sense of his madness than will ever be possible in the complete play.

But this is a complete play; faithful to Shakespeare and intensified by the immediacy of the audience's relation to Hamlet. The bravery lies in one man being all with no support or reaction from the rest of the cast. The actor must more truly become Hamlet than in any conventional production. John Wilson, Buxton Festival Fringe

School performance with ICOMICI, a comedia del'arte company, Melbourne, 1995.

"*This Old Man Comes Rolling Home*" (George and Lan), MOAT festival, Melbourne, 1995.

"*Time Warp*" (various), musical cabaret, Melbourne, 1995.

PERFORMANCE TRAINING

- Solo Improvisation, by Andrew Morrish, Brisbane, Australia, '09
- Improvisation and Performance, by Tony Osbourne, Brisbane, Australia, '08
- Practical Aesthetics Master Class, by Andrea Moore, Brisbane, Australia, '07
- Mime and Movement Intensive (Mime Corporel), by Leisa Shelton, Brisbane, Australia, '07
- Stanislavski method by Natela Dzuliashvili, Sydney, Australia, 04
- Mike Leigh's Improvisation Method, by Rob Marchand, Brisbane, Australia, '04
- Acting workshop by Philippe Gaulier, Berlin, Germany '03
- Workshop in Suzuki Method of Acting, conducted by Ellen Lauren at Toga, Japan, '02.
- Continual training with Frank Theatre Company in the Suzuki Method of Acting, '96-'00
- Director/Actor workshop with Lindy Davies through AFTRS, '98.
- Private tuition with Alan Edwards, '96
- Tuition with Clive Williams in grounding the actor (basic and verbal object exercises), '96
- NIDA Open Program specialising in performing Shakespeare, '95
- Mime and voice at the Oxford Theatre, '95
- Australian Academy of Music training in singing (baritone), '93

FILMS

"*The Bastard*" (writer/director/producer) Duration: 8 minutes. Finalist in the Queensland New Filmmakers Awards, '98.

"*The Main Course*" (writer/director/producer) Duration: 23 minutes. In competition for National Short Film Competition, Canberra international Film Festival, '00.

"*Artistic Lives*" (writer/director/producer) Duration: 67 minutes. Public screenings at: Filmbühne am Steinplatz, Berlin, Germany, '03; and "Off the Mainstream", University of Wollongong, Australia, '04.

"*A Day In The Park*" (writer/director/producer/actor) Duration: 5 minutes.

PLAYWRITING

"*The Sculptor*" Runner-up in Comalco Young Playwright's Awards, 1996.

"*The Bastard*" Performed in the Squib Festival, Court-house Theatre, Melbourne 1995.

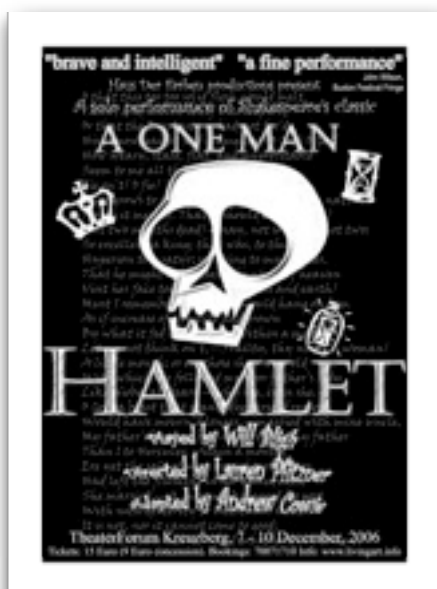
Attended a script workshop by Billy Marshall Stoneking ('04), and a screenwriting short course by Megan Simpson Huberman ('00), both organised by AFTRS, Australia.

Technical Details

- The original show is **70 min** in duration.
- Lighting can be kept simple (I would like 3 specials, if possible).
- Setting up the show is quick, as its just a chest on stage.
- I will require one technician to help with setting up and operating lights and sound (music is on a CD).
- Any questions? Please email info@livingart.info



Example Lighting
This lighting plan is from the performance at the PACT theatre in Sydney.



Example Poster

The poster (A2) for the season at Theater forum Kreuzberg, Berlin.

CONTACT DETAILS

Email: info@livingart.info

I am currently living in Berlin, Germany.

VIDEOS ONLINE

Excerpts from PACT season:

<http://video.google.com.au/videoplay?docid=-3895523109246239201&ei=o8NgS4LjBIOqwgO38oi0CA&q=a+one+man+hamlet&hl=en#>

Whole performance from Berlin season:

http://video.google.com.au/videoplay?docid=1516456348355175208&ei=h8NgS9G5A4G8wgPYj_iuCA&q=a+one+man+hamlet&hl=en#