

**GREENWICH
THEATRE** AND



GREENWICH
STUDIO
THEATRE

**10 MAY TO
22 JUNE**

A PLAY WITH MUSIC & SONG
WHAT NOW!



LITTLE MAN?

FROM THE NOVEL BY HANS FALLADA
TRANSLATED AND ADAPTED BY JULIAN FORSYTH



GREENWICH
FOLKLANDS
INTERNATIONAL
FESTIVAL

Photograph: Bob Workman



The warmest of warm welcomes to Julian and Margarete Forsyth, and their celebrated but - unhappily - homeless Greenwich Studio Theatre. This collaboration between our company and theirs follows several years of friendly co-operation in technical and production matters, and a real mutual interest in the development of one another's work. We have watched the premieres, the skilled adaptations, the presentation of unknown European masterpieces, the high production values and straightforward originality of the GST with admiration, pleasure and the occasional sideways glance at our laurels. Of course, they had advantages over us... no salaries, no funding bureaucracy, a small building, real independence.... but nonetheless we were determined to keep up!

We hope very much that one day soon - with luck before the end of the decade - Greenwich Theatre will be able to house the Greenwich Studio Theatre on a permanent basis. But that's part of a big, big plan, a plan so big that of course it's still a secret, a plan so big that it will see Greenwich Theatre in triumphant style to the year 2000! I can reveal nothing about this plan, except that our theatre will look a little different, and our programme will feature a significant range of drop-dead brilliant classics, as well as a flush of new British plays, an American connection, a European dimension and the return of our African American/Black British Festival - New Frontiers. It will not have escaped your notice that we are the closest theatre to the millennium site, as well as very nearly the last subsidised theatre in the South-East.

I have recently undertaken a series of workshops at the celebrated theatre department of the University of South Florida, which will lead to a new adaptation of Huckleberry Finn - hopefully our Christmas show at the end of 1996. This latest collaboration could lead to a high profile exchange of work over the next four years, and involve us in the establishment of an important new professional company at USF. We hope to see co-productions flourish that will allow American actors, directors and designers to work with British actors, directors and designers in both Florida and London.

The future looks immensely exciting! I am confident that you will understand this even better after watching tonight's performance. Enjoy the show!

Matthews Francis

A Co-production between Greenwich Theatre and Greenwich Studio Theatre



WHAT NOW, LITTLE MAN?

from the novel by
HANS FALLADA,
translated and adapted by **JULIAN FORSYTH**

Part 1: Platz and Ducherow

Johannes Pinneberg	CLIVE WALTON
Emma Mörschel	SHARON SMALL
Dr Sesame, a gynaecologist	WALTER VAN DYK
A Receptionist	KRISTIN MARKS
Karl Mörschel	CHRISTOPHER BECK
Georg Mörschel	MICHAEL NEILSON
A cab-driver	HENRY WEBSTER
Mr Bergmann, a Jewish Tailor	PHILIP COX
Lauterbach, A Nazi	CHRISTOPHER BECK
Schulz, a philanderer	MICHAEL NEILSON
Mr Kleinholz, an employer	HENRY WEBSTER
Miss Kleinholz, his daughter	CHERYL FERGISON
Mr Friedrichs, a trade union official ...	WALTER VAN DYK

Part 2: Berlin

Mia Pinneberg	ANITA DOBSON
A taxi-driver	CHRISTOPHER BECK
A policeman	MICHAEL NEILSON
Jachmann, Mia's lover	HENRY WEBSTER
Mr Lehmann, head of personnel at at Mandel's	CHRISTOPHER BECK
Miss Semmler, his secretary	KRISTIN MARKS
Heilbutt, a salesman	WALTER VAN DYK
A husband and wife	CHRISTOPHER BECK and KRISTIN MARKS
A cinema usherette	CHERYL FERGISON
The ward sister in the maternity ward	CHERYL FERGISON
Another sister in the ward	KRISTIN MARKS
Klara	KRISTIN MARKS
Nothnagel the man in the swimming baths	PHILIP COX
Franz Schlüter, an actor	MICHAEL NEILSON
The voice of Mr Spannfluss, the Efficiency Controller	MATTHEW FRANCIS

Other parts are played by members of the company

Directed by	Margarete Forsyth
Set Designed by	Emma Donovan
Costumes Designed by	Beeke Ropers
Lighting Design by	David Plater
Music Arranged and Directed by	Steven Edis
Sound Design by	Ed Brimley
Assistant Director	Philip Wilson
Casting Consultant	Cathy Bell

This play is presented as part of the 1996 Greenwich + Docklands International Festival.

There will be one interval

Interval drinks may be ordered at the bar before the show.

Please turn off all beeping watches and mobile phones before entering the auditorium

This Theatre has the support of the Mackintosh Foundation under the
Regional Theatre Young Director Scheme administered by Channel 4 Television

Greenwich Studio Theatre is supported by



HANS FALLADA AND

"LITTLE MAN WHAT



In mid-1932 a Berlin newspaper charted in diagrammatic form Germany's economic decline over the past two and a half years. A graph showed that unemployment had increased fourfold to six million, wages had decreased by fifty percent, production by forty percent. Forty-two percent of the workforce was jobless. In June of that same year the government cut unemployment benefit, making matters worse still for the victims of the crisis. And on June 10, Hans Fallada's **Little Man - What Now?** was published. It was an immediate success - fifty newspapers serialised it, film rights were sold within a month, within two years it had been filmed twice, first in Germany, then in the USA, and had sold half a million copies world-wide.

Economic circumstances alone cannot explain a success on that scale, but rarely can a book have had more built-in topical resonance than Fallada's novel. His Little Man, Pinneberg, is no mere statistic, no bloodless Mr Average, he is - vividly - an individual with his own life and his own special problems. But these problems have their origin in that graph of economic decline, his life is dominated by the unremitting fight against unemployment. He is, as the publisher's blurb to the first edition put it, "a little white-collar worker, one of millions. The novel is no novel, it is the life of all of us here and now." This was what the novel's first reviewers seized on: Hermann Hesse, whose own fictional world was miles away from Fallada's, praised Fallada for "reporting so realistically, so truthfully," and a leading literary journal went further - "Any foreigner seeking to form a picture of present day Germany will find it in this story of the little white-collar worker and his wife much more than in newspapers or party meetings or manifestos."

The accuracy and the topicality were no accident. Cultural historians have come to call the years around 1930 the years of *Neue Sachlichkeit*, of a neo-realism expressed in painting, in film and in fiction. The close up reportage which Fallada's reviewers commended was, in other words, in tune with a contemporary trend. Moreover Fallada had chosen a milieu which was becoming the subject of detailed scrutiny - the world of the *Angestellter*, the white collar worker, disenfranchised, ill-organised and therefore vulnerable, more numerous than the industrial worker in the rapidly expanding metropolitan Berlin.

NOW?"

Not that Fallada was simply following a realist trend and seizing on a topical subject. His own experience prepared him in various ways for **Little Man - What Now?** As a newspaper reporter he had practised the craft of close observation and had already produced, in 1931, one successful semi-documentary novel. In 1929 he had married an assistant in a milliner's shop, moved to Berlin with her and their little son and experienced worries that were little different from those of the Pinneberg trio in his novel. He remembered the worries later: "Those were times of dreadful anxiety! Instead of making progress we were up to our ears - up to our hair - in debt! We had nothing, except worries and sleepless nights!"

Little Man - What Now? reflected both a general crisis and a personal one and yet the novel is no simple tale of unrelieved economic woe. Pinneberg and his wife are victims, but they are also innocents abroad, whose muddling-through can be comic. And the comedy is heightened by those around them, a bunch of eccentrics and grotesques ranging from a marriage-hungry boss's daughter to a shop-assistant committed to nude-bathing. If Fallada on occasion steers close to pathos, sentimentality even, he more often swerves off into irony and humour. That such a mixture could prove popular at a troubled time comes as no surprise. Fallada was facing the facts and offering light-hearted escapes from the facts. The light-heartedness was an achievement in more senses than one - Fallada's own past life had been no idyll. He was almost forty when the novel appeared and by then had spent nineteen months in mental hospitals and over two years in prison (at the age of eighteen he had killed a fellow pupil and failed to kill himself). School had been torture, serious illnesses plagued him, he had been a morphine-addict and an alcoholic. Writing **Little Man - What Now?** - it took him only sixteen weeks - was, as he put it, an intoxication better than all drugs.

What offered food for thought and light relief to its hundreds of thousands of readers clearly offered therapy to its author. But the question-mark - the "What Now?" - was important. Fallada had no easy answers - easy answers date very quickly and their absence may help to account for the novel's continuing popularity. The Pinnebergs are, after all, still with us. In their millions.

Philip Brady



THE COMEDIAN HARMONISTS

Much of the music in this production is drawn from the repertoire of the Comedian Harmonists, who in the period of the play were the most popular musical group in Germany. Between 1928 and 1935 the Comedian Harmonists toured ceaselessly and released numerous records; their concerts were invariably sell-outs and their reception was seldom less than rapturous. The critics were as enthusiastic as the audiences -

*"The best Jazz singers we have ever heard",
"the ultimate in Jazz singing"*

are typical comments - as was the musical establishment

The group came into existence at the beginning of 1928 through the efforts of Harry Frommermann, a young Berlin actor, who was taken with the sound of the Revellers, an American vocal group who sang Jazz in precise five-part harmony. Keen to try something similar, in December 1927 Frommermann placed an advert for singers in a Berlin newspaper. Although the subsequent auditions were disappointing, they brought Frommermann into contact with Robert Biberti, who turned out to be just as enthusiastic about the Revellers, and between them they recruited further members from the Berlin music scene.

The Comedian Harmonists' sound was not easily created. While all were accomplished

musicians, they were more accustomed to chorus work and small operatic parts, and the techniques required for five-part harmony, where no voice must overwhelm the others, took months of rehearsal. Some of the initial members of the group proved unsuitable, but by the summer of 1928, Frommermann had assembled the line-up which was to achieve international fame:

Ari Leschnikoff (*1st Tenor*),
Erich Collin (*2nd Tenor*),
Roman Cycowski (*baritone*),
Robert Biberti (*bass*), and
Erwin Bootz (*piano*),

with Frommermann as a third tenor.

Although the fledgling Comedian Harmonists took the Revellers' vocal style as their starting point, they were keen not to be seen simply as imitators. Gradually, they added to their repertoire songs from a wide variety of genres. They were eventually able to give concerts with material ranging from masterpieces of the romantic composers to the most frivolous of contemporary pop songs, along with folk songs and Jazz, not to mention purely instrumental pieces in which they imitated the instruments. And their performances were full of wit - not for nothing had impresario Eric Charell insisted they change their original "sensible" name Melody Makers to **"something that combines comedy and harmony"**. The combination of their tongue-in-cheek approach and their musical virtuosity made their music irresistible to the man in the street and the connoisseur alike.

At first just performing as one item among many in variety venues, by 1930 they were giving solo concert tours, with a repertoire that eventually included around 200 songs, over 150 of which were released on record. They also toured extensively outside Germany.

But after five years of success, came changes that were to lead to the break-up of the group. The author of its demise was Nazi bureaucracy in the shape of the Reichsmusikkammer (the Reich Chamber of Music), set up in the aftermath of Hitler's seizure of power in January 1933. From March 1934, every practising musician had to be approved by the Reichsmusikkammer. With three Jewish members, the Comedian Harmonists knew they were under threat, but had some hope that their popularity would save them. But the pressures on the group led to acrimony, as the non-Jewish members were not prepared to forsake Germany for the uncertainties of exile, while the Jewish members seemed to have little choice.

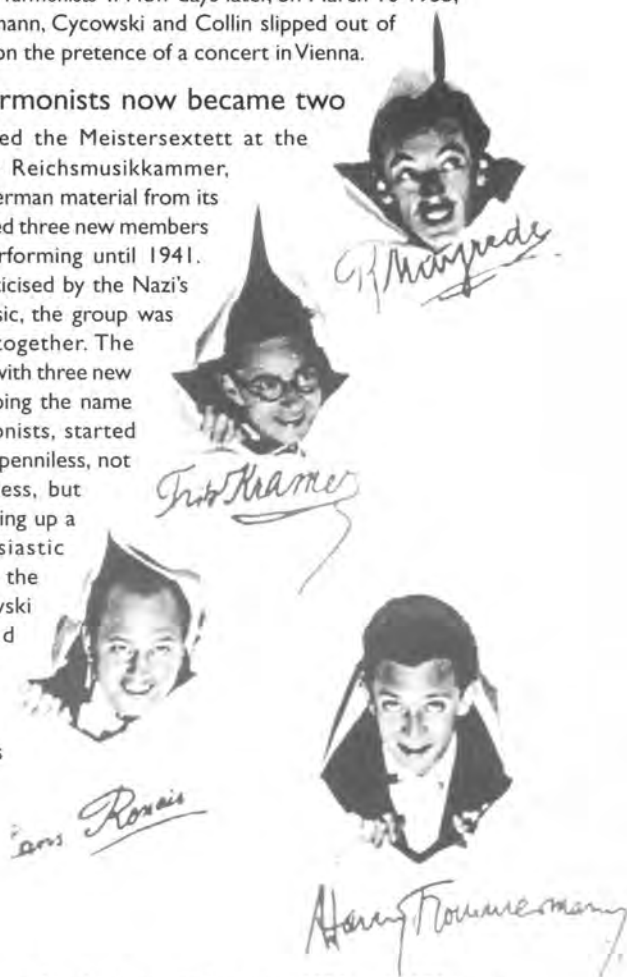


The Comedian Harmonists

After extensive correspondence, in February 1935 the Reichsmusikkammer finally came to a decision about the group. The three Jewish members (Frommermann, Cycowski and Collin) were banned from practising their profession, while the non-Jewish members were told, "You are free to pursue your musical activity with other Aryan musicians once you have taken on a German name instead of the name *Comedian Harmonists*". A few days later, on March 10 1935, Frommermann, Cycowski and Collin slipped out of Germany on the pretence of a concert in Vienna.

The Comedian Harmonists now became two groups. One, renamed the Meistersextett at the

insistence of the Reichsmusikkammer, purged any non-German material from its repertoire, recruited three new members and continued performing until 1941. Initially merely criticised by the Nazi's for "unmanly" music, the group was finally banned altogether. The other group, again with three new members but keeping the name Comedian Harmonists, started out more or less penniless, not to mention stateless, but succeeded in building up a huge and enthusiastic following all over the world. But Cycowski left in 1941 and Frommermann was unable to keep the group going with its former success.



The reasons for their success between 1928 and 1935 were several. Firstly, there is their obvious accomplishment as performers - the precise synchronisation of their singing meant that every word could be understood, even in the largest concert halls. Also, as Frommermann had spotted,

there was nothing like this in German music at the time, there was only stiff and formal "serious" music or pop or folk song. The breadth of their repertoire also enabled them to break down these divisions to some extent. And although they wrote little material themselves, Bootz and Frommermann showed great skill as arrangers, which meant that even well-known songs seemed fresh.

Although largely forgotten in the post-war years, the Comedian Harmonists are now recognised as a high point of the musical culture of Germany between the wars as a recent BBC Radio 4 programme showed, and their music is a suitable accompaniment to the story of the "little man" in the Berlin of the 1930's.

Peter Christian

This material is based on the book *Die Comedian Harmonists, Sechs Lebensläufe* by Eberhard Fechner, whose documentary film on the group was in part responsible for revival in interest in them in the late 70's.

Songs from the

COMEDIAN HARMONISTS

repertoire in the production:

- *Ein neuer Frühling wird in die Heimat kommen* (Engel/Berger/Rotter)
- *Kleiner Mann, was nun?* (Böhme/Busch)
- *Ach, wie ist's möglich dann?* (trad.)
- *Dorfmusik* (Fryberg/von Donop/Kirsten)
- *Eine kleine Frühlingsweise* (Dvorák/Lengsfelder)
- *Minuet* (Boccherini)
- *In einem kühlen Grunde* (Eichendorff/Gluck)
- *Creole Love Call* (Ellington)



Other songs

- *Pilgrims' Chorus from Tannhäuser* (Wagner)
- *Kremserlied* (Kollo)
- *Ich hab' noch einen Koffer in Berlin* (Siegel/Pinelli)
- *Es gibt nur ein Berlin* (Kollo/Pflanzer)
- *Berliner Wiegenlied* (Heymann/Günther)



Hans Fallada
Kleiner Mann
was nun?

In Rehearsal



Greenwich Studio Theatre

The GST was founded in 1990 above the Prince of Orange pub by three young actors, Neil Linden-Johnson, Nick Carpenter and Ian Embleton, who ran it primarily as a receiving venue for visiting fringe companies, while chalking up major successes with their in-house productions of a Soviet play, **Distant Point**, and a musical **Lipstick Dreams**. In 1993 the venue was taken over by husband and wife team Margarete and Julian Forsyth, who set out to establish the GST as South East London's answer to the Gate Theatre in Notting Hill, with a repertoire of European plays hardly known in this country. There followed productions of plays from France, Germany, Denmark, Switzerland and Austria - Marivaux's **The Will**, Diderot's **The Nun**, Lessing's **Minna von Barnhelm**, Borchert's **Out in the Cold**, Holberg's **Erasmus Montanus**, Dürrenmatt's **A Spanner in the Works** and numerous plays by Arthur Schnitzler. The work won the GST a Time Out Award in 1994, the London Fringe Award for Best Director 1994, and a nomination for the 1995 Peter Brook Award, and established the GST as "one of Britain's best Fringe Theatres" (Independent on Sunday). It also resulted in major sponsorship from investment brokers GLC Ltd, with matching funding from the Association for Business Sponsorship of the Arts under the Pairing Scheme.

In autumn 1995 the GST moved lock, stock and barrel out of the Prince of Orange and into temporary accommodation at BAC (Battersea Arts Centre), after a High Court action in which the Forsyth's obtained an injunction protecting their right to the name and reputation of GST, pending a full trial. Thanks to the generosity of GLC Ltd, and particularly local residents Lawrence and Rosie Staden (the same people who sponsored the spectacular Guy Fawkes firework display on Blackheath), the GST has been able to survive "in exile" in Battersea, reviving two of its earlier successes, preparing this co-production with Greenwich Theatre, and planning a return to suitable premises in Greenwich in the not too distant future.

Without the Staden's help, and that of Nigel Forsyth, Clive Freedman and Lawrence Winston, who fought our legal battles in the High Court, Greenwich Studio Theatre would have ceased to exist. The GST is immensely grateful to them, and to so many others who have given us moral or material support through recent difficult times, but particularly to Cathy Bell (for all her excellent casting suggestions, Matthew Francis and all at Greenwich Theatre, Tom Morris and all at BAC, Bradley Hemmings and David Brownlee of the Greenwich + Docklands International Festival, Don Thake and the staff at West Greenwich House, Joan Forsyth, Neil Linden-Johnson, Ilona Linthwaite, Louisa Gummer, Karl Pfeiffer, Volker Hartmann, Philip Brady, Peter Christian, Evelyn Costello, Julia Crampsie, Renato Nadal, Helga Bertazzo, Giorgio Frare, Antonia Lloyd and Keith Radley.

For Greenwich Studio Theatre

Artistic Director	Margarete Forsyth
Associate Director	Julian Forsyth
Resident Costume Designer	Beeke Ropers
Company Manager/Casting Associate	Julia Crampsie
PR	Louisa Gummer
Casting Consultant	Cathy Bell

BIOGRAPHIES

CHRISTOPHER BECK

COMEDIAN, HARMONIST, KARL MORSCHER,
LAUTERBACH, TAXI DRIVER,
MR LEHMANN, HUSBAND



Following a brief career in the Royal Navy, Christopher trained as a clown and performed in schools, theatres and festivals throughout the country. He worked extensively in Children's Theatre, visited H M Prisons in satirical revue and toured in the musicals **Godspell**, **Jesus Christ Superstar** as Herod, and **The Rocky Horror Show** as Riff Raff. He played Joseph Buquet in the original "workshop" production of **Phantom of the Opera** (Lloyd-Webber/Stilgoe) at the Sydmonon Festival, appeared in

Comus, **A Midsummer Nights Dream** as Puck and **As You Like It** as Amiens (all at Ludlow Festivals) as Chancer in **Animal** (Nuffield Theatre, Southampton), Sebastian in **Twelfth Night** (Theatre Royal Stratford East) and Satyr in **Trackers of Oxyrhynchus** (National Theatre and Delphi). He has appeared in three pantomimes and has had the experience and privilege of working long nights alongside Ken Dodd! West End appearances include General Tom Thumb in **Barnum** (London Palladium), the Duke of Austria in **Blondel** (Aldwych), and **Les Miserables** (RSC Barbican/Palace Theatre and 10th Anniversary concert at the Albert Hall).

TV includes **Smith and Jones**, **Comedy Wavelength**, **The Ultimate Machine** (Presenter for Children's TV), Stanislav Shevchenko in **Piglet Files**, Frankie Stewart in **Gingerbread Girl**, **Love Hurts**, and stand-up comedy links for **Sky Breakfast TV**. Recently, Chris has enjoyed working on English language programmes and the World Service radio for the BBC. He can also be found performing as his alter ego, Billy 'the kid' Valentine in the 50's rock'n roll band - **The Prefects**.

PHILIP COX

COMEDIAN HARMONIST,
BERGMANN, NOTHNAGEL



Philip trained at the Guildhall School of Music and Drama in London and started his career with Scottish Opera. He has worked at the Wexford Festival in **The Rise and Fall of the City of Mahagonny** and toured with Opera Northern Ireland playing Talbot in Donizetti's **Mary Stuart**. With the English Players he played Hawthorn in **Love in a Village** (The Swan, Stratford Upon Avon).

His West End credits include Gerald Bolingbroke in **Me and My Girl**, Guiseppe in **Budgie** and Simeon in the original cast of

the Lloyd Webber production of **Joseph and the Amazing Technicolor Dreamcoat** (London Palladium).

Other work includes **Great Expectations** and **Around the World in 80 Days** (Liverpool Playhouse), and **Paradise** (Nottingham Playhouse). For the Mercury Writers Workshop he played the role of Daedalus in the highly acclaimed **The Challenge** (Shaw Theatre, London).

He has since played Vi in **Boorskale**, by Vivian Ellis Prize-winner Paul Tomkinson, Eddie in **A View From the Bridge** and took a two-hander play, **Uptight and Bursting**, to the 1994 Edinburgh Festival. He has recently played the role of Thénardier in **Les Misérables** (Palace Theatre, London) and Charles Guiteau in **Assassins** at the Derby Playhouse, where he also wrote and performed his own one man show **The Life and Trial of Charles Guiteau**. Last year he played Frank Doel in an historic production of **84 Charing Cross Road** presented in the premises of the old bookshop itself.

ANITA DOBSON

MIA PINNEBERG



Anita's theatre appearances include **Three Sisters** and **Break of Day** (Royal Court/Out of Joint), **Eurovision** (Vaudeville), **Le Borgeois Gentilhomme** (Royal National Theatre), **Kvetch** (Garrick), **Shayna Maidel** (Ambassadors), **Rough Crossing** (Kings Head), **Wild Justice** (Theatre Royal Stratford East), **Budgie** (Cambridge), **Charley's Aunt** (Aldwych), **Ardele** (Queens), plus seasons at many repertory theatres.

TV includes **Dangerfield** (BBC), **Go Back Out** (BBC), **I'll**

be **Watching You** (BBC), **Smokescreen** (BBC), **Woof** (Central), **The Fireboy** (Channel 4), **Rab C. Nesbitt** (BBC), **The World of Eddie Weary** (Yorkshire) and Angie Watts in **Eastenders** (BBC). Film appearances include **The Euphoric Scale** (Skywalk), **Need** (BFI/Anglia), **Seaview Knights** (Shooting Star) and **Beyond Bedlam** (Metrodome).

CHERYL FERGISON

MISS KLEINHOLZ, LISHERETTE, WARD SISTER



Cheryl's theatre credits include playing Tum Tum in the RSC's production of **The Blue Angel**, directed by Trevor Nunn at the Globe Theatre. Prior to this she appeared in the RSC's **Measure for Measure** (Young Vic), again directed by Trevor Nunn: both shows having been on an extensive tour of the UK. She played Marta in **Man of the Moment** (Globe), Sarah in **The Way We Were** (Wigan Pier Company), Julie in **Lives Worth Living** (React Theatre Company) and in **The Famous Five** (Crucible Theatre, Sheffield). Cheryl played opposite Robert Lindsay at the Haymarket Theatre in **Cyrano de Bergerac** in the West End and worked in Frankfurt, where she was a member of the English Speaking Theatre, playing in **Chicago**. She more recently played Jenny in **The Dance of Death** at the Almeida Theatre and then went on to the Unicorn Arts Theatre to appear in their production of **The Pied Piper**.

Cheryl's TV work includes several episodes of **Covington Cross** for Thames Television, guest appearances in the popular comedy **'Allo 'Allo**; **Hale and Pace** and **Beadle's About**, as well as recording **Ghengis Cohen** and **Middlemarch** for the BBC. This Easter Cheryl played Miss Bodley (Bells) in Jack Rosenthal's **Eskimo Day** for BBC Screen One and has just finished filming **A Royal Scandal** for LWT. Cheryl is an accomplished singer and musician, playing the piano, guitar, saxophone, drums and percussion.

KRISTIN MARKS

MISS SEMMLER, WIFE, WARD SISTER, KLARA



Kristin trained at the Central School of Speech and Drama 1992. Theatre work includes **A Voyage Around My Father** (for John Mortimer and the Oxford Playhouse), Dallas in **Liberty Oregon** (Edinburgh Traverse), **Lysistrata** (directed by Peter Hall at the Old Vic, Wyndhams and on world tour) and **Grace** (by Doug Lucie for the Hampstead Theatre). Her TV appearances include **Castles** and **Between the Lines** for the BBC.

MICHAEL NEILSON

COMEDIAN HARMONIST,
GEORG MORSCHEL, SCHULZ,
POLICEMAN, FRANZ SCHLITZER



Michael has appeared in over forty different productions in theatre, film and television.

Theatre roles include Bernie in **Sexual Perversity in Chicago** (Grand Theatre, Swansea), Fowler in **Another Country** (Haymarket, Basingstoke), Darkly in **Billy's Last Stand**, Charlie Cowell in **The Music Man** and Kenny in **The Erpingham Camp** (all at the Theatre Royal, Plymouth; Wilson in **The Ruffian on the Stair** and Ray in **The Good and Faithful Servant** (both at the Belgrade Theatre, Coventry), The Constable in **The Provok'd Wife** (Wolsey Theatre, Ipswich), Benny Southstreet in **Guys and Dolls** (Library Theatre, Manchester), Ratty in **The Wind in the Willows** (Crucible Theatre, Sheffield), Bob in **Steeltown** (Remould Theatre, Hull), Eric Young-Love in **Privates on Parade** (Oldham Coliseum), The Doctor in **Baby** (National Tour) and Rooster in **Annie** (Civic Hall, Guildford and

Guildhall, Portsmouth). In the West End, he has appeared as the Professor in **South Pacific** (Prince of Wales), the Policeman and the Teacher in **Blood Brothers** (Phoenix) and was thoroughly nasty as The Rapist in **The Fields of Ambrosia** (Aldwych). His TV credits include the villainous Man at the Palais in the late Dennis Potter's **Lipstick on Your Collar**, Colin in **Michael Winner's True Crimes - The Brighton Bombers**, pub landlord Rick Lamb in **The Bill** and the part of Nick in the espionage thriller **Distant Fear**.

In addition to appearing in numerous commercials and corporate videos, Michael is a successful voice-over artist in Ireland and Britain. As a writer, Michael has contributed to the Spanish television series **Taxi Taxi** and has just completed writing an Irish screenplay which will go into pre-production this year.

SHARON SMALL

EMMA MORSCHER



Sharon's theatre appearances include Polly Peacham in **Threepenny Opera** (Donmar), Meg in **Armstrong's Last Goodnight** (Edinburgh Lyceum), Suzanne in **The Nun** (Greenwich Studio Theatre), Catherine in **Suddenly Last Summer** (Basingstoke), the title role in **Cinderella** (Stafford), Annie in **Himself** (Nuffield, Southampton), the cat in **Pinocchio** (Unicorn), Agnes in **School for Wives** and Gwendolen in **Travesties** (Edinburgh Lyceum), Cathy in **Wuthering Heights** and Audrey in **Little Shop of Horrors** (Perth), Lili Brik in **A Cloud in Trousers** (Troubadour), Red (St George's), Luciana in **The Comedy of Errors**, Louise in **My Cousin Rachel** and Bridget in **A Chorus of Disapproval** (Colchester), Fleur in **The Forsyte Saga** (Basingstoke and National tour); Elizabeth in **The Circle**, Dunyasha in **The Cherry Orchard**, Daphne Pink in **Sailor Beware**, Doreen in **Separate Tables** and Elaine in **Arsenic and Old Lace** (all at Pitlochry), Karen in **Speed the Plow** and Deborah in **Sexual Perversity in Chicago** (Cambridge) and Eve in **The Broken Jug** (Crew Cut Theatre Company for the Edinburgh Festival).

TV appearances include **Dr Finlay**, **The Bill**, **An Independent Man**, **Roughnecks** and **Taggart**.

Films include **The Accident**.

WALTER VAN DYK

COMEDIAN HARMONIST,

DR SESAME, MR FRIEDRIKS, HEILBUTT



Walter trained with Uta Hagen at the HB Studios in New York, and studied singing at Trinity College of Music, London. Recent theatre and musical credits include: **La Traviata** and Tamino in **The Magic Flute** (Music Theatre London), **Pacific Overtures** (Leicester Haymarket; Snug in **A Midsummer Night's Dream**, **Happy End**, **As You Like It** (American Repertory Theatre, USA), Torvald in **A Dolls House** (Stadsschouwburg, Amsterdam), Henry VIII in **A Man For All Seasons** (Richmond), **Article Five** (King's Head), Anton Bruckner in **Te Deum** (Oxford), Sebastian in **Twelfth Night**, Hastings in **She Stoops to Conquer**, Romeo in **Romeo and Juliet**, Algernon in **The Importance of Being Earnest**, Simon in **Hayfever** (Public Theater, USA), Oh! Coward (DOC), **She Loves Me** (Perth Theatre), Perlimplin in **Lorca's The Love of Don Perlimplin** (Old Red Lion), **A Kurt Weill Cabaret** (tour) and **The Clink** (Paines Plough). TV appearances include **Love Hurts**, **Framed**, **Can't Stop Me Dreaming** and **A Midsummer Night's Dream**. Radio includes **A Bit of Berlin** and **The Cinderella Service**.

CLIVE WALTON

COMEDIAN HARMONIST,
JOHANNES PINNEBERG



Clive trained at the Guildhall School of Music and Drama and was also a member of the National Youth Theatre where he played Brutus in **Julius Caesar** at the Shaw Theatre. Theatre appearances include George in **She Loves Me** (Savoy Theatre), Benny Fox in **June Moon** (Vaudeville and Hampstead Theatre), Sheriff Vallon and Jake in **Show Boat** (London Palladium), Vincent in **Bitter Sweet** (Sadler's Wells), Amiens in **As You Like It** and the Duke of Albany in **King Lear** (Oxford Stage Company), Clarius in **Camelot** (Liverpool Playhouse), Alex in **Du Barry was a Lady** (Barbican Cinema, Lost Musical Series), **Snapshots** (Salisbury Playhouse), Mr Reid in **Under the Camel's Foot** (BAC) and Major Domo in **Amadeus** (Wolsey Theatre, Ipswich).

He has appeared in **Victoria Wood - As Seen on TV** and on film in **On the Black Hill** (BFI) and **Henry V** (Renaissance).

HENRY WEBSTER

COMEDIAN HARMONIST, CAB DRIVER,
MR KLEINHOLZ, JACHMANN



Henry trained at RADA, graduating in 1989. His first rep season was in Stoke where he played Stevie in **Good Golly Miss Molly!**, Murthwaite in **The Moonstone**, Paris in **Romeo and Juliet**, Brian in **Merlin and the Sleeping King** and Ladd in **The Barber of Seville**. Several years later he returned to play Imigo Jollifant in **The Good Companions**. In Leatherhead he played Eddie Marsh in **Young Apollo**, at the Gateway in Chester he played Cliff in **Cabaret** and Bouller in **Good**. Across the country in Liverpool, Henry appeared in **Around the World in Eighty Days** at the Playhouse, played Adam in **Rough Crossing** in Lancaster and was part of the company of **Tiebele and her Demon** at the Library Theatre in Manchester. With the RSC, Henry played David in **The Dybbuk**, directed by Katie Mitchell; Bandit in **'Tis Pity She's a Whore**, Cinna in **Julius Caesar**; with the late Sir Robert Stephens, and Panthino in **The Two Gentlemen of Verona**, directed by David Thacker.

Henry's TV work includes **Birds of a Feather**, **London's Burning**; **Stalag Luft** with Steven Fry, **September Song** with Russ Abbott and Michael Williams - playing the role of Stephen Ripley - and **Class Act**. Henry was most recently seen in the ill fated **Fields of Ambrosia** at the West End's Aldwych Theatre.

JULIAN FORSYTH

ADAPTER

Julian has worked as an actor with the Royal National Theatre, the Royal Shakespeare Company, the Olivier Award-winning Almeida Theatre in Islington, with most of the leading repertory theatres in the country, and in major West End productions like **St Joan**, **The Blue Angel** and **Les Misérables** (where he also did a spell as assistant director). For Greenwich Theatre he has appeared in Howard Barker's **The Europeans** and played Doctor Manette in **A Tale of Two Cities**. As Associate Director of the Greenwich Studio Theatre, he has adapted and directed **Erasmus Montanus** (which won Best Director at the London Fringe Awards), adapted **The Nun**, and translated **The Green Parakeet**, **A Spanner in the Works**, and **Out in the Cold**.

MARGARETE FORSYTH

DIRECTOR

Born in Germany and brought up in the United States and Ethiopia, Margarete began her directing career with a production of Shakespeare's **As You Like It** at the beautiful German baroque theatre in Erlangen near Nuremberg. She first attracted critical acclaim in the UK with her productions of German classics in the Young Vic Studio - Goethe's **Faust**, Büchner's **Danton's Death** and Brecht's **The Life of Galileo**. She has directed many times for Carlos Opera and has staged a wide range of European classics at some of London's leading drama schools. For the Greenwich Studio Theatre, of which she is Artistic Director, she has directed **Minna von Barnhelm**, **And Women Must Weep** (for which she was nominated Best Director at the London Fringe Awards), **The Nun**, **The Green Parakeet**, **A Spanner in the Works**, **The Will** and **Out in the Cold** and designed **Erasmus Montanus**. For her first year in charge, the Greenwich Studio Theatre won a Time Out Award for outstanding achievement.

EMMA DONOVAN

SET DESIGNER

This year Emma has designed **As You Like It** (Northcott Theatre, Exeter and open air) and **Howard's End** (Snap Theatre Company national tour). Other design work includes **The Strange Passenger** (World Premiere Paines Plough), **A Midsummer Night's Dream** (Northcott, Exeter), **Borders of Paradise** (World Premiere), and costumes for **The Office Party** (Palace Theatre, Watford), **Baby's Got Blue Eyes** (Theatre Clwyd), **Sleuth** (Salisbury Playhouse), **Road Movie** (World Premiere, Hull Truck Theatre Company), **Sleeping It Off** (Channel Theatre Company), **Swetnam The Woman-Hater** (B.A.D.A.), **The Caucasian Chalk Circle** and **Antigone** (Cheltenham Everyman Youth Theatre), **Madame Zoyka** (The Troubadour, London) and **The Dock Ward Story** (Belfast Theatre Festival).

In October 1992 she was awarded a one year Arts Council Theatre design bursary for the Wolsey Theatre, Ipswich where her work included **How the Other Half Loves**, **Shakers**, **Winners** and **Macbeth**. Emma has also been Assistant Designer on **Jolson** (Victoria Palace Theatre), **April in Paris** (Ambassadors Theatre), and **Romeo and Juliet** (American Ballet).

BEEKE ROPERS

COSTUME DESIGN

Beeke first started designing and making costumes during her degree course at Goldsmiths College. Since graduating she has designed costumes for various fringe productions and also acted as Head of Wardrobe for the National Youth Music Theatre on **Guys and Dolls**, **Billy**, **Poppy** and **Threepenny Opera**. She is a founding member of the Greenwich Studio Theatre Company and as their Resident Costume Designer had designed **Minna von Barnhelm**, **Erasmus Montanus**, **And Women Must Weep**, **The Nun**, **The Green Parakeet**, **A Spanner in the Works** and **The Will**.

DAVID PLATER

LIGHTING DESIGNER

David trained in lighting design at RADA where he has since lit **The Shelter**, **The Bright and Bold Design**, **Camille** and **Gaslight**. For the Greenwich Studio Theatre he has designed the lighting for **Minna von Barnhelm**, **And Women Must Weep**, **The Storytellers**, **Cock-a-doodle-doo**, **Single Spies**, **The Nun**, **The Green Parakeet**, **A Spanner in the Works**, **The Will**, **Out in the Cold** (also BAC), **Erasmus Montanus** (also BAC) and **Macbeth**. Other lighting designs include **Entertaining Strangers** and **Dark of the Moon** (Lyric Studio, Hammersmith),

The Fox and Dead Fish (Man in the Moon), **The Rivals** and **It Took More Than One Man** (Southwark Playhouse), **The Cherry Orchard** (Capitol Theatre, Horsham), **Liar, Liar** (The Red Room), **The Relationship** (Riverside Studios, Hammersmith), **Girls Were Made to Love and Kiss** (The Old Fire Station, Oxford), **Oliver!** (National Youth Music Theatre, Kincaldy and Edinburgh), Rossini's opera **Count Ory** (for New Sussex Opera Company, Brighton, Eastbourne and Broomhill), **Love on the Dole** (Theatre Royal Hanley, Oldham Colliseum and tour). David is resident Lighting Designer for the Royal Academy of Dance and Deputy Chief Electrician at the Donmar Warehouse Theatre (Covent Garden).

STEVEN EDIS

MUSIC DIRECTOR AND ARRANGER

While studying maths at Cambridge, Steven was musical director of the Footlights for two years and since leaving university in 1981 he has worked extensively in theatre, TV and radio as a composer, arranger and MD.

Composing and arranging credits include **Measure for Measure** and **The Blue Angel** (RSC), **Johnny on a Spot** (RNT), **Henry VIII - Diary of a Serial Killer** (Natural Theatre Company), **Macbeth** (Newbury), **Time and the Conways** (Basingstoke), **Anthony and Cleopatra** (Nottingham), **Conference of the Birds** (Opera Circus), **Every Silver Lining** (BBC1 series), **Once in a Lifetime** (ITV), **Looking After Number One** (BBC2) and **The Disney Christmas Special** (ITV).

As musical director, numerous shows at the Royal National Theatre, most recently **Arcadia** (also in the West End), **Peter Pan**, **A Patriot for Me**, **School for Scandal**, **The Blue Angel** (All West End) and **Don Giovanni** (Greenwich).

He is currently musical director for the National's **Rosencrantz and Guildenstern are Dead**.

ED BRIMLEY

SOUND DESIGNER

After graduating from Croydon College, Ed joined Greenwich Theatre as Deputy Electrician in May 1994. Since then he has been involved in the sound design for many productions, the first of which was **The Sisters Rosensweig**, which subsequently transferred to the Old Vic. Following this West End debut, he went on to design the sound for the Greenwich productions of **Joking Apart**, **A Song at Twilight**, **If We Are Women**, **Privates on Parade**, **East Lynne** and **The Last Romantics**.

PHILIP WILSON

ASSISTANT DIRECTOR

Philip joined Greenwich Theatre last July as Trainee Director with the Regional Theatre Young Director Scheme. Since that time he has been Assistant Director on **Handling Bach**, **Macbeth**, **The Country Girl**, **Privates on Parade**, **East Lynne** and **The Last Romantics**.

He recently directed a rehearsed reading of his own adaptation of J L Carr's **A Month In the Country** at Greenwich.

Prior to this he has worked as an assistant director for **Emma** (Cambridge Theatre Company), **Crime and Punishment** (Red Shift), **Saints and Sinners** (Actors Touring Company) and **Caesar On The Beach** (Deal Theatre Project). As Artistic Director of Stage D' Or Theatre Company, he has directed and designed his own translation of **The Queen and The Rebels** (Courtyard Theatre). Other recent directing includes **Bloody Poetry** (Troubadour Crypt) and designing **The Grace Of Mary Traverse** (Southwark Playhouse).



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4 July - 17 August

Jane Austen's

Northanger Abbey

Adapted and directed by **MATTHEW FRANCIS**

Jane Austen's first novel is a delicious love story. Catherine Morland; just seventeen and a voracious reader of romantic fiction, is taken to Bath for the Season. Here she finds her enjoyment for the terrors of the Gothic novel almost overtaken by her enjoyment in the company of the handsome Mr Tilney.

Invited to the Tilney family home - *Northanger Abbey* - her imagination brims over with strange hauntings and ghostly visitations. Until the final, dreadful truth emerges.

This is the third novel that Matthew Francis has adapted for Greenwich Theatre. His other two played to rave reviews:

"Completing a Dickens of a Christmas for Londoners, Matthew Francis has done a far, far better thing than many larger establishments might with a small scale, big hearted production"

TODAY, *A Tale of Two Cities*;

"Matthew Francis' impassioned, full-bodied production does perfect justice to the novel" DAILY EXPRESS, *Prisoner of Zenda*.

22 August - 5 October

The Heidi Chronicles

by **WENDY WASSERSTEIN**

From the author of *The Sisters Rosensweig*, a sell out success at Greenwich 1994.

"The characters are drawn brilliantly from life"

DAILY TELEGRAPH,

"The writing is literate and amusing" FINANCIAL TIMES,

"Screamingly funny" MAIL ON SUNDAY,

comes *The Heidi Chronicles*, a comic drama. Tapping into the anxieties and disillusionment of the "forever young" generation, *The Heidi Chronicles* follows an idealistic art critic over two decades of engagement in politics, work and, most importantly, friendship. Torn between conventional romantic expectations and career goals, the characters are warm, wry and very funny. In the U.S. **The Heidi Chronicles** played to huge critical acclaim and swept the board of drama awards, winning the Pulitzer Prize, the New York Drama Critics Circle Prize, the Drama Desk Award, the Outer Critics Circle Award, the Susan Smith Blackburn Prize, and the Tony Award. This is its British Premiere.



Looking Ahead...

ONE NIGHT EVENTS

Saturday 29 June

An evening with Pam Ayres

Poet, writer and comedienne, Pam Ayres has been playing to packed houses for twenty years! Hear old favourites such as *I Wish I'd Looked After Me Teeth* and new ones such as *Will I Be Sexy at Sixty*, and enjoy a hilarious evening.

Sunday 14 July

Juliet Stevenson and Philip Franks in

Shall I See You Again?

From *Brief Encounter* to boiled sweets in the bus shelter; from Shakespeare to Victoria Wood; an examination of the British in *Love* - stiff upper lips or hearts bursting with passion

Sunday 28 July

BARRY CRYER and WILLIE RUSHTON in

Two Old Farts in the Night

Returning to Greenwich due to popular demand, A comedy evening with two masters of mirth - Barry Cryer and Willie Rushton. As they stagger towards old age and begin to ponder life's mysteries, such as how to get a zimmer frame up the stairs, these two have come together to entertain audiences with a few hours of merriment.

Two Old Farts "Is the comedic equivalent of a large G & T"

INDEPENDENT

Sunday 1 September

RICHARD SUART in

"As a Matter of Patter"

An evening inspired by patter songs from opera and operetta, and featuring the ever popular Gilbert and Sullivan Characters Ko-Ko (who has a very unusual little list), Major-General Stanley (the very model of a modern Major-General), the nightmare Lord Chancellor, poor heartbroken jilted Jack Point, an impatient judge, the ubiquitous John Wellington Wells and many more.

"Richard Suart has become the sine qua non of G & S in this country.

Beware inferior substitutes" INDEPENDENT ON SUNDAY.

Sunday 8th September

Humphrey Lyttleton

Raconteur, humourist and jazz musician with his seven piece band play jazz ranging from traditional through to modern

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SOME GOOD REASONS

The Greenwich Theatre Friends are an integral component of the Theatre, and they offer financial as well as moral support. For only £25 per year (£10 for Student/Senior Friends) you can help to ensure:

- that the Theatre continues its tradition of distinguished productions of the classics, neglected masterpieces and new writing.
- that, as well as seeking out talented newcomers, it continues to attract actors and actresses of the standing of, for example, Janet Suzman, Juliet Stevenson, Simon Russell-Beale, Joan Plowright - all of whom have appeared here in the last year.
- and that it continues with its policy of giving opportunities to young directors (Philip Franks and Richard Olivier in the last year) as well as up-and-coming designers.

AND THE BENEFITS TO YOU

In recognition of the Friends' loyalty and support, we have substantially increased the benefits this year. So now our Friends get:

- 25% discount on tickets (30% if booking for a the whole of the current season of 5 plays) - recovering their outlay after approximately three shows. (NB This does not apply to Student/Senior Friends who can claim concession priced tickets)
- two preview tickets for the price of one
- a generous discount in the bar and restaurant
- special Friends events including visits to other theatres and suppers with speakers
- the Friends' quarterly newsletter - "Cue" - giving the latest about the Theatre and its productions.

FORTHCOMING ATTRACTIONS

Saturday 18th May

Trip to Stafford-Upon-Avon

To see the matinee performance of AS YOU LIKE IT with Niamh Cusack and Joseph Fiennes.

Sunday 19 May, 12-3pm

Private View of the work of John Bastin

The popular local watercolourist returns to the Theatre Gallery. Trained at Goldsmiths and the Royal Academy, he is expert at showing the effect of the atmosphere on the appearance of landscape. Prices start at £80 and Friends get a 10% reduction.

Saturday 15 June, 12 noon

Backstage Tour

An opportunity to take one of our exciting tours! Plus, Leighton Vickers (Stage Manager) and Neil Fulcher (Chief Electrician) give short talks with particular reference to the set and lights for What Now, Little Man?

Monday 24 June, 7.30pm

Supper with Speaker: The Golden Age of British Music Hall with Michael Kilgariff

A long-term practitioner of the art, who is also a director of the Players Theatre and a founder worker for the building of Greenwich Theatre, Michael Kilgariff gives a talk with slides after a buffet supper.

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Gallery...

An Exhibition by **JOHN BASTIN**

John Bastin paints mainly watercolours, occasionally using other media or a combination of these with watercolour.

Although responsive to Renaissance and Impressionist Art he has been strongly influenced (especially in technical aspects) by the English Watercolour School particularly Firtin, Cotman, Turner and the American Winslow Homer. His work is largely landscape - sea, river, architectural and atmospheric subjects dominating. Other work includes flower, still-life and, more particularly, life painting.



Trained at Goldsmiths and the Royal Academy, he has work in the collections of various private and public bodies having won several prizes including a Leverhulme Fellowship to study the effect of the atmosphere on landscape. He has exhibited at the Mall, and the Royal Watercolour Society Galleries; and has had many one man shows both here and abroad. This is his third exhibition at this Theatre and he has two others arranged in the West End this year.



The Art Gallery is situated on the 1st and 2nd floors of the foyer area and in the coffee bar. There is no entrance fee. Please feel free to browse; the Gallery is open 10am - 6pm and in the evening when there is a show.

If you would like to buy any of the works exhibited in the Gallery, or are interested in mounting your own exhibition, please contact me on 0181-858 4447 or fill in one of the forms available in the Gallery.

Jonathan Bainbridge, *Gallery Manager*

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Meet the cast and director and discuss the show with them. Discussion nights are on the second Wednesday performance of each play, after the show.

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See page 8

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Adrian Bate is plotting
his business operations.

See TV feature, page 1

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