

# Ghost Writer

by David Tristram

GHOST WRITER is presented by arrangement with Concord Theatricals GmbH on behalf of Samuel French Ltd.



6, 13, 14, 20, 21, 27 and 28 March 2026

7:30 PM - Doors open at 7PM

Kleine Bühne, Bleichstr. 28, 35390 Gießen

Tickets

Haus der Karten, Kreuzplatz 6, 35390 Gießen

<http://tickets.keller-theatre.de>



Gießen's English Language Theatre

# Synopsis

Edward ist ein Dramenautor und Witwer der stürmischen Schauspielerin Ruby. Nach der letzten Hamlet-Aufführung an ihrem Theater wurde Ruby leider tot im Bett aufgefunden. Noch ein Jahr später ist Edward tief erschüttert und wohnt mittlerweile im Dachgeschoss seines besten Freundes Alex, seines Zeichens ebenfalls Schauspieler. Als er unter einer Schreibblockade leidet, erhält Edward jedoch unerwartete Hilfe - von dem Geist seiner verstorbenen Frau. Ihr Suizid entpuppt sich als hinterhältiger Mord, den Edward nun aufklären soll. Wie in Hamlet sollen die Verdächtigen an einem Theaterstück teilnehmen, das ihre Unschuld testet (The Mousetrap in Hamlet). Noch ehe der Täter in Rubys und Edwards Mausefalle tappen kann, bahnen sich schon neue Probleme an. Gerade erst hat Edward Glenda kennengelernt, doch Rubys Geist duldet keine Nebenbuhlerin, erst recht keine Schlafmaus (Dormouse).

## List of the Scenes

The play is set in Edward's bedsit at Alex's house on three consecutive days.

### Act 1

- Scene 1, Day 1, evening
- Scene 2, Day 2, 4 a.m.
- Scene 3, Day 2, a more reasonable hour in the morning
- Scene 4, Day 2, about 8 p.m.

- Interval -

### Act 2

- Scene 1, Day 3, evening
- Scene 2, Day 3, a few minutes later

## Please note

Video and/or audio recordings of this performance by any means whatsoever are strictly prohibited.

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## Cast

Edward - Niall Watt\*  
Alex - Stefan Hennig  
Hedley - Richard Albrecht  
Ruby - Lia Puhze\*  
Glenda - Lindsay Thurman\*  
Frances - Inga Saalman  
Howard - William Smith\*

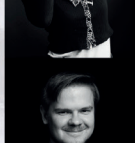
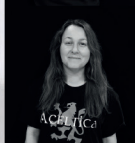
## Crew

Director - Rosemary Bock  
Assistant Director - Kende Bors\*  
  
Stage Management - Insa Heinig, Fred Meyer  
Light, Sound & Set Design - Lothar Silbe  
Light & Sound Operators - Elaheh Akbari, Lothar Silbe,  
I. J. Winter  
  
Make-Up Consultant - Alexandra Hartmann-Flechner  
Make-Up - Insa Heinig  
Background Painting - Bruce Boettcher  
Costumes - Cast & "friends e.V."  
Original Music - Alexander-Lars Dallmann  
Poster Design - Thomas Peters, Jannik Schurmann

## Special Thanks

to all our helping hands behind the scenes -  
the Keller committee, PR and press team,  
poster distributors, front-of-house workers; also to  
Mr Jones (coordinated by our Artistic Director Marty)  
and our own Artur for helping us stock Edward's wardrobe.

\* = Keller Theatre Debut



## COMING SOON

### Open Helpers' Night

The Keller Theatre relies on members and volunteers to keep the tradition of community theatre going and we are always glad to have new people on board. We need not only actors, but also light and sound, hair and make-up, stage and props management, people working with costumes, set construction, directing, PR work, support on show nights and more.



Join us for our OPEN HELPERS' NIGHT on  
Tue, 31 March 2026



### Gießener Kulturnacht 2026

We are part of the Gießener Kulturnacht 2026 on  
Sat 16 May 2026.

Our programme will be revealed on March 13th.

<https://keller-theatre.de/programme/kulturnacht-2026/>

### Adventures in Mating

Good evening and welcome to Café Surprise. On tonight's menu we've got an indecisive couple on a blind date, their waiter and you, dear audience. Play the role of cruel fate by deciding what our couple cannot: red wine or white, stay or leave, kiss or slap?

We have more than 90 variations up our sleeves but you determine which version of our play you are about to witness. We can promise one thing: you won't get to see the same show twice.

29, 30 May, 6, 12, 13, 19, 20 June 2026  
tickets on sale from 17 April 2025

Email: [info@keller-theatre.de](mailto:info@keller-theatre.de)  
Web: <https://keller-theatre.de>

# Food for Thought

## About the Author

David Tristram (born in 1957) is one of the UK's most popular and performed comedy playwrights. He studied English and music and became a commercial copywriter before turning to comedy. Apart from his plays, David Tristram has worked on novels, movies and British Pantomime (traditional comedy shows at Christmas). In 1985 he founded the Flying Ducks Theatre Company, now a professional touring company.

The author claims he writes only comedy because he can't take himself too seriously. His work has been performed in many countries throughout the world.

## Ghostly Recurrences

All the screens in our world - our phones, movie theaters and TVs - are by now occupied by the ghostly epiphanies of the past and the dead, who without fatigue hold the living captive to past words, oaths and deeds. Surely, they must be more than mere remnants of gothic reveries, which are resurfacing into our everyday life. They rather seem to be a product of the very structures of our everyday life, as defined by communication and mediality - and an uncanny compulsion for repetition in an attempt to grasp the ungraspable. Theatre especially must be concerned with the ideas of ghostliness. The production of presence through repetition, its ongoing tension with original texts and the recurring structure of its events define dramatic work.



The text haunting Ghost Writer is of course Hamlet. Here, though, it is not the spirit of a dead father who returns to our protagonist, but a deceased wife. Ruby, once an actress, seeks out her widowed husband, Edward, a playwright struggling with writer's block since his wife's death. Through her he learns that her presumed suicide was actually an act of foul murder. Similar to Hamlet, Edward and Ruby plan to repeat the night of the murder as a play within the play. The unwitting suspects take on the roles of themselves. As they are all actors, the suspects are very well aware of their participation in this reenactment of Hamlet's Mousetrap. "Echoes of Hamlet" is what our protagonist's best friend calls it; quite rightly so. Echoes work through displacement and variation, giving the familiar a distorted ghostliness.

## Failed Repetition

The characters on stage endlessly repeat lines from Hamlet, only to 'fail' in different ways: Sometimes they recontextualize them, at other times they misquote them grotesquely. As much as they desire repetition of a past, it eventually eludes them. What emerges are actors imitating themselves, while simultaneously masking themselves from detection. Barriers of role and personhood collapse until, at the beginning of the second act, the reality on stage itself inverts and repeats a script it is not yet aware of. An attentive audience is well advised to keep eyes and ears open for those moments of ironic recurrence.

Hamlet's ploy against his uncle is very successful. The artistic lie reveals the murderous lie and truth is divined by the means of theatre. It is questionable, though, to what extent Ruby and Edward succeed in a similar way. One of the suspects simply never arrives - he has better things to do. Another one is so drunk, he can barely stay focused on the matter at hand, while other characters are simply there out of necessity and coincidence. Of course we will find out who Ruby's murderer is, though it is less a matter of genius detective work than chance.



# Sex & Depression

Chaos, bitchiness and rivalries rule the situation on stage when the characters are working through their troubled relationships. Ruby and Edward seem often distracted by the memories of their complicated, haunted marriage. On stage the past returns as an echoing source of unquenchable, yet compulsive desire. In a similar way to Hamlet, the characters obsess over sexuality, yet no sexual act ever happens. Just like his ability to write, Edward's sexuality is repressed in manifold ways and of course Ruby does everything to ruin his romantic advances towards other women.

Theatre appears less as a machinery of truth than as a therapeutic setting. Here the characters find a space unreal and ghostly enough to discuss their own failures and sexual obsessions - some comedic, others traumatic. "I can touch you, yet you can't touch me". This is how Ruby herself describes the rules of her ghostly existence to Edward. Is this not a sufficient definition of the power memories hold over us - especially when they are filled with a traumatic grief, which lets them resurface as ghostly apparitions?

Kende Bors

