

ARTHUR SCHNITZLER

THE BRITISH PREMIERE OF AN EPISODIC CYCLE

ENTITLED

"WOMEN OF NO IMPORTANCE?"



SUMMER AT THE NATIONAL



Frances Barber and Alan Howard in *Pygmalion*

Olivier

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
(from 3 July)

PYGMALION

by George Bernard Shaw

THE RECRUITING OFFICER

by George Farquhar
(ends 30 July)

Lyttelton

LE BOURGEOIS GENTILHOMME

by Molière
(ends 1 August)

THE MADNESS OF GEORGE III

by Alan Bennett

THE NIGHT OF THE IGUANA

by Tennessee Williams

Cottesloe

ANGELS IN AMERICA

by Tony Kushner

FUENTE OVEJUNA

by Lope de Vega
(ends 30 July)

THE RISE AND FALL OF LITTLE VOICE

by Jim Cartwright

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Margarete Forsyth

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TRANSLATOR'S NOTE

On the surface, the five chosen plays written by Arthur Schnitzler between 1891 and 1901 seem to form 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. *New Year's Eve* (*Sylvsternacht*, 1900) published in the magazine *Jugend*, was performed, appropriately, on December 31st 1926, in the Theater in der Josef Stadt, Vienna. *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. *A Fairy Tale* (*Das Märchen*, 1891) is an adapted version of Schnitzler's first full length play - also staged at the Deutsches Theater, Vienna.

The plays however, are not an arbitrary choice, pieced together to demonstrate Schnitzler's literary versatility, neither were they chosen simply because none of them has been performed before in English. They are all 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 five chosen pieces: the sexual, social and artistic choices (or lack of choices) all women - independent of social status and age - were faced with in Schnitzler's male-dominated society. 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 they all of them certainly contain a sometimes lighthearted but often passionate plea for the acceptance of women as equal partners.

The four short plays of the first half are snapshots of either a sexual, social or artistic dilemma that various women are confronted with in more or less private situations, whereas the second half, *Das Märchen*, gives us a rounded picture of a woman torn between all of these in a larger social context.

Furthermore, all the plays share a common approach to language, an almost clinical dissection of everyday speech patterns and a meticulously observed psychological sub-text which is strikingly modern.

Margarete Forsyth June 1992

Margarete Forsyth (Adaptor and Translator)

Margarete was born in Nuremburg and brought up in Germany, the US and Ethiopia. She graduated with an MA in English and German at the University of Erlangen and then taught for four years at Goldsmiths' College, University of London before founding her own theatre group, The Rude Mechanicals, for whom she has adapted and directed Goethe's *Faust I*, Büchner's *Danton's Death* and Brecht's *The Life of Galileo*, all at The Young Vic Studio. She is also running her own translation agency, Wordwrap, for which she has translated and adapted numerous technical and literary texts, and edited the German versions of *Oliver!*, *Tomfoolery* and *Les Misérables* for Cameron Mackintosh, together with her husband, actor Julian Forsyth. She also directs regularly at Mountview Theatre School.

ARTHUR SCHNITZLER 1862 - 1931

The son of a Viennese Laryngologist Schnitzler followed his father into the medical profession, and as a student first came into contact with his near contemporary Sigmund Freud. Freud's influence in Schnitzler's writings was profound, as on the Viennese world he portrayed, but years on it was Freud who paid tribute to Schnitzler, writing "In you I see my doppelganger, in your beautifully crafted writings I see my own interests and obsessions."

Schnitzler retained his interest in the developing field of psychology. This he combined with his distinctively quick episodic style to create brilliant accounts of his contemporary Vienna. His work - seen as a pioneering - broke through the Vienna Burgtheater's ban on "social realism", and he quickly established himself there, as Austria's dramatic trail-blazer.

Nevertheless, much of Schnitzler's finest writing, with its acute penetration of Fin-de-Siecle decadence, and self-destruction of Hapsburg society (not to mention his frankly sexual subject matter) was more than Vienna could cope with. Bans followed and it was many years before works such as *Reigen* (*La Ronde*) could be performed.

After the First World War, Schnitzler moved away from the stage: the cafe society of Strauss waltzes and Sigmund Freud that his plays had depicted with a mixture of affection and distaste had been swept away, and they seemed temporarily out of step with the new European Order. At his death in 1931, his writing was dismissed in the Nazi paper *Der Völkische Beobachter*: "...as a writer the noted Jewish author had already been dead for approximately 10-12 years". Within months it had again been prohibited altogether, in Austria & Germany.

Schnitzler's work has never fully recovered. Celebrated as he has always remained for *La Ronde*, and more recently *Anatol*, there remains a wealth of fine writing for the stage, never performed in the U.K. In 1980 the National Theatre premiered "Love Games", and a little later "Waste Land"; both performed to great acclaim. Now, **The Greenwich Festival** has commissioned **Moving Theatre** with **Greenwich Studio Theatre** to uncover work by the Great Viennese Playwright in "**Women Of No Importance?**" Once more we discover, in Arthur Schnitzler, a writer whose world is uncomfortably akin to our own, and whose characters of exactly a century ago are colourful, and appealing, and brave, and foolish, and very much of our own age.

"When Schnitzler first appeared before the public... he confronted that age, his age with the finest, most intellectual perception possible. In a masterful manner he portrayed the upper-class society of pre-war Vienna with its scepticism, cleverness and aimlessness; and in portraying this society, Schnitzler dissected it. Rarely has the method of portrayal corresponded so completely to the subject." Herbert Gehring 1931.



MOVING THEATRE

Moving Theatre has rapidly developed into one of the country's most reputable and popular touring companies. It continues to provide a remarkable and innovative range of theatre, including National and International Touring, and exciting accessible new writing. It also continues in its policy of creating theatre that takes its inspiration from all forms of the performing arts.

Moving Theatre is committed to the U.K.'s full cultural integration in Europe in 1992. The company is active in developing and promoting British theatre abroad, and European theatre in this country. Moving Theatre is an active participant in the Independent Theatre Council. **Moving Theatre** has recently completed the mammoth British Première tour of the brand new *We found love and an exquisite set of porcelain figurines aboard the S.S. Farndale Avenue...* - a triumphant return of the famous "Farndale Ladies" to the stage.

What the press said:

"A cast of professional actresses lampoon the amateurs with deadly accuracy. This is glorious comedy... I laughed till I cried." (Guardian)

"Burlesques amateur dramatics with professional skill and a good deal of rueful knowledge." (Daily Telegraph)

"Pure unadulterated fun" (Yorkshire Post)

"It's a side splitter" (Coventry Evening Telegraph)

"How can you miss them? Only at your peril because they're soooooo funny!" (City Limits)

"Hilarious!" (Time Out)

"A sell-out hit!" (Western Mail)

Moving Theatre's future projects include:

Abducting Diana - Banks, bankruptcies and Kidnappers - British Premiere of Dario Fo's Hilarious farce.

Peines de Coeur d'une Chatte Anglaise - British Premiere of the celebrated Balzac fairy-tale.
Games People Play - A new play by Brian Rogers - football and big business - from the fifties to the eighties; based on the story of Neil Franklin.

Moving Theatre Trust Ltd. - a registered charity and a company limited by guarantee.



GREENWICH STUDIO THEATRE

The conception of three actors, **Greenwich Studio** is designed to give actors, directors, writers, and designers the opportunity to innovate and perform in a new and accessible environment. In the eighteen months since **Greenwich Studio** opened, the theatre has presented both in-house work such as Howard Brenton's *Hitler Dances* -

"This is fringe theatre at its best and as it should be dangerous, intelligent, illuminating, provocative, vital, forceful, and always entertaining" (Michael Quinn - What's On)

- and works by outside companies including the British Première of *Lipstick Dreams* now heading for the West End, Arthur Miller's *Two Way Mirror*, Bernard Shaw's *Arms and the Man*, Heiner Muller's *Mauser*, Arbuzov's *The Promise* and Llosa's *Kathy and the Hippopotamus*.

Greenwich Studio's last production for the Greenwich Festival was a new translation of Alexander Afinogenev's *Distant Point* (commissioned by the Festival) which was Critics' Choice for both Time Out and City Limits with comments like:

"Seldom does one come across a production in which the design, lighting, performances, and direction, work together so effortlessly... a memorable production" (Time Out)

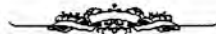
"This is a rich production of a beautiful play" (City Limits)

The company has just finished its third in-house production - again a British Première; this time the American classic, *Ordinary People*. The Press said:

"Truly Affecting" (Time Out)

"Its all impeccably performed..." (City Limits)

"Nothing Ordinary about it.... a coup of some consequence" (Kentish Times)



Both Moving Theatre and Greenwich Studio Theatre Co. gratefully acknowledge the financial support of The Austrian Institute, Greenwich Festival, London Borough of Greenwich, and Annette Muscovitz and Alexander E. Racolin.

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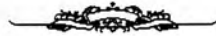
ARTHUR
Adapted and transl

PART ONE

Half Past One

He
She

Neil Linden-Johnson
Elizabeth Banks



New Year's Eve

He
She

Neil Linden-Johnson
Liz Bagley



The Hysterical Woman

He
She

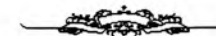
Roy McMillan
Elizabeth Banks



Literary Matters

Klemens
Margarete
Gilbert

Neil Linden-Johnson
Liz Bagley
Michael Wilson



There will be one interval of fifteen minutes. It is requested that the audience leave the auditorium during this break.

IMPORTANCE?

ic cycle

HNITZLER

by Margarete Forsyth

PART TWO

The Fairy Tale

Agathe Müller
Anna Theren
Fedor Denner
Leo Mildner
August Witte
Dr Friedrich Witte

Liz Bagley
Elizabeth Banks
Clive Perrott
Michael Wilson
Neil Linden-Johnson
Roy McMillan



Directed by
Designed by
Lighting design by
Costumes by
Sound by

Jonathan Banatvala
Rosa Maggiora
Chris Corner
Beeke Ropers
Monkey,
Jochen Grußendorf

Adapted and translated by
Script edited by

Margarete Forsyth
Julian Forsyth

Production Manager
Stage Manager
Assistant Design/ A.S.M.
Set construction
Press/Publicity
Stills photography

Andrea Lawrence
Alison Rachel Hawker
Emma Heath
Stage Production Services
Roy McMillan
Guy Sargent

Exec. Producers

Neil Linden-Johnson
Jonathan Banatvala

The violinists for the production are Ben Lowe and Michael Clarkson, with recorded piano by James Moriarty.

BIOGRAPHIES

Liz Bagley

Liz has had a varied career ranging from performing across Europe with the Japanese Red Buddha Theatre to walking a tightrope across the Royal National's Lyttelton stage while playing Morgan Le Fay in *Sir Gawain and the Green Knight*. West End work includes: *Anne of Green Gables*, *The Card*, *A Chorus Line* (Connie), *Daisy Pulls It Off* (Winnie) and *An Ideal Husband* (Lady Chiltern). Repertory work includes seasons at Theatr Clwyd, York, Hornchurch, Liverpool, Exeter, Harrogate, Farnham and Westcliff. Productions include: *Romeo and Juliet* (Juliet), *Twelfth Night* (Maria), *The Winter's Tale* (Perdita), *The Crucible* (Mary Warren), *The Importance of Being Earnest* (Cecily), *The Life of Galileo* (Virginia), *The Marriage of Figaro* (Suzanne), *Lark Rise to Candleford* (Laura), *Trafford Tanzi* (Tanzi), *Crystal Clear* (Thomasina), *Rebecca* (Mrs de Winter), *Joking Apart* (Louise), *Tom and Viv* (Viv), and the two-hander thriller, *Double Double* (Philippa). Television: *Bluebell*, *Maiden's Trip*, *Danger UXB*, *The Two Ronnies*, *Socrate*, *Advice Shop*. Liz has also appeared in the Young Writers Festival at The Royal Court Theatre Upstairs, with Direct Current Theatre at the Arts Theatre and Kings Head, in radio revue and with Artists for Prague International at the Semafor Theatre in Prague.

Elizabeth Banks

Immediately following her training at Arts Educational School, Elizabeth toured India, Sri Lanka, and Singapore in Woody Allen's *Don't Drink The Water* with The London Actors Company. She then went on to tour Inner London Schools, playing the part of The Narrator in *Hiawatha*. This was followed by a run of Agatha Christie's *Towards Zero*, in which she played the lead role of Kay, and the première of *Distant Point* at Greenwich Studio Theatre. Last year she appeared on television as Millie in the second series of *Boom* for Channel 4 and in *Birds of A Feather* for the BBC playing the part of Fiona. She has also completed a pilot situation comedy for LWT. Most recently she played the lead role in *Valdorama* at The Latchmere Theatre. She has also made a number of television commercials and training films both in England and Japan.

Neil Linden-Johnson

Neil has toured extensively with shows such as *Oliver!*, *HMS Pinafore*, and *Seven Brides for Seven Brothers*. He played Peter Heywood in the West End production of *Mutiny* and Bosun in *HMS Pinafore* at The Old Vic. Earlier work in Dublin includes *A Woman of No Importance* at The Gate Theatre, *Snap* for Team Theatre Company and *Voices* - one of the many musicals about Joan of Arc - at The Olympia Theatre. Recent work includes *Who Killed Santa Claus* at The Lyceum Theatre, Crewe and Titorelli in an adaptation of Kafka's *The Trial* at the Edinburgh Festival. He is a co-founder of The Greenwich Studio Theatre and Company, and appeared in the opening production *Hitler Dances* and last year's festival success *Distant Point*. TV work includes *Four Minute Mile* and *The Accountant*, both for the BBC, several episodes of *The Bill* for Thames Television, a crime reconstruction for LWT and *Walking On Water*, an independent training film.

Roy McMillan

Roy graduated in English from Durham University, and then trained at East 15 Acting School. Theatre work includes: Morose in Jonson's *Epicoene* at The Edinburgh Festival and The Count in Schnitzler's *La Ronde*, also at The Edinburgh Festival and then at The Man in the Moon Theatre, Chelsea; Sergeant Match in Orton's *What The Butler Saw*, John Steed and Parker the Butler in *Batman and Robin - The Last Re-run* by Sam Turner, both at The Bloomsbury Theatre; Giuseppe in *The Man of Destiny* by Bernard Shaw, touring France for a month, then at The White Bear, Kennington. Last year he toured Italy for three months as Director of Pinter's *The Caretaker*. Radio work includes various voice-overs and presenting his own show on Manx Radio, Isle of Man. As an author he has co-written five reviews and a play about the life and work of Spike Milligan, entitled *Spike*. This is his first appearance at Greenwich Studio Theatre.

Clive Perrott

Clive trained at Arts Educational School. Since leaving he has toured with Pavilion Theatre Company on two occasions with productions of *A Fitting Confusion* and *On Approval*. He played at the Brighton Festival with *Freedom to Party*, and at The Riverside Studios as Voltaire in *Candide*. He appeared in *The Duchess of Malfi* for the Festival of London and *All's Well That Ends Well* for the Rochester Festival. Television includes a drama documentary entitled *The Life of Benjamin Huntsman* to be screened later in the year; and he is at present working on his own project, a film of Chaucer's *The Pardoner's Tale* in its original Middle English.

Michael Wilson

Michael trained at Webber Douglas. He started his career playing a season of comedies in weekly repertory at The Little Theatre, Sheringham including Jack in *The Importance of Being Earnest* and Tony in *Bell, Book and Candle*. Roles in Repertory at Harrogate, and the Byre Theatre, St Andrews, include Curly in *Of Mice and Men*, and Edgar Linton in *Wuthering Heights*. Michael also appeared as Mark in Giles Cooper's *Happy Family* at The Latchmere Theatre, and productions of new plays at the New End Theatre and The Riverside Studios, including Allan Cubitt's *Winter Darkness*, directed by Sue Hogg, and *Boudicca's Victory* by Jean Binnie, directed by Richard Osborne. Radio work includes several episodes of *The Bell in The Tree*, the history of Glasgow, which was broadcast throughout its year as the City of Culture. He was seen on television recently in *Trainer* for the BBC.



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 Allan Cubitt's *Between The Lines*, and John Christopher Wood's *Haven't A Clue..!* ; the longest ever British small / middle scale tour! Jonathan is currently Moving Theatre's Artistic Director: recent tours include "*and The Mice Will Play...*", and David McGillivray's *We found love and an exquisite set of porcelain figurines aboard the S.S. Farndale Avenue*. Jonathan also works as a free-lance Director for Mountview Theatre School, and sits as a Director on the Independent Theatre Council's National Executive.

Rosa Maggiora (Designer)

Rosa trained at the Central School of Art and Design, graduating with a BA (Hons) in Theatre Design. Prior to that, she trained at the International American School of Art in Paris, as well as completing with a distinction a Foundation Course in Art at Manchester Polytechnic. Her work has ranged from being the Production Designer for educational dramas for the BBC to co-designing *The Nature Of The Beast* for Jigsaw Theatre Company in Glasgow's Tramway Theatre. She has worked extensively in both Paris and London, most recently at the Théâtre de Gennevilliers in the former and designing the London Lighthouse Charity Gala *Night of Nights* at The Barbican, in the latter. Her next project is with Théâtre de Complicité at The Royal National's Cottesloe Theatre.

Christopher Corner (Lighting Designer)

Chris has worked for most of the major alternative theatre companies including Foco Novo, Bristol Express, Paines Plough, Bright Red, The Half Moon, and middle scale work with The Wrestling School and Leicester Haymarket, The Royal Court, Sheffield Crucible and Greenwich Theatres. Chris also maintains a commitment to teaching through running the Half Moon Theatre's highly respected Technical Training Course.

Beeke Ropers (Costumes)

Beeke was born near Hamburg and has lived in England since 1985. She graduated with a BA in English at Goldsmiths College, University of London. Since then she has designed and made numerous costumes for various college and Fringe shows including *The Caucasian Chalk Circle* at Goldsmiths', *Vitus Bering* by Konrad Bayer at the ICA, and has worked as Wardrobe Mistress and seamstress on *Aesop* and *Guys and Dolls* for the National Youth Music Theatre. She is currently working on *Billy Liar*, also for the National Youth Music Theatre.

Andrea Lawrence (Production Manager)

Having toured extensively in the UK and Europe as tour manager for American singer / songwriter Michelle Shocked, Andrea went on to train at *The Poor School*, where she appeared in the 40 Minutes documentary *Stage Struck* for the BBC. After completing her acting training, she worked as Company Administrator for Hey-Hey Theatre Company and was part of the production team for the *Night of Nights* Gala Benefit for London Lighthouse at The Barbican. Her acting credits include Pam in *Saved* by Edward Bond and Simone in *Marat/Sade* by Peter Weiss, both with Theatre Warwickshire at The Edinburgh Festival, Primrose in *Epsom Downs* by Howard Brenton and Sorrel Bliss in *Hay Fever* at The Duke of Cambridge Theatre. There she also stage-managed *Good* by C.P. Taylor and *Cloud Nine* by Caryl Churchill. She has also appeared in a documentary for Yorkshire Television. She will be co-producing and appearing in *Skirmishes* at Greenwich Studio Theatre later this year.

Alison Rachel Hawker (Stage-Manager)

Alison graduated in Stage Management Technical Theatre and Design at Mountview Theatre School in 1991. Since leaving, her Stage-Management work has included *Boy With No Trawler*, and *Die Mummy Die*, both with Bravura Theatre Company at the Great Northern Theatre, Hornsey - also touring the U.K. with *Boy with no Trawler*, the U.K. tour of *Spokesong* for Stage-One Theatre Company, *A Woman is a Weathercock* for Trampoline Productions at the Hampstead Pentameters Theatre, *The Fairy Queen* for Opera Integra in Hammersmith and *The Best of Chicken Shed* for the Chicken Shed Theatre Company's Gala at Sadler's Wells. Her work has also included prop-making, sound-design, and scenic painting.

Emma Heath (Assistant Designer)

Emma trained at Mountview Theatre School on the Stage Management Technical Theatre and Design course. Since graduating in March 1991 she has worked as designer on *Article 303* for Tantalus at the White Bear, Kennington, as assistant designer on *Rigoletto* and *Mme Butterfly* for Beaufort Opera Co. at the Minack Theatre in Cornwall, as scenic artist on *Boy With No Trawler* for Bravura Company at the Great Northern Theatre in Hornsey, as DSM on *A Woman is a Weathercock* for Trampoline Productions and Stage-Manager on *Richard's Cork Leg* for Not the Abbey Theatre Company, both at The Pentameters Theatre, Hampstead. She also stage-managed *Layover* for Pilot Schemes at the Link Theatre, Holborn.

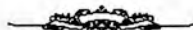


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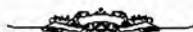
Michelle Baylis
Len Berry (Vertical Tec, Harlow)
Nick Bloom
Bass Charrington Plc
Peter Christian
Sarah Clifford
Richard Curtis
Hazel Drudge
Escapade Sound Studios
Georgio Frare
Fred (for use of his van)
Sally Gilmore
Greenwich Theatre

Rachel Hall
David Hamilton-Peters
Bruce Johnson
Andy Jordan
LAMDA
Moet et Chandon
Richard Palmer-Romero
Gerry Parfitt, Farnborough Interiors
Price Waterhouse
Marion Ronaldson
The Rude Mechanicals
J. Sainsbury Plc
Sisters Flower Shop
Eric Standidge
Andrea Storey

and especially Florence Daguerre de Hureaux and Rosalind Hickson.



Greenwich Studio Theatre would like to thank the staff and management of the Prince of Orange and as a tribute to their generosity the room in which the theatre is situated is dedicated to the memory of DEAN BRIDGES.



For Greenwich Studio Theatre:

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Technical Consultant Box Office/Administration

Sara Wan
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For Moving Theatre:

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Stephen Bailey/Lorna Bateson/
Michael Brooks/Tymon Houlton
Jonathan Banatvala

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This production is dedicated to Rebecca and Natasha.



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