



# GREENWICH STUDIO THEATRE

## **And Women Must Weep**

a cycle of plays by Arthur Schnitzler

*9<sup>th</sup> February 1994 – 13<sup>th</sup> March 1994*

Translated by Margarete Forsyth

Directed by Margarete Forsyth &

Jonathan Banatvala



## PROGRAMME



Anna in COMFORTING MYTHS

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presents

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a cycle of plays by  
Arthur Schnitzler

translated by Margarete Forsyth  
directed by Margarete Forsyth and Jonathan Banatvala

9th February - 13th March 1994

This production is generously supported by  
**THE AUSTRIAN INSTITUTE**



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- ☐ Assertiveness ☐
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- ☐ Vocal Presentation ☐
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- ☐ Self Presentation ☐
- ☐ CVs ☐

### WHERE AND WHEN

WOOLWICH \* 10 AM - 3 PM  
2-4 March, 9-11 March, 16-18 March,  
23-25 March, 29-31 March  
(5 week programme)

### INTRODUCTION & REGISTRATION 23 FEBRUARY - 2 PM

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The course is FREE - but we do ask for a deposit of £10 (which is refundable from Reception on completion of the course)

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# AND WOMEN MUST WEEP

## TRANSLATOR'S NOTES

On the surface the four chosen plays written by Arthur Schnitzler between 1891 and 1901 seem a rather mixed bag. The short plays *Half Past One* (Halbzwei, 1894) and *The Hysterical Woman* (Die überspannte Person, 1894) were first published in the two magazines "Die Gesellschaft" and "Simplizissimus" respectively and performed in tandem at the "Deutsches Volkstheater" in Vienna on March 29th, 1932. *Literary Matters* (Literatur, 1901) is one of four plays belonging to the cycle entitled "Lebendige Stunden" and was originally performed in the "Deutsches Theater", Berlin in 1904. *Comforting Myths* (Das Märchen, 1891) is an abridged and adapted version of Schnitzler's first full length play - also staged at the "Deutsches Theater" in Vienna.

The selection is not arbitrary, however. The plays are held together by a common theme which is present in most of Schnitzler's other work but not dealt with as specifically as in the four chosen pieces: the sexual, social and artistic choices (or rather lack of choice) which all women - independent of social status and age - were faced with in the male dominated society of turn-of-the-century Vienna. This is not to say that all men portrayed in these plays are dislikable male chauvinists and all women helpless victims - Schnitzler was not that kind of one-sided 'socio-political' writer - but the plays certainly all contain a sometimes light hearted but often passionate plea for the acceptance of women as equal partners.

The overall title for this production is taken from Charles Kingsley's "The Three Fishers"

*"For men must work and women must weep,  
And the sooner it's over, the sooner to sleep."*

Margarete Forsyth



OLIVER FIELD



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Greenwich Education Service

# Helping the GST

Competition for arts funding is fierce and there is very little money to go around. There are two ways in which you can help the GST achieve its aims, by sponsoring a chair, or by becoming a friend.



## *Sponsoring a chair*

For £45, we will place a plaque on a chair in the auditorium, commemorating your kind support. You will also become a GST Friend for Life'.

## *Becoming a friend*

For a minimum donation of £15, you will receive a regular update on new productions and projects, special ticket offers for the previews of each of our productions, and the opportunity to meet cast members at special Friends' Evenings.

If you would like to help the GST or would like any further information on either of these opportunities, please contact us on 081 858 2862, or fill in the form available in the foyer.



# **AND WOMEN MUST WEEP**

a cycle of plays by Arthur Schnitzler

translated by Margarete Forsyth

## **Half Past One**

He  
She

Sean Gallagher  
Sonia Abercrombie

## **The Hysterical Woman**

He  
She

Alex McSweeney  
Philippa Cameron

## **Literary Matters**

Margarete  
Klemens  
Gilbert

Donna Wilson  
Nigel Carrington  
Julian Forsyth

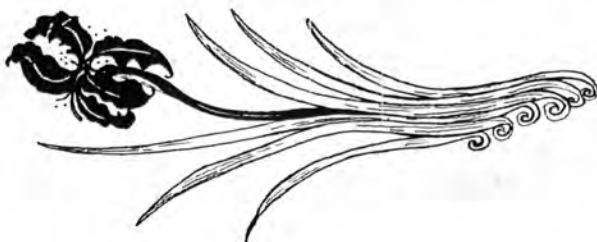
There will be an interval of fifteen minutes

## **Comforting Myths**

Anna  
Agathe  
Fedor  
Leo  
Robert  
August Witte  
Dr Friedrich Witte  
Maid

Nina Jacques  
Joan Walker  
Steven Elder  
Nigel Carrington  
Sean Gallagher  
Alex McSweeney  
Julian Forsyth  
Sonia Abercrombie

The action takes place in a boarding house in Vienna  
at the turn of the century



## *THE PRODUCTION TEAM*

Directors

Set Design

Costumes designed and made by

Lighting Design

Company Manager

Stage Managers

Lighting Operator

Set Construction

Props

Administrator

Literary Advisor

Publicity

Photography

Publicity Design

Margarete Forsyth

Jonathan Banatvala

Margarete Forsyth

Beeke Ropers

David Plater

Julia Crampsie

Renato Nadal

Carolyne Day

Giorgio Frare

Richard Clayton

Giorgio Frare

Renato Nadal

Claire Robinson

Mark Feakins

Anette Schroeder

Louisa Gummer

Camilla Watson

Vicky Emptage

Music by Felix Mendelssohn



## *For The Greenwich Studio Theatre*

Artistic Director  
Associate Director  
Administrator  
Company Manager  
Front of House Manager  
Stage Manager  
Wardrobe Mistress  
Publicity

Margarete Forsyth  
Julian Forsyth  
Mark Feakins  
Julia Crampsie  
Giorgio Frare  
Renato Nadal  
Beeke Ropers  
Louisa Gummer

The Greenwich Studio Theatre is allowed to operate by kind permission of Bill Bridges, the Landlord and Leaseholder of The Prince of Orange Public House. The room in which the theatre is situated is dedicated to the memory of Dean Bridges.

*The Greenwich Studio Theatre would like to thank the following people and companies for their support in realising this production.*

### **The Austrian Institute**

Helga Bertazzo, Bill Bridges, Sarah Bridges, Peter Christian, Vicky Emptage, Neil Fraser, Anne Kavanagh, Keith Radley, Deac Rossell, Chris Webber, Moët et Chandon for Champagne, The Turkish Valley, Tim Heywood at Goldsmiths College, Mayflower Printers, RADA, The Goethe Institute, Greenwich Council, The Junk Shop  
Peter and Evelyn at Lights on Broadway for the loan of lamps

*And all those people who gave their time and talents for free, to make the costumes and set and to refurbish the theatre.*

### **Chair Sponsors**

Mrs C Johnstone, Karl Pfeiffer, Teo Maler, Gisela Ropers, Marianne Eggers, Nigel Forsyth, Joan & Mark Forsyth, Nicola Fawcett, Cornelia Graffam-Lewis, Dietrich L. Graffam, Christopher and Elke Graffam, Professor Dr. Wolfgang Lottes, Schlaepfer, Theaterkreis Bortfeld, Transtex Plc, Dudley Dods, John Humphries and Nicole Canuet, Jane Wynn Owen, Deira Cooper, Peter and Suz Buckhurst, Professor Dr. Hölting, Sigrid and Herbert Bohn, Frank Hübner, Jörg Stegert.

If you would like to sponsor a chair at the GST, please ring 081 858 2862 or pick up a form in the foyer.

## THE COMPANY

### Sonia Abercrombie

She - Half Past One  
The Maid

Born in Belfast. Trained at Rose Bruford College of Speech and Drama where she played Mary Warren in *The Crucible*, Yvonne in *Masterpieces* and Barbara in *Major Barbara*.

**Theatre:** Sonia played Debbie, the 15 year old delinquent leader of the girls in *Tokens of Affection* (Tara Arts Theatre), Julia in *Miss Julia* (Conway Hall), Sophie in *Just My Type* (Old Red Lion), Shura in *Chance Visitor* (Lilian Baylis), Cassandra in *The Trojan Women* and Irena in *The Three Sisters* (both at the Cochrane Theatre).

Sonia recently played Lisbeth in the GST's production of *Erasmus Montanus*.

### Jonathan Banatvala

Director

Jonathan first worked with the Theatre-in-Education company Snap, and then as director of the award-winning touring company Cygnet. He graduated from Caius College, Cambridge in 1985 and has since directed throughout England and abroad: latterly as a Director for Bristol Express Theatre Co., on shows that include Alan Curbitt's *Between the Lines*, and John Christopher Wood's *Haven't a Clue...!*; the longest ever British small/middle scale tour!

Jonathan is currently Artistic Director of the middle-scale touring company Moving Theatre. Recent productions include David McGillivray's *We found love and an*

*exquisite set of porcelain furniture aboard the S.S. Farndale Avenue*, and the British Première of Schnitzler's *Women of no Importance?*, translated by Margarete Forsyth, here at the Greenwich Studio. He will be directing the British Première of Dario Fo's *Abducting Diana* and a new adaptation of Alexandre Dumas' *La Dame aux Camelias*, for Moving Theatre, later this year.

### Philippa Cameron

She - The Hysterical Woman

Educated at the Lyçee Français de Londres, Philippa trained at Mountview Theatre School. Prior to that she spent one year with the Singapore Theatre Company where she played the Proprietress in *Elegy to a Lady*, Alais in *The Lion in Winter* and appeared in *Metamorphosis*.

Recent work includes Hyppolyta and Cobweb in *A Midsummer Night's Dream* at the Village Theatre in Cricklewood. She has just returned from a six week panto tour of *Goldilocks and the Three Bears* in which she played Goldilocks.

Philippa is a trained ballet dancer.

### Nigel Carrington

Klemens - Literary Matters  
Leo - Comforting Myths

Theatre includes: *St Joan* for the Prospect Company, rep in Plymouth, Basingstoke, Harrogate and Liverpool, a UK Tour of *The Bronte Story*, *Antony and Cleopatra* and *Taming of the Shrew* at London's

Haymarket Theatre, and recently Maxim de Winter in *Rebecca* at Perth.

Numerous TV plays and serials include the role of Greg McAdam in *Brookside*. Most recently he was Rita's nephew Roger Brookes in *Coronation Street*.

Nigel was Nigel Pargetter for three years in *The Archers* and a member of the BBC Radio Drama Company and still broadcasts regularly for the BBC, along with many voice-overs for commercial and corporate companies.

## Steven Elder

Fedor - Comforting Myths

Trained at Webber Douglas. Steven last appeared at the Greenwich Studio playing the title role in *Hamlet*, and most recently played the part for Buttonhole Theatre Company at the Old Bull Arts Centre.

Theatre work also includes: Claudio in *Measure for Measure* (tour), Malcolm in *Macbeth* (New End Theatre), a season with Southwold Rep and Zeller in *The Sound of Music* (Theatre Royal, Lincoln).

Screenwork: *Resnick* (BBC), *Going Places* (Yellowstone Pictures), and productions for Bournemouth Film School. A founder of Riverforest Productions, he recently co-produced *What's Wrong With Angry?* at the Oval House Theatre.

## Margarete Forsyth

Director & Translator

Margarete is the new Artistic Director of the Greenwich Studio Theatre. She took an

MA Degree in English and German at the University of Erlangen in Germany before teaching for four years at Goldsmiths College, University of London.

She then embarked on a career as a theatre and opera director, directing regularly for Carlos Opera and founding The Rude Mechanicals, for whom she directed Goethe's *Faust*, Buchner's *Danton's Death* and Brecht's *Life of Galileo*, all at the Young Vic Studio.

Margarete has also directed a wide range of European classics at some of London's leading drama schools. For the GST's opening season she directed *Minna von Barnhelm* and designed the sets for *Minna* and *Erasmus Montanus*.

## Julian Forsyth

Gilbert - Literary Matters  
Dr Witte - Comforting Myths

Julian taught at Erlangen University in Germany before training as an actor at Webber Douglas Academy. For the GST opening season he adapted and directed *Erasmus Montanus* and played Major von Tellheim in *Minna von Barnhelm*.

His other recent work has been with the RSC in Trevor Nunn's productions of *The Blue Angel* and *Measure for Measure*, at the Almeida in Wedekind's *Lulu* and Howard Barker's *Scenes from and Execution*, with the Wrestling School in Barker's *The Europeans* (seen last April at the Greenwich Theatre), as Fagin in *Oliver* at Sadler's Wells and the Crucible, Sheffield, and in several West End musicals.

His TV work includes *Poirot*, *Heroes* and *This is David Lander*.

## Sean Gallagher

He - Half Past One  
Robert - Comforting Myths

Sean trained at the Poor School.

Theatre: *Volpone* for Cambridge Theatre Company, *Cut it Out* and *Butley* for Second String Theatre Company and *Octoberfest* at the Lyric Studio. Also, *Happy in Death of a Salesman*, and *Hal in Loot* at the Duke of Cambridge Theatre.

TV: *Downtoun Lagos*, *The Guilly*, *Boon*, *EastEnders*, *The Bill*, *Peak Practice*, *Murder Most Horrid II*, *Casualty*

Sean has also appeared in student films including *Wedlock* for the Royal College of Art, *The Recipe* for the National Film School and *Gut Feelings* for Bournemouth University.

## Nina Jacques

Anna - Comforting Myths

Nina trained at the Guildhall, leaving in 1992. Since then she has worked at the Gate Theatre in *Elizabeth II* and with Mike Alfreds playing Eugenie in *A Flea in Her Ear*.

She most recently appeared at the Crucible Theatre, Sheffield, as Julia Bertram in *Mansfield Park*. She has worked for BBC Radio Drama on *A Dangerous Game*.

Nina is a founder member of Rough Edge Theatre Company, who took their first show - *The Time Before The Time After* to the Edinburgh Fringe last summer.

## Alex McSweeney

He - Hysterical Woman  
August - Comforting Myths

Alex's theatre credits range from contemporary American roles in *Rubber Dolly* (Old Red Lion) and *Savage in Limbo* (King's Head), through period work such as Sparkish in *The Country Wife* (October Gallery), Sideway and Collins in *Our Country's Good* (Lyric, Hammersmith), The Poet in *La Ronde* (Theatre Museum, Covent Garden) to Tybalt and Friar Lawrence in a recent tour of *Romeo and Juliet*.

He has also played in *Metamorphosis* (DOC), *A Peasant of El Salvador* and *The Flood* (Festival Club, Edinburgh) and *The Island* (The Polish Theatre).

His screen work includes four films, *Video Breaks*, *Mild at Heart*, *Misadventure*, *Lord Byron* (BBC) and *The Bill* for Thames.

## David Plater

Lighting Designer

David trained at the Royal Academy of Dramatic Art where he lit productions of *The Shelter* for Alby James, *The Bright & Bold Design* for Caroline Eves and *Camille* for Claire Venables.

Productions lit for Greenwich Studio Theatre include *Minna von Barnhelm* and *Erasmus Montanus*, and for the touring company Gold, *Beirut* and *Single Spies*.

David currently works on the West End production of *Grease* at the Dominion Theatre.



## Beeke Ropers

Costume Design/Wardrobe

Beeke first started making and designing costumes during her three years at Goldsmiths College (University of London).

Since her graduation in 1991 she has worked on several fringe productions including *Galileo* directed by Margarete Forsyth at the Young Vic Studio and *Vitus Bering* at the ICA. She has also worked with the National Youth Music Theatre on *Aesop*, *Guys and Dolls*, *Billy* and *Poppy*.

Most recently she designed the costumes for the GST's productions of *Minna von Barnhelm* and *Erasmus Montanus*.

## Joan Walker

Agathe - Comforting Myths

Joan has a degree in Psychology and Maths. She trained at the Welsh College of Music and Drama.

Theatre includes *Two* and *How the Other Half Loves* at Theatr Colwyn; *An Evening With Gary Lineker* at the Duchess Theatre and Middle East Tour; *The Master and Margarita* at the Lyric, Hammersmith and Almeida Theatre; *Carmen* at Derby Playhouse and *Minna von Barnhelm* at the GST.

Television work includes *Coronation Street*, *Grange Hill*, and *History File* for BBC2. Films include *Monsters*, *Release Me* (BBC2), *Diamonds in Brown Paper* (C4).

Joan was with the BBC Radio Drama Company for eighteen months and enjoys regular broadcasting work.

## Donna Wilson

Margarete - Literary Matters

Donna trained at the Drama Studio, London after completing a Degree at Loughborough University.

Theatre work includes: the title role in *The Country Wife* and Dr Sally Smith in *Good Morning, Bill* (Lyceum, Edinburgh); Jackie in *Hay Fever* and Annelle in *Steel Magnolias*, (Wolsey); *Wuthering Heights* (Byre); Sandy in the première of Andy de la Tour's *Safe in Our Hands* (W. Yorkshire Playhouse); *A Midsummer Night's Dream* (Regent's Park) and *Romeo and Juliet* (Hampstead).

TV work includes *The Bill*, *Hannay*, *Charlie the Kid*, *Gentlemen and Players* and *Have His Carcase*. Donna most recently played Franziska in *Minna von Barnhelm* at the GST and is happy to be back.





The Greenwich Studio Theatre Company presents

# the nun

adapted from the novel by Denis Diderot

March 18th - April 17th 1994

Tuesdays - Sundays at 8pm

Diderot's gripping study of a young woman's attempts to escape convent life is one of the most remarkable literary works of the 18th century. Yet the supreme French genius of the Enlightenment began writing *The Nun* as a practical joke. The joke got out of hand and spawned a novel in dialogue form (with linking narrative) which offers far more exciting dramatic material than any of Diderot's plays.

With its scathing attack on a debased institutionalised Christianity and its startlingly sympathetic portrayal of a lesbian Mother Superior, *The Nun* could not be published until after the French Revolution, twelve years after the author's death.

The Greenwich Studio Theatre Company presents  
by Popular Demand  
The Return Of

# ERASMUS MONTANUS

by Ludvig Holberg  
adapted by Julian Forsyth  
21st April - 13th May 1994  
(subject to cast availability)

If you missed it the first time, come and enjoy Holberg's 18th century comedy about a Danish student who returns home to his farming village after three years away at university and engages the peasants in a debate about whether the earth is round or flat.

*"... a neat and highly enjoyable moral comedy ... well paced, well acted and funny ... the play is given a strong sense of time and place by Margarete Forsyth's detailed set."*  
THE INDEPENDENT

*"... brilliantly translated, adapted and directed ... Don't miss."* TIME OUT

*"Julian Forsyth's excellent production has a real sense of community ... If future work continues to reach this high standard, The Greenwich Studio Theatre is clearly going to be one of the most exciting Fringe venues in London."*  
PLAYS AND PLAYERS

*"... stimulating comedy ... the quality of acting is impressive ..."* THE TIMES

*"... sparkling translation ... backed to the hilt by a very strong cast ... performances which made the evening a sheer delight. Long may the standard last."*  
THE STAGE

*Erasmus Montanus* was listed in TIME OUT's Critics' Choice and in the THEATRE RECORD's "Invisible Ten" for 1993: ten productions "of outstanding merit" which did not receive the attention they deserved.