

WAITING FOR HAMLET



PRODUCTION INFORMATION PACK

ABOUT THE PLAY

WRITTEN BY DAVID VISICK

PERFORMED BY
TIM MARRIOTT (THE KING)
AND
NICHOLAS COLLETT (THE FOOL)

Only Yorick can stop dead King Hamlet destroying everything and everyone he loves. But he's a fool.

It's not a question of whether to be or not to be. It's about how not to be. It's about love, and loss, and legacy and letting go.

And hats. Hats are important.

It's a battle of wits between two fools – and only one of them knows he's a fool.

Waiting For Hamlet is a comedy about a tragedy, and a love letter to the greatest play ever written.

PERFORMANCE HISTORY

The piece was first performed at Windsor Fringe Festival where it won the Kenneth Branagh Award for New Writing.

In 2020 an audio version was recorded featuring Tim Marriott and Nicholas Collett. It won an OnComm Award.

In 2021, the play was performed at Brighton Fringe, Manchester Fringe and Ludlow Fringe. In 2022, it played at The Space Triplex as part of the Edinburgh Fringe.

TRAILER: [CLICK HERE](#)

AUDIO VERSION: [CLICK HERE](#)

TECHNICAL

The show has a simple staging.
The set is a chest and 2 crates.

Lighting is a moody general cover, with a special suggesting Hell
upstage left and a special suggesting Heaven upstage right.

Sound cues are operated by Qlab from a Macbook. We will need a
connection to your system, either by mini-jack on USB,

RUNNING TIME: 60 minutes





REVIEWS

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12
AUG
2022

'Waiting for Hamlet' (theSpaceTriplex, until AUG 26)

posted in 5*, EdFestivals 2022, Rated: Outstanding by Dan Lentell

"A brilliant interpretive essay on the famous play, funny, insightful, and really rather exciting."

Editorial Rating: 5 Stars (Outstanding)

Clever people like Shakespeare. They like the intricacies, the plot twists, the infinite possible readings, the characters, the entrances, and the exits. Few entrances in Shakespeare are more celebrated than that of the ghost of Hamlet's father on the battlements of Elsinore. In 'Waiting for Hamlet' writer David Visick – the International Kenneth Branagh New Drama Writing Award, 2018 – imagines what the shade of the murdered king was up to in the time before that biggest of big entrances.

We enter to find King Hamlet angry, bored, and listless, determined to posthumously intervene in the affairs of Denmark and right the wrong done to him by his treacherous brother. Hamlet sr. is in company with the ghost of his auld fool Yorick who isn't entirely certain, but suspects he may have a role in what's to come. What follows is a brilliant interpretive essay on the famous play, funny, insightful, and really rather exciting. It was the pace wot won it.

As King Hamlet and Yorick, Tim Marriott and Nicholas Collett respectively, deliver each crackling line of dialogue, each amazing twist of the family and political drama, with aplomb. Tim and Nicholas are star strikers in the EdFringe league. It's a joyous thing to see them masterfully unravel, pack and repack, this soon-to-be classic of the Shakespearian homage genre (is that a thing yet?).

Some say that their idea of heaven is waking up to find a new Wodehouse story on the bedside table each and every day. My idea of paradise hereafter involves a daily dose of Fringe Theatre of this calibre and not just in August. Master of the eternal revels, take note. This is the show folk will be recommending when asked for their top EdFringe tips of 2022.



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BY
MARK FARRELLY

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Drama Review Scotland

ED FRINGE: Waiting For Hamlet: theSpace Triplex, Edinburgh

Reviewer: Anna Ambelez

The Reviews Hub - Scotland August 28, 2022 1 minute read



Writer: David Visick

Director: Tim Marriott

Thunderous sound effects dramatically open the show, broken by a humorous comment and the audience relax. The stage is bare apart from two wooden boxes, and two actors, but the stage is full, full of energy, exuberance and talent. Sharp, witty repartee flows seamlessly between Hamlet (Tim Marriott) and Yorick (Nicholas Collett). Hamlet's dead father wants revenge for his murder, but how?

There are shades of, *Rosencrantz and Guildenstern*, *Waiting For Godot*, Stoppard, *Monty Python*, and many others. While this is centred on Shakespeare's most famous tragedy, *Hamlet*, it wonderfully overflows with a plethora of references to many of the Bard's plays and it is certainly no tragedy, more a triumph, a veritable love letter to Shakespeare.

References to world power, privilege and government, as true today as then and witty comments "Just because I'm dead am I supposed to take this lying down?" Great intensity of the moment and palpable frustration are displayed. There is a wonderful reversal of roles, Yorrick as the bard and Hamlet as the fool and the play on words is breath-taking.

It is easy to see why this is a Kenneth Branagh New Drama Writing Award Winner, David Visick is a wordsmith worthy of Willie. There is a wonderful partnership between the two actors; they bounce off each other like an old married couple. They are both award winners in their own right, both directors, producers and writers. Marriott was Director of Drama at Eastbourne College while Collett is no stranger to Shakespeare having worked with the RSC on numerous Shakespeare plays.

Any Shakespeare fan will adore this and those who are not, cannot fail to enjoy it. It is a theatrical joy from beginning to end, thoroughly recommended, hopefully to be seen again soon.

Reviewed on 26 August 2022

The Reviews Hub Score ★★★★★

★★★★★
Multi layered magic

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UPSTAGED MANCHESTER

Waiting for Hamlet at GOAT Mcr

August 6, 2021 • kristobel



Image credit: Waiting for Hamlet

Reviewer: Elise Gallagher

Upstaged Rating: ★★★★★

Winner of the Kenneth Branagh New Drama Writing Award, *Waiting for Hamlet* is a play set in purgatory. King Hamlet and his fool Yorick find themselves ghoulish spectators waiting for a cause.

King Hamlet has arrived freshly murdered by his brother whilst Yorick has occupied the place for over twenty years, keeping watch. Having failed to open the door to both heaven and hell King Hamlet is insistent on going back to the other side, only Yorick isn't so sure.

Both Tim Marriott (King Hamlet) and Nicholas Collett (Yorick) give fantastic performances.

Marriott's King Hamlet is ludicrous and self-centered, likening himself to Christ whilst Collett portrays a wise fool. Throughout the course of the play, you soon wonder whether the jester's hat is sitting on the wrong head.

Both Tim Marriott (King Hamlet) and Nicholas Collett (Yorick) give fantastic performances.

The duo are immediately in character upon arrival, providing the perfect match to one another, verbally sparring. Quite like how you might imagine limbo, the stage is bare and sparse with just a small amount of boxes the characters sometimes sit on, exasperated with the other.

With well over 4,000 lines and around 30,000 words, *Hamlet* is Shakespeare's longest play. However, with a running time of only 50 minutes, this arguable prequel covers a lot of ground.

David Visick's script is undoubtedly the star of the show – within such a short space of time the duo's after-life commentary spans and loops around topics such as politics, religion, nature and hierarchy, sometimes stepping into the realm of poetry. However, it is important to note that a good script can only truly shine with an equal performance. Marriott and Collett rise to the challenge with ease.

David Visick's script is undoubtedly the star of the show.

It made me smile to think that King Hamlet's famous speech from beyond the grave actually came from his ex-jester's mind.

This understated play is a love letter to the bard, a masterclass in how to bring a new dimension into a well-known tale and ultimately, a demonstration of how to find the comedy in one of Shakespeare's most famous tragedies.

-Elise Gallagher

The striking header image is courtesy of Andrew Brooks Photography. Please take a look at some of his other work.

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- Much Ado About Nothing at The GOAT Mcr
- Notes on Grief (MIF21) at Manchester Central
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- Review: Bloody Elle at the Royal Exchange

UPSTAGED MANCHESTER



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Despite the weather, it's ★★★★★ for *Waiting for Hamlet* at @GOATMcr. Running as part of the Summer Shakespeare Festival. Read @greatgallagher's full review here upstagedmanchester.com/2021/08/06/waiting-for-hamlet-at-goat-mcr/

Waiting for Hamlet at GOAT MCR
Reviewer: Elise Gallagher U...
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Aug 6, 2021

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Much Ado About Nothing ...
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Aug 5, 2021

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BIOGRAPHIES

Tim Marriott is perhaps best known for seven series of BBC TV's leisure centre situation comedy *The Brittas Empire*, appearing in every episode as deputy manager, Gavin. Other TV credits include *British Airman* 'Tigger Thompson' in *Allo Allo*, *Doctors*, *The Bill*, *An Actor's Life for Me*, *The Main Event*, *Luv* and film credits include the forthcoming features; *The Real Thing*, *Revelation* and recently released comedy, *Love Type D*. He returned to the stage in 2018 after a eighteen year 'career break' working in education.

In 2018 Tim toured Australia supporting the *Invictus Games* with his award winning mental health themed solo show, *Shell Shock*, which was also performed at Edinburgh and Adelaide Festivals, where it won the Sunday Mail award, Best Solo Show and also won a Fringe Encore Award to be performed in New York. Tim also wrote and produced another sell-out award winning show on a Holocaust theme, *Mengele*. *EdFringe* and Adelaide 19 also saw the first performance of a new work, *All Change*, with another new drama, *Judas*. He is currently touring *Watson: The Final Problem*, which sold out shows at Edinburgh Festival Fringe in '21, '22 & '23, where he won a Best Performance Award (*Dark Chat*) and Best Actor Award.

2023 began with a tour of Australia with a new solo show, *Jack's Ashes*, and another season at Adelaide where *Jack* won a Best Theatre Award and *Watson* was selected Top Theatre in *The List* and *CityMag's* #1 Best of the Best.

2024 saw *Jack's Ashes* return to Australia touring throughout NSW. *Appraisal* and *Watson* both returned to Adelaide Fringe. *Appraisal* sold out shows at *The Tabard Theatre* in London in April and then both *Watson* and *Appraisal* transferred to NYC for *Brits Off Broadway* in NYC at *59E59 Theaters*. Touring of all three shows continues into 2025.

2025 saw the launch of a new play, *A Special Relationship*, which is transferring to *59E59 Theaters* in New York after a season at *The Tabard Theatre* in London.

Besides producing and appearing in new theatre work around the world, Tim is also an experienced educator, voice over artist, public speaker and event host. He delivers workshops on devising theatre and framing stories as well as keynote talks following *Shell Shock* performances, offering strategies for coping with anxiety, stress and trauma in partnership with *Annabel Fen Marriott*, an Anxiety UK practitioner and author of *'Toolkit for Anxiety'*.

Nicholas Collett is an award-winning actor, writer, producer and director. Born and bred in Sheffield, graduated from the University of Birmingham and then trained at the Bristol Old Vic Theatre School, where he won the Comedy Prize. His theatre work includes the Royal Shakespeare Company at the Barbican, Bombur in "The Hobbit" in the West End, Pod Clock in "The Borrowers" (UK No 1 Tour) and over 40 shows in repertory in Basingstoke, Ipswich, Jersey, Coventry, Birmingham, Manchester and Liverpool.

Co-founder of Third Party Productions in 1992, he has toured from Belfast to Beirut and beyond, with 18 productions of Shakespeare and other classics and over 1000 performances. In 2010 he was nominated for 'Best Actor' by the Off West End awards for his title role in "Dr Faustus" at the New Diorama Theatre, which won the company a Peter Brook award.

He has a fruitful partnership with Gavin Robertson – since 2011, together they have created seven solo shows. Nicholas regularly tours his self-penned "Spitfire Solo", "Nelson – The Sailors' Story" and "Your Bard – an informal audience with Will Shakespeare in the pub" around the UK and abroad to Australia and the USA. "Nelson" won the Best of Kansas City 2015 Critics Choice Award. He also performs "The Ghost Of A Smile", two of Dickens' ghost stories adapted and directed by Gavin. His latest show, "Mettle" tells the story of his father's service on the Atlantic Convoys in World War Two. In turn he has directed "Crusoe – No Man Is An Island", "Bond – An Unauthorised Parody" and "Is That A Whip In Your Hand " for Gavin. Together they perform Gavin's play "The Six-Sided Man" (a stage version of "The Dice Man") and the detective spoof "Done To Death By Jove", the latter winning Best Comedy at the Orlando Fringe 2025. In 2016 he co-produced and directed "Crazy Horse – A Dream Of Thunder" for the American actor Samn Wright. It premiered at Brighton Fringe in 2016 and won Best Solo Show at Kansas City Fringe.

He has recently appeared as the postman Jim Oakley in "All Creatures Great And Small". TV enthusiasts may remember him as Buster from BBC's "Timebusters" – and as Sylvester the Jester in the new episode of "Knightmare" for Google Geek Week. He has also appeared in many Afternoon Plays on Radio 4. He won the 2016 British Arrows Craft Award for Best Performance by an Actor for the Currys commercial "Laptop" with Jeff Goldblum. He has appeared in over 40 television commercials during his career.

In 2018 he directed "That Daring Australian Girl" starring Joanne Hartstone, which won Best Theatre award at the Adelaide Fringe. He also won a Special Performance Award at the Duo Festival in Seoul, South Korea, for his role as Counsellor in "The Black and White Tea Room". In 2020 he won an OnComm award for his performance in "Waiting For Hamlet". In 2022 he won Best Supporting Actor from the Dark Chat awards for his portrayal of Yorick in "Waiting For Hamlet" at the Edinburgh Fringe. In 2023 he won a Best Theatre award at Adelaide Fringe for his performance as Jo in "Appraisal".

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