

methuen | drama

HANS FALLADA'S

ALONE IN BERLIN

Translated and adapted by ALISTAIR BEATON

ALEXANDERPLATZ

SIEMENS

Alistair Beaton

Alone in Berlin

Translated and adapted from Hans Fallada's novel

Jeder Stirbt für sich Allein

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A Royal & Derngate, Northampton and York Theatre Royal
co-production in association with Oxford Playhouse

Hans Fallada's

Alone in Berlin

Translated and adapted by
Alistair Beaton

Alone in Berlin received its world premiere at Royal & Derngate,
Northampton on 8 February 2020.

Cast

Otto Quangel	Denis Conway
Klaus Borkhausen	Julius D'Silva
Anna Quangel	Charlotte Emmerson
Inspector Escherich	Joseph Marcell
Benno Kluge	Clive Mendus
Trudi Baumann	Abiola Ogunbiyi
SS Officer Prall	Jay Taylor
Golden Elsie	Jessica Walker

Creative Team

Translator and Adaptor	Alistair Beaton
Director	James Dacre
Designer	Jonathan Fensom
Lighting Designer	Charles Balfour
Composer of Original Songs	Orlando Gough
Song Lyrics	Alistair Beaton
Sound Designer and Composer	Donato Wharton
Video Designer	Nina Dunn
Casting Director	Gabrielle Dawes CDG
Associate Director	Sarah Stacey
Fight Director	Rachel Brown-Williams and Ruth Cooper-Brown for RC Annie
Illustrations	Jason Lutes

Production Team

Production Manager	Martin Thompson
Company Manager	Sara Crathorne
Company Stage Manager	Hannan Finnegan
Deputy Stage Manager	Hazel McDougall
Assistant Stage Manager	Maddy Wade
Assistant Stage Manager	Darren Abel
Programmer/	
Production Electrician	Jonathan Blunsdon
Wardrobe Manager	Amy Cowell

Alistair Beaton

Playwright

Alistair Beaton is a playwright, political satirist and translator. He was born in Glasgow and educated at the Universities of Edinburgh, Bochum and Moscow, and speaks Russian, German and French. He lives in London.

His plays include *FRACKED! Or: Please Don't Use the F-Word* (Minerva Theatre, Chichester Festival Theatre then national tour), *The Accidental Leader* (Arts Theatre West End), *Caledonia* (Kings Theatre/Edinburgh International Festival), *King of Hearts* (Out of Joint/Hampstead Theatre/Sonia Friedman Productions), *Follow My Leader* (Birmingham Rep and Hampstead Theatre) and *Feelgood* (Hampstead Theatre, Garrick Theatre West End, Evening Standard Award for Best Comedy and Olivier Award nomination for Best Play). With Ned Sherrin he wrote *The Metropolitan Mikado* (Queen Elizabeth Hall/Festival Hall) and *The Ratepayers' Iolanthe* (Queen Elizabeth Hall / Phoenix Theatre West End). His plays have been staged in Germany, Austria, Denmark, Norway, Canada, The United States, Canada, Hungary, Latvia, Estonia, Spain, Portugal and Australia.

Alistair Beaton's translations and adaptations include *Play Strindberg* (Ustinov Studio Theatre Royal Bath), *The Caucasian Chalk Circle* (Shared Experience), *The Resistible Rise of Arturo Ui* (Minerva Theatre, Chichester, and Duchess Theatre, West End), *The Government Inspector* (Chichester Festival Theatre), *The Arsonists* (Royal Court Theatre), *La Vie Parisienne* and *Die Fledermaus*, both for D'Oyly Carte) and *The Nose* (Nottingham Playhouse).

Television work includes *The Trial of Tony Blair* (BAFTA nomination for Best Single Film) and *A Very Social Secretary* (Broadcasting Press Guild Award for Best Single Drama).

ROYAL DERNGATE & NORTHAMPTON

Chief Executive **Jo Gordon**
Artistic Director **James Dacre**

Royal & Derngate Northampton is the main venue for arts and entertainment in Northamptonshire, with attendances for live events and films numbering 358,000 last year, and an additional 119,000 seeing its work on tour at over 100 venues. Named Regional Theatre of the Year in The Stage Awards in 2011 (and nominated again in 2016), the theatre won the UK Theatre Awards for Best Presentation of Touring Theatre in 2015 and Best Touring Production in 2016 for *The Herbal Bed*, and The Stage Ensemble Award and a Fringe First for *Education, Education, Education* in 2017. In 2019 Royal & Derngate was nominated for the UK Theatre 'Excellence in Inclusivity' Award.

Alongside touring nationally and internationally Royal & Derngate's *Made in Northampton* productions have transferred to the West End and Broadway as well as Shakespeare's Globe, the National Theatre, The Southbank Centre and the Lyric Hammersmith. Productions transferring to London recently include *Education, Education, Education*, *The Worst Witch*, *Our Lady of Kibeho*, *The Singing Mermaid* and *Touching the Void*. The venue also presents a diverse range of visiting productions on both the Derngate and Royal stages, featuring musicals, dance, comedy and music, including a residency from the Royal Philharmonic Orchestra. In 2019 the venue hosted the UK Musical Theatre Conference, Devoted & Disgruntled 14 and the International Teach First conference.

Royal & Derngate's award-winning, nationally recognised *Get Involved* programme engages with over 20,000 participants each year, including schools, families and communities in Northamptonshire and beyond, and its two-screen cinema welcomed over 78,000 audience members to the best in world, independent, British and mainstream film. Meanwhile, the theatre's Generate artistic development programme supports hundreds of local and emerging artists and practitioners each year.

Royal & Derngate also continues to work in partnership to manage The Core at Corby Cube.

Box Office: 01604 624811

www.royalandderngate.co.uk

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Twitter: @royalderngate

Royal & Derngate Team

Senior Producer	Rosie Townshend
Producer	Tess Dowdeswell
Head of Production	Martin Thompson
Assistant Production Manager	Claire Humphries
Technical Manager (Royal)	Mark Lowe
Senior Technician (Stage)	Matt Revell
Senior Technician (Sound/Lighting)	Andy Cox
Technician	Chris Rice
Head of Wardrobe	Victoria Youngson
Deputy Head of Wardrobe	Rozi Hogger
Wardrobe Assistant	Louise Smith
Head of Workshop	Paul Beasley
Deputy Head of Workshop	Ross White
Carpenter/Propmaker	Joe Pendred
Head of Scenic Art	Stephanie Tucci
Company Manager	Sara Crathorne
Assistant Stage Manager	Darren Abel



York Theatre Royal has brought delight and fulfilment to the people of York and beyond by offering a rich and diverse programme of creative activity for 275 years. York Theatre Royal is one of the UK's leading creative producers and presenters, constantly building on its reputation for producing high quality and ambitious theatre with highly regarded productions of new commissions, revivals at all scales and each year delivering a pantomime of international renown. The theatre serves audiences of all ages – children, youth, teenagers, adults and seniors. The 2020 spring/summer season includes three productions from the Olivier Award-winning South African Isango Ensemble and Juliet Forster directs *The Penelopiad* by Booker Prize-winning author of *The Handmaid's Tale* Margaret Atwood. Other productions include *Alone in Berlin*, based on Hans Fallada's bestselling novel; *Crofton Knights*, from the makers of *Noughts & Crosses*; Gary Clarke's *Wasteland*; *Bang Bang!*, a new farce by John Cleese; and *A Bunch of Amateurs* by Ian Hislop and Nick Newman.



Oxford Playhouse is a theatre for everyone.

Oxford Playhouse and its Burton Taylor Studio present and produce a wide range of live performance. The programme includes the best of British and international drama, family shows, contemporary dance and music, student and amateur shows, comedy, lectures and poetry. The Playhouse produces and tours its own shows, hosts Artists in Residence and presents Playhouse Plays Out, an ongoing series of off-site events which happen at locations across the county.

The theatre's Participation team work with over 15,000 people each year through post-show discussions, workshops, work experience, holiday schemes, a youth theatre and a young people's theatre company.

Following their eightieth anniversary in 2018, Oxford Playhouse moved to become a producing theatre once again, marking a commitment to investing in the best of UK theatre companies and creatives with stunning new co-productions including: *Othello* (with English Touring Theatre and Shakespeare at the Tobacco Factory); *Women in Power* (with Nuffield Southampton Theatres); *Wise Children* (with Wise Children); *Remains of the Day* (with Out of Joint and Royal & Derngate Northampton). 2020 sees co-productions including *Pride and Prejudice (Sort Of)* (with Royal Lyceum Edinburgh, Tron Theatre Company and Blood Young).

From Page to Stage: Adapting Hans Fallada's Novel for the Theatre

The task of a translator is to navigate a line between duty to the original and duty to the reader. That line's not always easy to find, far less follow. When the task is not only a transformation from one language to another but also from one art form to another, then duties suddenly begin to multiply. Which is more important: duty to the original novel or duty to the structure of drama? Duty to those who know and love the novel or duty to those who've never read it? Duty to the colourfulness of the original dialogue or duty to an accessible spoken style? Duty to the history of a time when European civilization collapsed into militarized barbarism, or duty to our own time, when democratic norms are being swept away by a new and rancorous populism?

The more I pondered these issues the clearer it became that of all the duties facing me the most important was a duty to the memory of Elise and Otto Hampel, the working-class couple who paid with their lives for their opposition to the Nazi regime. Presented at the end of the war with the Gestapo file detailing their activities, Hans Fallada embarked upon the creation of his astonishing novel, changing their names to Otto and Anna Quangel, altering some aspects of their story, and placing them amidst an extended cast of fictional characters. It is the simple, quiet courage of Anna and Otto that is the heart of the play, just as it is the heart of the novel. The stage play I've written cannot and does not aspire to the sweeping panorama of life that Fallada gives us in the novel. By placing Otto and Anna firmly centre-stage and dropping some of the peripheral characters, I hope I'm offering the audience a story that is not merely a story from the dark years of Nazi Germany, but a story that has relevance beyond time and place, a story that also asks some hard questions about ourselves.

Originally entitled *Jeder Stirbt für Sich Allein* (*Each Man Dies Alone*), the novel reflects Fallada's lifelong concern for the minor players, the little people who struggle to survive, to make a living, to lead a decent life in the face of terrors and temptations. Fallada himself knew all about struggle. Having changed his name from Rudolf Ditzen in order to save his father the embarrassment of having a son pursue the disreputable trade of writing, he never entirely escaped a lifelong battle with alcoholism and drug addiction. At the age of eighteen he killed a school-friend in a duel, and spent much of his career in psychiatric hospitals and drying-out clinics or in prison for thieving and

embezzlement to support his morphine habit. In between, he worked on the land, wrote several novels and stories, and intermittently held down jobs on newspapers.

To the disapproval of the many writers who fled Germany as Hitler rose to power, Fallada remained in Germany throughout the war years, sometimes acquiescing in shabby compromises with the regime, at other times avoiding danger by writing children's stories. As peace finally returned to Europe, it can only have come as an enormous relief to find himself once again able to write freely, as he'd been able to do with great success before Hitler's rise to power.

Dramas set in the Third Reich are always in danger of portraying Nazi Germany as a monolith of evil, a period of twelve years that gives us a thrill of horror, letting us indulge an almost pornographic fascination with a version of evil that has nothing to do with us. The resultant moral superiority lets us escape so many difficult questions, not so much the classic 'what would I have done?' but, more importantly, 'what I am doing now?' *Alone in Berlin* deals with moral absolutes, but it also deals with the vast murky space that we mostly inhabit, that ill-defined space between good and evil.

German fascism certainly gave permission to the sadists and the thugs to indulge their most bestial instincts, yet in some ways Fallada is more interested in the lives of ordinary people, some corrupted by fear, some opportunistic and cruel, some muddling through, some making compromises, some looking the other way, and a few – a very few – deciding to make a stand. Those brave few who resisted Hitler are rightly regarded as heroes. Yet in many ways Otto and Anna are unheroic heroes. Their resistance is so naïve, so simple, so basic, that it has to be measured not in terms of what they ultimately achieved, but in the transcendental importance of good deeds. In fact, one can argue that in practical terms they achieved very little in life, yet in death have become – thanks to Hans Fallada – an inspiration and a challenge to all of us here and now.

Alistair Beaton