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Theatre Company

PRESENTS

FAUST

PART 1

BY

J.W.GOETHE

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# Faust Part I

by

## Johann Wolfgang Goethe

in a new translation by **Nigel M Fazal**  
partly based on the 1835 translation  
by the Irish poet John Anster

**Produced and directed by Margarete Forsyth**



## Magna Carta Theatre Company

At a time when the role of theatre in society is being undermined, Magna Carta functions as an unsubsidised small-scale company dedicated to creating new work which explores contemporary issues, and to performing neglected classics. Members of the company combine expertise in various areas of theatre — in particular in directing, writing, acting and design, and combine experiences of various cultures and production styles.

Magna Carta's first production in 1985 was the highly acclaimed *Red Earth* — 'an excellent play about the injustices of South Africa' (*The Times*) — scheduled for productions Off-Broadway later in 1986, and in Germany.

The current production of *Faust* is the second mounted by Magna Carta, to be followed by *Waterloo Road*, a new play centred round Emma Cons and Lilian Baylis, founders of the Old Vic, and a revival of a neglected classic of the Restoration theatre.



# Faust

At the heart of Goethe's *Faust* is a hero in search of the impossible infinite knowledge and all-consuming physical bliss. Turning at last to magic, he conjures up Mephisto, a devil possessed of eloquence and charm, as well as a refreshing cynicism. In a pact with him, Faust wagers his soul, and in return is promised gratification of all his desires. With the aid of a witch and her love potion, he falls in love with the innocent Gretchen. The destructive forces inherent at all levels of society, combined with the 'Faustian' longing for something far beyond romantic love, threaten to engulf both hero and heroine in overwhelming evil and tragic chaos.

The writing of *Faust* Parts I and II (1770-1831), preoccupied Goethe throughout his life, being the product of over sixty years' work. The complex history of the conception and development of this epic drama, from Goethe's original *Urfaust* and *Faust-Fragment* to the final *Faust* text, confirms the view that Goethe had set before him a task of enormous and limitless dramatic potential; as he himself often noted, an 'incommensurable' work of art. For this reason, no one description of *Faust* will provide a clear understanding of its infinite variety.

Goethe was tempted to revise to the very end, and it would not have been surprising



to find that, had he lived beyond his eighty-third year, the *Faust* so familiar to students and readers today would have undergone even more extensive revision. He would, I believe, have been the first to recommend adaptation of his text for a contemporary audience. Indeed in 1830 his friend Eckermann reports that he preferred to read Gerard de Nerval's French translation to his own German version. We had no hesitation, therefore, in making both slight and substantial adjustments to the text in order to realize the theatrical potential of *Faust*.

John Anster's translation of 1835 offered the most sound and workable English version, as he preserves Goethe's 'Shakespearian' variety of verse forms, although he does not follow exact metres and rhymes. Other texts endeavoured to preserve the patterns of speech as closely as possible (even where the original was flawed), and failed miserably to convey particular meaning and the spirit of the whole. Worse, Goethe's individuated characters did not come to life, and it is a wonder whether these translations make even reading *Faust* a very enjoyable experience. In Anster, one recognizes a love of the text, and a poetic talent which brings a knowledge of romantic thought and diction (in Shakespeare and the nineteenth century) to bear on a legend rooted in the popular European imagination. Of course, where Anster is so often prolix, and deviates from Goethe's text, where his speeches lack the freshness and directness of the original, I have retranslated from the German.

Performance of Part I alone would last about four and a half hours, a fact that has necessitated substantial cuts. As a rough guide, the play might conveniently be divided into three stages: Faust's own philosophical introspection, followed by lighter scenes of low-life entertainment which Mephisto puts on for Faust, the whole gradually transforming, through romance, into the Gretchen tragedy, austere written scenes of almost unbearable madness, pathos and tragic pity.

In the first, the pruning down of dense speeches was felt to be especially necessary. In the second, argument and satire were pointed for the sake of dramatic unity, and in the third I have tried to follow Goethe's astringent prose more closely than Anster.

Finally, particular stress has been laid in this production on re-creating, through music, song and dance, those medieval folk traditions which made such an impact on Goethe's own imagination. In all, this is a rare opportunity to enjoy the *Hamlet* of German drama, arguably one of the finest works in German literature.

**Nigel M Fazal**





# Biographies

**Robert Aldous** is celebrating thirty years as an actor. In recent years most of his work has been in the theatre, appearing in London and on provincial tours in such plays as 'Heartbreak House', 'The Skin Game', 'The Devil's Disciple', 'The Cherry Orchard', 'Dandy Dick', 'The Wind in the Willows', 'The School for Scandal'. He has just returned from Birmingham, where he played the Demon King in 'Mother Goose' with Danny La Rue and Lionel Jeffries, and now essays the role of God.

**Andrew Barrow** (Valentin) left the Webber Douglas Academy in December after three years' training. His academy experience includes Peter Quince in 'Midsummer Night's Dream' and Leslie Williams in 'The Hostage'. He played Cacambo in Voltaire's 'Candide' at last year's Edinburgh's Fringe Festival and may often be seen around the Young Vic, directing the youth workshop.

**Michael Bottle** (Wagner/Siebel) trained at RADA and then worked in Rep at Theatre Clwyd, North Wales, playing the sargeant in 'Mother Courage', David in 'The Rivals' and Dr. Arthur Seward in 'Dracula'. For Plymouth Theatre Company, he played Sgt. Harry Asquith in 'Funny Perculiar', Private Smith in 'The Long, The Short and The Tall' and the stable owner in 'Equus'. He was in the London Theatre Company's production of 'Hamlet' at the Edinburgh Fringe, directed by Steven Berkoff. TV includes 'Macbeth' (BBC), for which he also arranged fight sequences, and 'Fear of the Dark' (Westward TV).

**Max Burrows** (Angel/Frosch) read drama at Bristol University and since graduating has worked consistently on the London and Edinburgh Fringe. He has played lead roles in 'The Revenger's Tragedy' (Vindice), and 'Tis Pity She's a Whore' (Giovanni), and his performances for the English Touring Company include Karenin in 'Anna Karenina', Tybalt in 'Romeo & Juliet', Mr. Tumnus in 'The Lion, The Witch and The Wardrobe' and Owl in 'Winnie the Pooh'. He has also worked as an adapter and musician playing the Cello and Piano.

**Lawrence Evans** (Mephistopheles) is a graduate from Nottingham. For nearly three years, he was a member of the Belgrade Theatre in Education Company in Coventry, devising and performing new plays for school students and their parents. Other theatre work includes the Library Theatre Manchester, Theatre Clwyd, Bolton Octagon, Nottingham Playhouse, Tricycle Theatre, York Theatre Royal and the Buxton Festival. His T.V. credits include 'Brideshead Revisited', 'Emmerdale Farm' and, more recently, a BBC2 documentary about 'Lives Worth Living', a play he co-wrote with Jane Nash about a young woman and her mentally-handicapped brother.

**Julian Forsyth** (Faust) is married to director Margarete Forsyth. He graduated in Modern Languages at the University of Kent, and taught for two years at the University of Erlangen, West Germany, where with his wife, he directed an English theatre group. He then trained at the Webber Douglas Academy and has since appeared in Rep in Birmingham, Edinburgh, Perth, Belfast, Exeter and Basingstoke. Favourite roles include Noel Coward (in 'Noel and Gertie') and Snoopy. He has toured his German one-man show on the poet Heinrich Heine to universities throughout the country.



**Amanda Wolzak** (choreographer/barmaid) obtained her first degree at Goldsmiths' College in Modern Languages. She subsequently trained at the Central School of Speech and Drama on the postgraduate course. At Central she appeared as Siri von Essen in 'Lunatic and Lover', and as Katharina in 'Mother Courage'. She has written several plays for theatre, including her one-woman play 'Hendrickje Stoffels: An Informal Portrait', which she performed at the Edinburgh Fringe, in Leicestershire and in London.

**Margarethe Forsyth** (Director) was born in Nuremberg and brought up in Germany and Ethiopia. She graduated with an MA in English and German from the University of Erlangen and then taught for four years at the University of London, Goldsmiths' College. She is currently writing her PhD on post-war German theatre productions of Goethe, Lessing and Schiller. With students, she has directed 'As You Like It' (in Germany), Brecht's 'Life of Galileo', Wedekind's 'Spring Awakening' and Durrenmatt's 'The Visit' at Goldsmiths' College. Recently she has directed singers of the Carlos Opera group in operatic extracts, and a one-woman show at the Edinburgh Fringe. This is her directorial debut in a professional theatre. ➔





**Maralyn Heathcock** (Witch, Martha Schwerdtlein) was educated at Birmingham University and trained at Webber Douglas Academy. since when she has appeared worldwide from Karachi and Istanbul to the West Indies. Theatre includes 'Amadeus' at Her Majesty's and 'The School for Scandal' at the Duke of York's. One woman shows are 'Patterns', which she toured around the Middle East for the British Council, 'The Apprenticeship of John Pigge' which has been seen as a National Theatre Platform Performance, and the latest, 'I do — Yes I do!'. After 'Faust' she takes on the unusual role of a medieval jester at the Public Record Office Domesday Exhibition.

**Gareth Jefferson** (Gargoyle) started his career as a child actor in 'Coronation Street', 'Emmerdale Farm' and 'Chess Game'. He has played Benjamin in the National tour of 'Joseph and the Amazing Technicolour Dreamcoat', Alan-a-Dale in 'Robin Hood', and has sung on 'Friday Night is Music Night' for the BBC. Other work includes seasons at Basingstoke and Swansea. ➔



**Julia Josephs** (Gretchen) graduated from Durham University with a degree in Anthropology, English and History. This was followed by a postgraduate drama course at the Drama Studio, London. Her theatre credits include seasons at Bristol Old Vic, Exeter, the Young Vic, Southwold, St. George's and the Gate, Latchmere. More recently she was the lead girl in the musical comedy 'Mr. Cinders' and Maria in 'School for Scandal' at the Duke of York's. With the latter she toured Europe for the British Council's 50th anniversary celebrations. Television includes Daphne Jordan in 'Strangers and Brothers' (BBC2) and the film 'Real Life'.

**Patricia Martinelli** (Gargoyle, Lieschen) studied Fine Art before going to the Academy of Live and Recorded Arts for two years. Parts there included Estelle in 'In Camera', Jacqueline in 'Jaque'. Alice in 'The Killing of Sister George', Catherine in 'Children's Hour'. Since then, she has been involved in lots of Fringe Theatre. Parts include Smeraldina in 'The Servant of Two Masters', Tracy in 'The Cure' — a new play by John Cooper, Clair in 'The Maids'. Played the lead in 'Cinderella' and 'Sleeping Beauty', touring in England. At Theatr y Werin played Zerbenetta in 'Scapino'.

**Martin Waller** (Angel/Earth Spirit/Gargoyle/Brander) trained at the Webber Douglas Academy. Since leaving, he has worked in a variety of theatre including revue, children's theatre, community theatre, live performance work for an advertising agency. As well as playing a variety of characters in Newsrevue, live and for radio (LBC), he has also directed 'Kaf', a new play for Pepper's Ghost Theatre Company. Most recently he played the Magistrate in 'Lysistrata'. ➔



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**Nigel Fazal** (Translator), graduated with a BA in English and German at the University of London, Goldsmiths' College, and is currently working on his PhD thesis in comparative literature. He has taught at colleges in London and in the US, and has recently published work on Lessing and Shakespeare.

**Sue Jenkins** (Stage Manager/Singer) began stage management work in the Gaiety Theatre Dublin, and toured throughout the country. She now concentrates mainly on singing opera and oratorio, recently singing Alice Ford in 'Falstaff' at The Hexagon in Reading.

**John Jenkins** (Lighting Design) is a graduate of the University of Wales at Aberystwyth, Visual Art Department. He has been a Designer with Performance Exchange. Shows include 'Dracula', 'The Dumb Waiter', 'Candide', 'Three Brothers'. Recently he co-formed Theatre City's first production 'Medea', currently at The Gate, Notting Hill.

**Ian Millstone** (Set Designer) trained in stage management at RADA and worked for six years in professional theatre. He then became a freelance painter, and studied art at Goldsmiths' College. He has designed the sets for Handel's 'Tamerlano' (Orpheus Opera at the Bloomsbury Theatre), and for all Margarete Forsyth's productions. Recently he had an exhibition of his paintings at the Albany Empire, Deptford.

**Brian Roberts** (Costume Design) teaches Drama at the University of London, Goldsmiths' College







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# Cast

**God** Robert Aldous

**Angels**

Raphael Martin Waller

Gabriel Andrew Barrow

Michael Max Burrows

**Mephistopheles** Laurence Evans

**Gargoyles:** Gareth Jefferson

Patricia Martinelli

Martin Waller

**Dr Johann Heinrich Faust** Julian Forsyth

**Earth Spirit** Martin Waller

**Wagner, Faust's Assistant** Michael Bottle

**Peasant** Gareth Jefferson

**Frosch, an eager Student** Max Burrows

**Valentin, a soldier** Andrew Barrow

**Brander, a patriotic Student** Martin Waller

**Siebel, a love-sick student** Michael Bottle

**Barmaid** Maralyn Heathcock

**Gretchen, Valentin's sister** Julia Josephs

**Martha Schwerdtlein, Gretchen's neighbour** Maralyn Heathcock

**Lieschen, friend of Gretchen** Patricia Martinelli

**Townspeople, Dancers, Witches, etc**

Amanda Wolzak, Wendy Kirkham and the Company

**Musicians** Carole Aggett (flute), Chris Halsall (mandolin, bazuki), Sue Jenkins (soprano), Martin Kember-Smith (violin), Wendy Kirkham (violin)

*There will be an interval of 15 minutes*

**Set design** Ian Millstone

**Costume design** Brian Roberts

**Lighting design** John Jenkins

**Choreography** Amanda Wolzak

**Gargoyle masks/Make-up** Paul Coleman

**Stage Managers** Thomas Gruber, Sue Jenkins assisted by Tim Storer

**Set and prop construction** Sam Featherston, Barry Lawrence, Ian Millstone, assisted by Patrick Letellier

**Lighting** operated by Jeremy Thompson

**Poster design** Ian Millstone

**Musical adviser** Wendy Kirkham

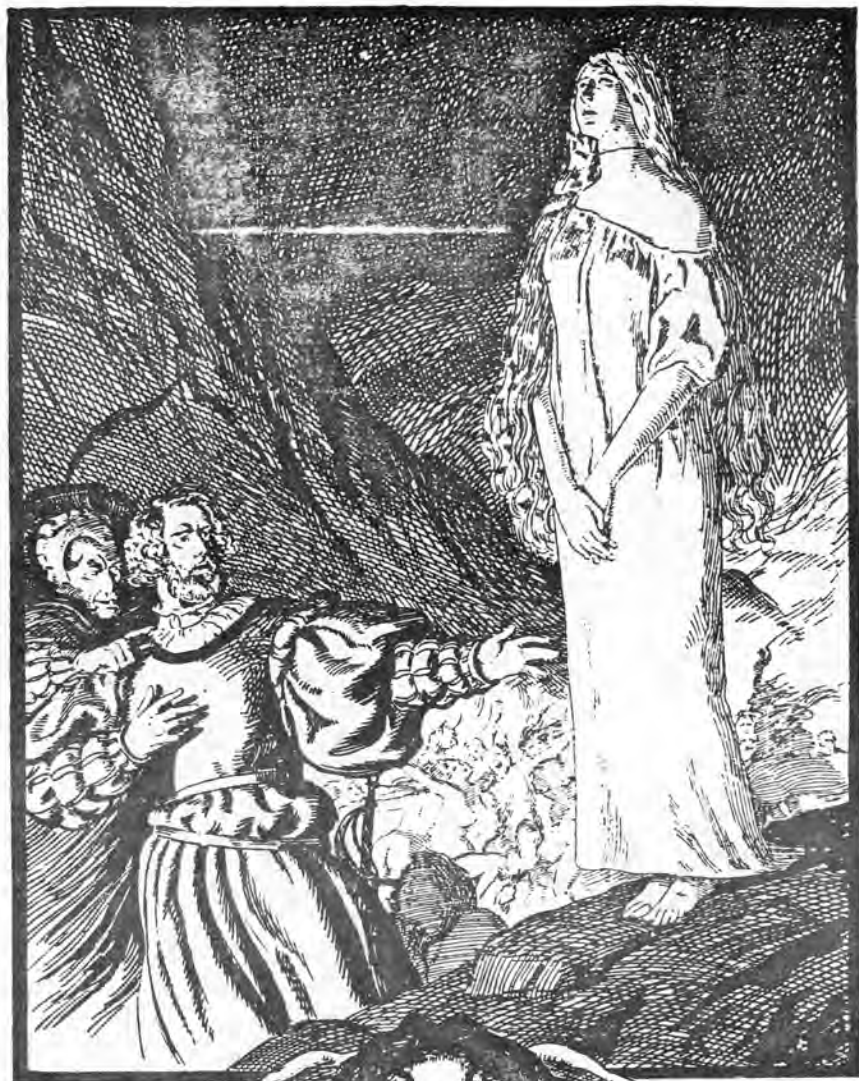
**Costumes** made by Brian Roberts, Margarete Forsyth, Wendy Kirkham, Judith Kirkham, Waltraud Buczykowski, Carol Aggett, Linda Shields, Jules Bennett, Louise Harrap, Amanda Wolzak, Elke Schoenleber

**Publicity** Nigel Fazal, Gail Elliman, Carole Simpson

**Fight choreographed** by Andrew Barrow

**Programme** Ted Cox

**Production sponsored by The Embassy of the Federal Republic of Germany**



# Acknowledgements

Our special thanks go to the **Embassy of the Federal Republic of Germany**, and to **The Young Vic** for their invaluable help and advice: **Donald Sartain** (Administration), **Len Marlowe** (Technical Director) and his assistant **Sebastian Hall**, and the Box Office; to **Gina Purrmann** for her financial support; **Eldridge Pope and Co** of Dorchester, brewers of Faust Lager, who have sponsored publicity for the production; to **Douglas Pratt** (Publicity Director), **Peter Hyde** (Artistic Director), **AM Cree** (Commercial Director) and **Russell Warren** (Sales Representative); **Elke Schoenleber**, **Ted Batley**, **David Jenkinson**, **Carole Simpson** and **Carla O'Reilly** of the German Department, Goldsmiths' College for their support; to **Martin Kahn** and staff of **Blackheath Sports Club** for rehearsal space; to **Ted Cox** of Goldsmiths' College for the programme; and to numerous friends without whom this production would not have been made possible.

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