



The Rude Mechanicals

GOETHE'S

FAUST

PART I



A crew of patches, rude mechanicals
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great 'Theseus' nuptial-day.

William Shakespeare.



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 Margarethe Forsyth

The Rude Mechanicals

Patrons Edwin H Cox JP, Joan Forsyth, Susan Jenkinson, Hannelore Sagebiel

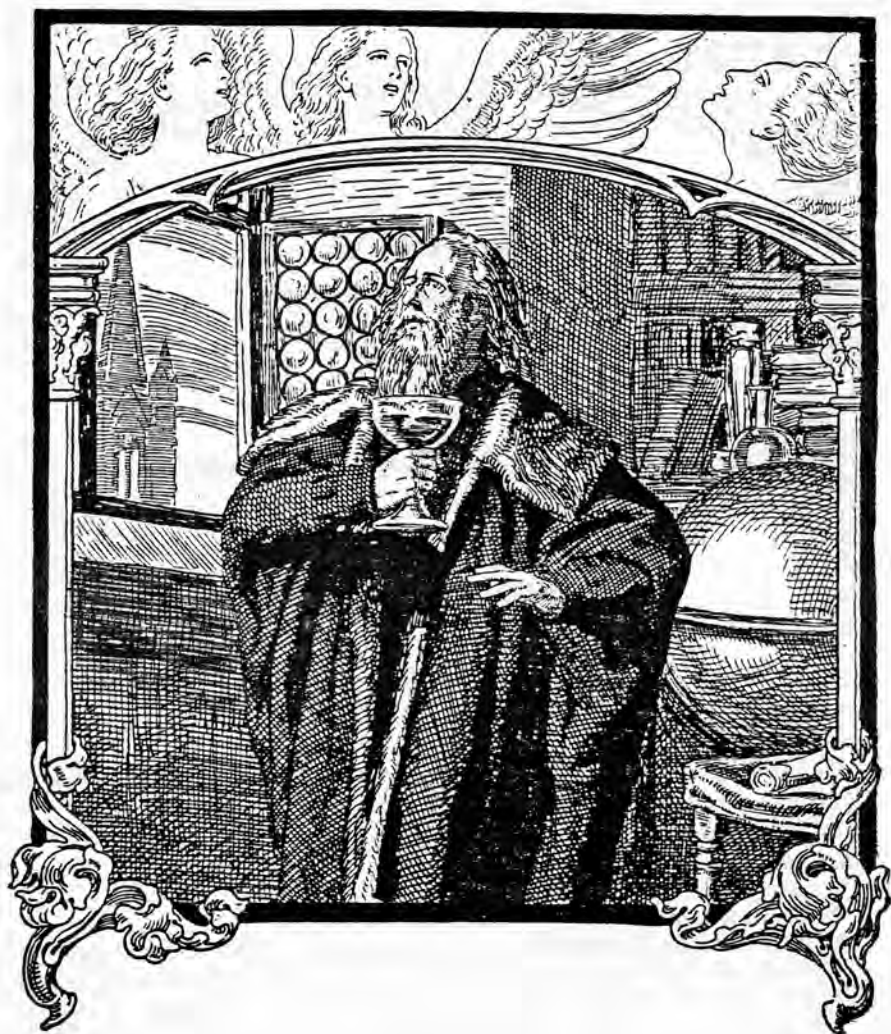
Artistic Director Margarethe Forsyth

Administrator Denise Mellion

Publicity Director Peter Christian

Production Manager Sam Featherston

It was through companies like Shakespeare's 'crew of patches, rude mechanicals' in *A Midsummer Night's Dream* — Bottom the Weaver, Snug the Joiner, Quince the Carpenter, etc — that the English theatre first came to Germany. One of the earliest successful German comedies, *Peter Squenz* (Peter Quince), was based on Shakespeare's rough-and-ready crew. The **Rude Mechanicals** of 1987 owe their existence to patrons, similar in their generosity to Shakespeare's Athenian Duke — the German Embassy, the Goethe Institute, and many private individuals — and are committed over the coming years to presenting established classics of the German theatre in a form accessible to English audiences, using, where necessary, specially commissioned translations. The present revival of *Faust*, first seen at the Young Vic Studio in March 1986, will be followed in March by a new production of *Danton's Death* to mark the 150th anniversary of the death, at the age of 23, of its author Georg Büchner.



Cast

God **Ian Armstrong**

Angels

Raphael **Steven Dykes**

Gabriel **Andrew Barrow**

Michael **Max Burrows**

Mephistopheles **Julian Forsyth**

Gargoyles **Steven Dykes, Lyndon Hamill, Patricia Martinelli**

Dr Johann Heinrich Faust **Jonathan Epstein**

Earth Spirit **Steven Dykes**

Wagner, Faust's Assistant **Julian Parkin**

Frosch, an eager student **Max Burrows**

Valentin, a soldier **Andrew Barrow**

Brander, a patriotic student **Steven Dykes**

Siebel, a love-sick student **Julian Parkin**

Barmaid **Helen Mackenzie**

Witch **Michelle Magorian**

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

Martha Schwerdtlein, Gretchen's neighbour **Michelle Magorian**

Lieschen, friend of Gretchen **Patricia Martinelli**

Townspeople, dancers, witches, etc **Sue Jenkins and the company**

Raphael, Gargoyle, Earth Spirit, Brander (15-19 January) **Chris Farrow**

Musicians **Carol Aggett** (flute), **Andrew Crowdy** or **Chris Hansell**

(mandolin, bazouki), **Martin Kember-Smith** (violin)

There will be an interval of 15 minutes

Set Design and Construction Ian Millstone

Costume Design Brian Roberts

Lighting Design John Jenkins

Gargoyle Masks Paul Coleman

Stage Manager Sue Jenkins

Choreography Amanda Wolzak

Lighting operated by Thomas Gruber

Sound Louise Harrop, Sam Featherston

Easter Hymn sung by Sue Jenkins

Poster Design Margarethe Forsyth

Cover Photograph Doug Pratt of Eldridge Pope and Co, Dorchester

Costumes made by Brian Roberts, Margarethe Forsyth, Wendy Kirkham,

Judith Kirkham, Carol Aggett, Louise Harrop, Amanda Wolzak, Linda Shields,

Denise Mellion, Hugh Barton-Smith, Barry Lawrence

Fight choreographed by Andrew Barrow

Programme Ted Cox

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

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 in 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 60 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 even 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 be conveniently 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

Carol Aggett (flute) took a degree in German and Music at the University of London, Goldsmiths' College. She teaches the flute, and has performed with BYJO, youth orchestras, wind ensembles and the balalaika orchestra.

Ian Armstrong (God) has a wide range of theatre experience including the West End, Chichester, rep at Northampton, Chester, St Andrew's and Peterborough, and with Temba Theatre Company. Recent work includes Vladimir in *Waiting for Godot* with Sassafras Theatre Company at the Edinburgh Festival, and *Traps* by Caryl Churchill at the Rosemary Branch, Islington. His TV work includes Jonathan Miller's BBC *King Lear*, Don Taylor's *A Last Visitor for Mr Hugh Peter*, *Robin of Sherwood* and *Doctor Who*, and his films *Dracula*, *Hawk the Slayer*, *The Swordsman*, *Spy Story*, *A Country Doctor* and *Number One of the Secret Service*.

Andrew Barrow (Valentin) trained at the Webber Douglas Academy where roles included Peter Quince in *A Midsummer Night's Dream* and Leslie Williams in *The Hostage*. He played Valentin in *Faust* last March, Cacambo in Voltaire's *Candide* at the Edinburgh Fringe Festival, has just finished a national tour of *King Lear* with Nigel Devonport, and is going on the play Camille Desmoulins in *Danton's Death* in March. In 1985-86 he was Director of the Young Vic Youth Workshop.

Max Burrows (Frosch) read Drama at Bristol University and has worked consistently on the London and Edinburgh Fringe, playing lead roles in *The Revenger's Tragedy* and *'Tis Pity She's a Whore*. His work for the English Touring Company includes Karenin in *Anna Karenina*, Tybalt in *Romeo and Juliet*, Mr Turnus in *The Lion, The Witch and the Wardrobe*, and Owl in *Winnie the Pooh*. He played Frosch in *Faust* last March and recently appeared again in the Young Vic Studio in Wedekind's *Spring Awakening*.

Andrew Crowdy (bazouki, mandolin) studied Music and Composition at UCNW Bangor and took his MMus under William Matthias. He has played in various groups on the professional circuit (Balalaika, Big Band, Jazz, Rock) and is currently playing with the dance band High Profile.

Steven Dykes (Earth Spirit, Gargoyle, Brander) studied Drama at Goldsmiths' College and since graduating last year has acted in *Mr Munby* by Leonard Hill on the Edinburgh Fringe and with the New Cross Theatre Company as Bernie in *Sexual Perversity in Chicago* and Nick in *The Woods* (both by David Lamet), as Richard in Shakespeare's *Richard III* and in *Lunch* by Steven Berkoff.

Jonathan Epstein (Faust) is a graduate of Harvard University and studied at Webber Douglas Academy. He made his Broadway debut in Isherwood's *A Meeting by the River*. His many New York and regional credits include the title role in *Macbeth*, Angelo in *Measure for Measure*, Laertes in *Hamlet*, Lord Hastings in *Richard III*, Tony Lumpkin in *She Stoops to Conquer*, Mick in *The Caretaker* and Dr Carrasco in *Man of La Mancha*. He is honoured and delighted to be appearing for the first time on the English stage.

Chris Farrow (15-19 January Earth Spirit, Gargoyle, Brander) took a degree in German at Goldsmiths' College, where he played leading roles in Margarethe Forsyth's productions of Brecht's *Life of Galileo* and Durrenmatt's *The Visit*.

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



Julian Forsyth (Mephistopheles) played Faust when this production was first performed in March 1986. He taught at Erlangen University in West Germany before training at Webber Douglas Academy and has since acted and sung in leading regional reps (Birmingham, Edinburgh, York and many others) in a wide variety of roles including Algonon in *The Importance of Being Ernest*, Chapuys in *A Man for All Seasons* and Finch McComas in *You Never Can Tell*. He has toured with his one man show on the German poet Heinrich Heine, which includes songs by Schubert and Schumann.

Margarethe Forsyth (Director) was born in Nuremberg and brought up in Germany, the US and Ethiopia. She graduated with an MA in English and German at the University of Erlangen-Nuremberg and then taught for four years at the University of London, Goldsmiths' College. Her productions include *The Life of Galileo*, *Spring Awakening*, *The Visit*, *As You Like It* and numerous operatic extracts for the Carlos Opera Group. She is currently writing her PhD on the phenomenon of *Klassikerzertrümmerung* (demolishing the classics) in post-war German theatre productions of Goethe, Schiller and Lessing.

Lyndon Hamill (Gargoyle) trained at the Academy of Live and Recorded Arts. Previous roles include Simon Bliss in *Hay Fever* (Coward), 1st Knight/Tempter in *Murder in the Cathedral* (Eliot), Ben in *The Dumb Waiter* (Pinter), Tommy in *Female Transport* (Steve Gooch) and Antonio in *The Cradle Song* (Ruth and Augustus Goetz).

Chris Halsall (mandolin, bazouki), English teacher and former social anthropologist, played mandolin for five years in Irish bands and bass guitar at Glydebourne. He is currently playing for *Morris Minor and the Austin Seven*. He regularly appears at the National Theatre and the Theatre Royal, Stratford East.

John Jenkins (Lighting Design) is a graduate of UCW Aberystwyth, Visual Art Department. He has designed a number of productions for fringe companies, including *Dracula*, *The Dumb Waiter*, *Candide*, *Three Brothers*, *Medea* and *Philoctetes*.

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, and touring Germany in two contemporary operas.

Julia Josepchs (Gretchen) is a graduate of Durham University and trained 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. She played the lead girl in *Mr Cinders* and Maria in *School for Scandal* at the Duke of York's, Gretchen in this production last March, and has just finished a national tour with the New Vic Company playing Cora in *The Last of the Mohicans*. TV includes Daphne Jordan in *Strangers and Brothers* (BBC2) and the film *Real Life*.

Martin Kember-Smith (violin) studied Dance at the Laban Centre. He has played in various music ensembles, ranging from punk to classical.

Helen Mackenzie (Barmaid) trained at the Webber Douglas Academy. She played Juliet in *Romeo and Juliet* at the Pendley Open Air Shakespeare Festival, directed by the late Dorian Williams OBE. She co-directed and tutored at the Young Vic Youth Theatre for six months and worked at the 1985 Edinburgh Festival with the English Touring Company's successful production of Voltaire's *Candide*.



Michelle Magorian (Witch, Martha Schwerdtlein) trained at Rose Bruford, and studied mime with Marcel Marceau in Paris. She has appeared in regional rep (eg Birmingham, Leeds, Newcastle, Colchester, Scarborough) in a variety of plays and musicals including Cole Porter's *Anything Goes*, *Cowardly Custard*, *Salad Days*, *The Boyfriend* and six Alan Ayckbourn plays. Her most recent appearance was in three Feydeau farces at the Canterbury Festival. She is also a writer. Her third novel has just been accepted for publication and she is currently writing a musical version of her first book *Goodnight Mr Tom*, which won *The Guardian* children's fiction prize.

Patricia Martinelli (Gargoyle, Lieschen) studied Fine Art before training at the Academic of Live and Recorded Arts. She has been in numerous Fringe productions, playing Smeraldina in *The Servant of Two Masters*, Tracy in *The Cure* — a new play by John Cooper — and Clair in *The Maids*. She toured England as the leads in *Cinderella* and *The Sleeping Beauty*, and played Zerbenetta in *Scapino* at Theatre Werin Aberystwyth. Last year, apart from Lieschen in *Faust*, she gave many performances of her one woman comedy show and was in the film *The Little Shop of Horrors*.

Ian Millstone (Set Design) 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 had exhibitions of his paintings at the Albany Empire and designed the sets for Handel's *Tamerlano* (Orpheus Opera at the Bloomsbury Theatre) and for all Margarethe Forsyth's productions.

Julian Parkin (Wagner, Siebel) graduated from Cambridge University and qualified as a solicitor before deciding to become an actor. He has appeared in cabaret at the Edinburgh Festival, at the Man in the Moon Theatre Chelsea, on a national tour with the Energized Guyz, and for Thames TV in *King and Castle*.

Brian Roberts (Costume Design) teaches Drama at the University of London, Goldsmiths' College. He has acted in, directed and designed many shows in Essex and London, including *The Importance of Being Earnest*, *Endgame*, *Uncle Vanya*, *The Measures Taken*, *Too Good to be True*, and *The Worlds*.

Amanda Wolzak (Choreographer) trained at the Central School of Speech and Drama. Her most recent appearance was at the National Gallery in her one woman play *Hendrickje Stoffels: An Informal Portrait*. Other work has included a collaboration with Welsh National Opera on a production of Buchner's *Woyzeck*.

The dances and the costumes worn by the dancers in this production are based on the age-old village dances and 'Trachten' of the village of Bortfeld, near Brunswick in Lower Saxony. We are delighted to have received sponsorship for 'Faust' from the villagers through their amateur theatre group and choir.



Acknowledgements

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The Rude Mechanicals' next production ...

Danton's Death by Georg Büchner

**translated by Peter Christian and
directed by Margarethe Forsyth**

Danton's Death covers events during 11 days of 1794 — in the later stages of the French Revolution — as the ruling faction, headed by Robespierre, attempt to get rid of Georges Danton and his moderate followers, the last opponents of their brutal methods of government.

The play examines Danton's disillusionment with his own political role, his final confrontation with the Committee of Public Safety, and his reaction to the certainty of his execution. This personal story is set against a debate on the justification of political measures and against a wider background of the people's poverty and their dissatisfaction at the failure of the Revolution to improve their lot.

Danton's Death is often regarded as a difficult play, because of its wealth of historical detail and reference, and its cast of mostly historical characters. **Peter Christian's** new translation, made for this production, attempts to prevent the play coming across as merely a museum piece by clarifying the historical context without detracting from the play's theatrical effectiveness with too many 'footnotes.'

While it might seem ambitious to stage the French Revolution with 16 actors in a studio theatre, the layout of the Young Vic Studio allows the whole auditorium to be turned into the Revolutionary Tribunal, to give the audience an immediate sense of the improvisatory nature of revolution as it happens, and the fate of individuals caught up in historical events which they can barely control.

1987 is the 150th anniversary of Buchner's death.

Performances: March 5th — 28th 1987 at 7.45pm

Matinees: Wednesdays 11th, 18th, 25th March at 2.15pm

Press Night: Monday March 9th at 7pm

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