

## Brecht in Song

One of the most radical and influential dramatists of the 20th century, Bertolt Brecht used songs throughout his plays in varied and unexpected ways – halting the action, commenting on character, slicing the narrative and revealing what was yet to come.

But with much of his work now being reinterpreted and newly translated, where does this leave his songs, with their specific challenges of rhyme and rhythm, imagery and verse?

Inspired by the collaborative approach that Brecht developed with composers Kurt Weill, Hans Eisler and others, this workshop will see the translators work closely with an actor and musician to create a brand new version of one of five songs from his lesser known works. Reflecting the diverse nature of the original compositions, the new versions will be reworked across a mix of contemporary musical genres.

The workshop will be led by actor and teacher **Jack Tarlton** and playwright **Stephen Sharkey**. It is suitable for emerging and established translators working in German and English who are keen to explore translating for the stage and poetry and song.

**Jack Tarlton** is an actor and teacher. His stage work includes lead roles at the National Theatre, Royal Shakespeare Company, Young Vic, Royal Exchange Manchester, Sheffield Crucible and in the West End. His screen work includes *THE IMITATION GAME*, *8 DAYS: TO THE MOON AND BACK*, *OUTLANDER*, *DOCTOR WHO* and *THE GENIUS OF MOZART*. He has taught Shakespeare and modern drama studies and adaptation of prose for the stage at Ludwig Maximilian University in Munich, Oxford University, East 15 Acting School and for The Old Vic and Out of Joint and was a Visiting Fellow at the Institute of Modern Languages Research at the University of London.

**Stephen Sharkey** has translated and adapted a wide variety of classic and classical stories for the stage, including works by Euripides, Aristophanes, Wilde, Defoe, Charlotte Perkins Gilman, Dostoevsky, Tolstoy, Dickens and Goncharov. His most recent work includes an adaptation of *WHITE TEETH*, Zadie Smith's modern classic novel, in a major production at the Kiln Theatre by artistic director Indhu Rubasingham, a version of Tolstoy's *THE DEATH OF IVAN ILYICH* for one actor, and *INKHEART*, adapted with Walter Meierjohann from the children's novel by Cornelia Funke for Home, Manchester. His new translation of Brecht's *THE RESISTIBLE RISE OF ARTURO UI* was commissioned and co-produced by Liverpool Everyman & Playhouse and Nottingham Playhouse and his adaptation of *A CHRISTMAS CAROL* was directed by Erica Whyman at Northern Stage, Newcastle, and is published by Josef Weinberger. Stephen has written three further Christmas shows for Northern Stage: *HANSEL AND GRETEL*, *PETER PAN*, and *THE GLASS SLIPPER*. Other translations include *ION* by Euripides for Gate Theatre, London; *THE BIRDS* by Aristophanes, reworked as a musical comedy for children called *CLOUDCUCKOOLAND*; and *SEX AND THE THREE-DAY WEEK* adapted from a Feydeau farce for Liverpool Everyman & Playhouse. Publications include *THE MAY QUEEN* (Methuen) originally produced by Liverpool Everyman & Playhouse and an adaptation of *THE GREAT GATSBY* (Methuen) originally produced by Blackeyed Theatre. Stephen has also written several plays for BBC Radio 4: the first of these, *ALL OF YOU ON THE GOOD EARTH*, won the Society of Authors' Richard Imison prize for best radio debut.