

**HAMBURG** THE ENGLISH THEATER OF HAMBURG

## Sherlock Holmes in a new dimension

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editor



From left: Benjamin Press Dr. Watson (Benjamin Press) and Sherlock Holmes (Charlie Tripp) investigate the moor

Source: Stefan Kock

The crime classic “The Hound of the Baskervilles” becomes a fast-paced comedy at the English Theater. Director Paul Glaser has created a masterpiece with three playful actors.

**W** What is currently being played in the English Theater  
(<https://translate.google.com/website?>

[sl=auto&tl=en&hl=de&client=webapp&u=https://eth-hamburg.de/](https://eth-hamburg.de/)) is pure theatrical pleasure. Director Paul Glaser has the crime comedy “The Hound of The Baskervilles” (“Der Hund der Baskervilles”, previous, misleading German title: “Der Hound von Baskerville”) by Steven Canny and John Nicholson (2018) based on the Sherlock of the same name Holmes novel by Arthur Conan Doyle (1901) is staged with three playful actors who change roles at lightning speed.

As Holmes, Charlie Tripp embodies not only the most famous detective in the world, but also his opponent Stapleton, his wife and a hermit, as well as Sir Baskerville's butler.

Katherine Rodden plays what feels like almost a dozen main and supporting roles from Sir



Deutsch → Englisch ▼



... is Holmes' world famous friend and supporter of Dr. Watson. Very simple, very bright moments, very entertaining.

## Who's who? in fast-paced role interplay

In addition, all three play themselves - as actors who tell this crime story on stage and inform the audience directly about their well-being, their rehearsals and their problems at the beginning of each act. So Rodden is completely at her wits' end when the dog seems to have torn her apart in her role at the end of part one and has to pull herself together after the break before she can continue playing. Tripp feels so personally insulted by a social media message that was supposedly sent from the audience after part one (by the term "donkey") that he has the first part of the story repeated in its entirety - in fast motion and limited to the most essential parts, understood. It's not just the events that happen rapidly.

The tricks of the playwrights Canny and Nicholson turn the crime classic into a tour de force or tour de farce through the adaptation story. The newly inserted framework catapults the piece into the present. It also provides a double base for comedy, because anyone can fall out of time at any time. Patricia Royo's quickly interchangeable yet beautiful costumes are therefore remarkably practical, also because of the frequent role changes, with the headgear from the detective hat to a camouflaging scarf around the head

playing a key role.

## Events happen rapidly, leaving plenty of room for the imagination

There is a largely free stage in front of a screen as a stage background, which sometimes shows the moor, sometimes the country estate of the Baskervilles, sometimes a single room in the same and sometimes the village in Dartmoor and thus defines the setting. Only a few roll-in props such as an armchair, a sauna bench (back: a taxi) or a fireplace (back: a bar) are used sparingly to support the fast-paced game. Set designer Mathias Wardeck, together with Paul Glaser (projections, music, lighting design), left plenty of room for the audience's imagination - and the running, hobbling, jumping actors.

In addition, the director, with a fine hand for good timing, slapstick and short, comic effects, has created a strong piece with many of the elements of a good screwball comedy. Played in English, i.e. in the original, the piece not only features all sorts of wordplay, but above all a lot of situational comedy, which also demands a lot of physical work from the actors. According to the chronometer, the evening lasts 150 minutes including the break, and it feels like it's over as soon as it has begun.

*Dates: until January 20th*

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