

The Greenwich Studio Theatre Company
Presents

THE GREEN PARAKEET

BY ARTHUR SCHNITZLER

ADAPTED BY JULIAN FORSYTH
DIRECTED BY MARGARETE FORSYTH



OCTOBER 12TH TO NOVEMBER 13TH 1994

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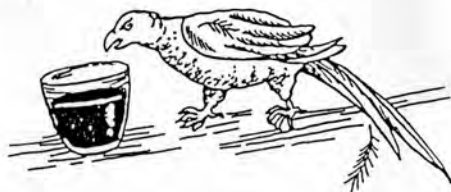
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THE COMPANY

Rory Campbell

François, Vicomte de Nogeant

Trained as an actor at the London Drama Centre and at the Royal College of Music. Early experience included touring to Hong Kong with Glyndebourne Opera, pantomime, and on the national tour of *King's Rhapsody*.

He played Nigel in *Salad Days*, and then appeared in the Save the Children Gala Variety Performance in Birmingham, played in *White Horse Inn* at Chur, and Freddy Eynesford-Hill in the German-speaking production of *My Fair Lady* in Zurich and on tour throughout Switzerland. He was then cast as Bustopher Jones/Gus/Growltiger in the enormously successful production of *Cats* in Blackpool, Edinburgh, Dublin, Zurich and finally in London.

Earlier this year Rory flew out to Prague to appear in the film *Delta of Venus* by Anais Ninn, directed by Zalman King playing the part of Miguel, the Spanish artist.

Danny Charles

Gaston

Trained at ALRA. Theatre includes *His Lordships Fancy* (The Gate), *Epitaphs for the Living* (Meantime Theatre Company), *The Merchant of Venice/Shylock's Revenge* (New End), *Hunger for All* (Man in the Moon), *Backpack Walkman Road and Money* (Alive and Kicking Theatre Company), *Cinderella* (Smart Alec Productions).

Film includes: *The Noise and the Silence* (Glasshouse Productions).



Steven Dykes

Balthazar

Recent theatre includes: Jim Cartwright's *To (King's Head & Edinburgh)*; Colquhoun in the American premier of John Byrne's *Colquhoun And Macbryde* at the Theatre Exchange, Minneapolis; and *Standby David Bown* for NXT in Valencia, Spain. Roles with the GST include: Morten in *Erasmus Montanus* and the Vicar General in *The Nun*.

Steven Elder

Henri

Trained at Webber Douglas. Steven first worked at the GST playing the title role in *Hamlet*. For the GST Company he has played Fedor in *And Women Must Weep*, and co-directed *The Nun* with Margarete Forsyth.

Other theatre includes: Lucien in *The Case of Rebellious Susan* at the Orange Tree Theatre; *Hamlet* for Buttonhole Theatre Company (Old Bull Arts); Malcolm in *Macbeth* (New End); Claudio in *Measure for Measure* (national tour); a season at Southwold Rep; and Zeller in *The Sound of Music* (Lincoln Theatre Royal).

Screenwork: *Suffer The Little Children*, *Resnick* (BBC); *Going Places* (Yellowstone Films); and productions for Bournemouth Film School.

Margarete Forsyth

Director

Margarete is the Artistic Director of the Greenwich Studio Theatre. She took an MA Degree in English and German at the University of Erlangen in Germany before teaching for four years at Goldsmiths College, University of London.

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

all at the Young Vic Studio. Margarete has also directed a wide range European classics at some of London's leading drama schools. For the GST she has directed *Minna Von Barnhelm*, *And Women Must Weep* (nominated for Best Director - London Fringe Awards 1993-4) which she also translated, and *The Nun*. As a designer Margarete created the sets for the GST's *Erasmus Montanus* & *Minna Von Barnhelm*.

Julian Forsyth Grasset

Julian taught at Erlangen University in Germany before training as an actor at Webber Douglas Academy. As Associate Director of the GST he has adapted and directed *Erasmus Montanus* (for which he received the Best Director award at the 1994 London Fringe Awards), adapted *The Nun*, played Major Tellheim in *Minna von Barnhelm* and Gilbert and Dr. Witte in *And Women Must Weep*.

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

Joe Fraser Police Inspector

Joe has performed in numerous Pub Theatre Productions including : *Sexual Perversity in Chicago* (Etcetera) and *As You Like It* (Rose Tavern). Other theatre includes: *An Ideal Husband* (Royal Exchange), *The Country Wife* (Mermaid Theatre) and most recently a British Tour of a musical *The Faraday Show*

Television credits include *Poirot*, *The Victoria Wood Show*, *The Bill*, *Harry*, *Degrees of Error* and various commercials for TV and cinema.

Margaret Houston Léocadie

Theatre includes Anne Bronte in *Bronte* at the Cockpit Theatre, Mina in *Dracula* and Amanda in *Private Lives* at the Water Rats Theatre, Fleur Marsden in *Wodehouse* at the Theatre Royal, Plymouth, the Lush *Diamonds and Roses* at Salisbury Playhouse, Princess Ozma in *Patchwork Girl of Oz* at Watford Palace Theatre, *Follies* and *Merrily we Roll Along* at the Shaftesbury Theatre, *42nd Street* at Drury Lane, and *Cabaret* at the Strand Theatre. Television; *Omnibus* (BBC1), *Wodehouse* (BBC2) and *Ten Glorious Years* (BBC1). Recordings: The title roles on demos for the musicals *Mary Queen of Scots* and *Orlando*.

Patrick Jamieson Albin, Chevalier de la Tremouille

Recent theatre includes; Narrator in *Joseph And His Amazing Technicolor Dreamcoat* (Leatherhead), *Bernice Bobs Her Hair* (Orange Tree, Richmond), and *Valentine's Day* (Globe, West End). Patrick has appeared with *Newsreue* at the Canal Cafe and Edinburgh Festival, and in *The Little Tramp* - a new musical about the life of Charlie Chaplin at the Horseshoe Theatre, Basingstoke. He has also toured nationally with the musical *Evita*, before playing the role of Lord Alfred Douglas in *Oscar*, at the Old Fire Station, Oxford.



Eddie Marsan

Grain

Eddie has been a regular member of the GST company performing in the inaugural season: Just in *Minna Von Barnhelm*, Jacob in *Erasmus Montanus* and Edvard in *The Storytellers*. Other theatre includes Caligula in Albert Camus' *Caligula* (Antic Hay Theatre Company), Malvolio in *Twelfth Night* in the open-air (Oxford), the Ghost and First Player in *Hamlet* (Guildford). Following this production Eddie will be appearing as the thief, Antonio, in Chipping Norton's pantomime *Puss In Boots*.

Tim Large

Fight director

Trained RADA. Tim taught stage sword play under Henry Marshall at RADA and Merrymount College (New York). Fight choreography includes:

Theatre: *Hamlet*, *Women Beware Women*, *Macbeth*, *Far From The Madding Croud* (King's Head) *Hamlet* for the Made-Up-Theatre Company. Film: *Seeds* 1992, *Iron Gorge* 1993.

Tim Loft

Scaevola

Credits this year include Vlfjeim in Ibsen's *When We Dead Awaken*, (Man In the Moon), a Production nominated for two London Fringe Awards, including 'Best Play', *Issam in On the Road To Jerusalem* (Tricycle Theatre), and a National Tour of two Thrillers: *Black Coffee* and *Alibi* (Newpalm). His many other Theatre credits include: National Tours with Bill Kenwright's *Joseph* and with Molecule Theatre, the U.K. Premiere of *Ballad of Wolves* (European Stage Company), Queen Christina (Man in the Moon) and *All's Well That Ends Well* (Pantameters). Tim played Brian in *Billericay Brian* a play for BBC Radio and features regularly as 'a voice' for Transworld Sport (Channel 4). TV appearances include *Floodtide* and *Small Worlds* (both Granada).

Cory Pulman

Flipotte

Cory studied drama at Hull University where she won Best Actress for her performance in the title role of *Piaf* by Pam Gems.

Theatre work includes: *The Little Nun* in *The House of Blue Leaves* by John Guare (Lilian Baylis Theatre), Mercy Lewis in *The Crucible* (Royal National Theatre) and Louka in *Amis And The Man* (West Yorkshire Playhouse).

Television includes: *Coronation Street*, *Boon*, *The Bill*, *Hot Metal*, *Surgical Spirit*, *Fresh Fields*, *Robin Of Sherwood*, *Dr Who*, and series of *Bonnie Brid*, *A Small Problem* and *Jackson Pace*.

David Plater

Lighting Designer

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

He has lit regularly at the Greenwich Studio Theatre, productions include: *Minna von Barnhelm*, *Erasmus Montanus*, *And Woman Must Weep*, *The Story tellers*, *Cock-a-doodle-doo*, and most recently *The Nun*.

Plays lit for the touring company Gold are *Beirut*, and *Single Spies*. Other recent work includes *The Relationship* at the Riverside Studios in Hammersmith, *Entertaining Strangers* at the Lyric Studio and *Oliver* for the National Youth Music Theatre in the George Square Theatre in Edinburgh and the Adam Smith Theatre in Kirkcaldy.

David is pleased to be back at Greenwich lighting *The Green Parakeet*.

Current work includes *The Rivals* at Southwark Playhouse and *The Fox* at the Man in the Moon Theatre.

Katherine Richards

Designer

Trained at Rose Bruford College.

Theatre: Recent work includes *The Wax King* (The Man in the Moon Theatre - nominated for 1992 London Fringe Award), *A Little Night Music* (Lillian Baylis Theatre), *On Air* (Scarlet Theatre Company - assistant designer), *Idiot's Waltz* (Finborough Theatre - nominated for 1994 London Fringe Award).

Opera: *Robinson Crusoe* (Opera Della Luna 1993 and 1994 tours).

Dance: *Comedy and Tragedy* - Warnham Dance Company, Hawth Theatre for Channel 4

Most recent work as Costume Supervisor for *Once on this Island* (Island Theatre).

Beeke Ropers

Costume Design/Wardrobe

Beeke first started making and designing costumes during her three years at Goldsmiths College (University of London). Since her graduation in 1991 she has worked on several fringe productions including *Galileo* directed by Margarete Forsyth at the Young Vic Studio and *Vitus Bering* at the ICA. She has also worked with the National Youth Music Theatre on *Aesop*, *Guys and Dolls*, *Billy* and *Poppy*. Most recently she designed the costumes for the GST's productions of *Minna von Barnhelm*, *Erasmus Montanus*, *And Women Must Weep*, *The Storytellers* and *The Nun*.

Alison Ruffelle

Georgette

Alison's theatre work includes: *Fiddler on the Roof* (West Yorkshire Playhouse); *The Doctor's Dilemma* (Manchester Royal Exchange); *A Dream of People*, *Coriolanus*, *As You Like It*, *Earwig* (RSC Stratford/Barbican); *The Admirable Crichton*, *The Sleeping Prince* (Theatre Royal, Haymarket) and *The Rocky Horror Show* (national tour). She is also a

founder member of *The Broadway Babies* (Donmar Warehouse).

Alison's recent television credits include *The House of Elliot*, *Between the Lines*, and *The Bill*.

On film she has appeared in *Under Suspicion* and *Just for Diamond*.

Alison trained with the Sylvia Young Theatre School.

John Stanley

Lebrët

John Stanley began his acting career with title roles in *Richard II* and *Hamlet*. In 1993 he played Horatio opposite Steven Elder's Hamlet at the Greenwich Studio Theatre. He has directed several shows for the Edinburgh Fringe including *As You Like It*. John's recent work has included TIE workshop tours for GCSE students and Production Management of *The Hydra* with Made-Up Theatre Company and *What's Wrong With Angry* with the Wild Justice Company at BAC in July of 1994.

Bill Stewart

Prospère

Bill trained at The Bristol Old Vic Theatre School and has worked in many theatres at home and abroad including: The National Theatre, R.S.C. and The Royal Court. Television includes *Edge of Darkness*, *Made in Britain*, *G.B.H.* and *The Mens' Room*. He can soon be seen in *A Touch of Frost*, *Heartbeat* and *The Wimbledon Poisoner*.

Locally he has been involved in two Howard Barker plays *Victory* and *The Europeans* for the Wrestling School Company at the Greenwich Theatre.



Stephen Stigwood

Étienne

Stephen trained at Bretton Hall and Webber Douglas Academy. He won the Time Out Best Actor award 1993/1994 for his performances as Alan Strang in *Equus* and Thomas Chatterton in *The Death of Thomas Chatterton*.

He co-formed the Foot-in-Mouth Theatre Company, specialising in the Commedia Del'Arte which annually tours Virginia, U.S.A.

Joan Walker

Séverine

After graduating from Liverpool with a degree in Psychology and Maths Joan trained at the Welsh College of Music and Drama.

Recent Theatre includes *Absent Friends*, *Absurd Person singular*, *Bedroom Farce* and *Two* at Theatre Colwyn, Clwyd; *An Evening with Gary Lineker* at the Duchess Theatre and Middle East Tour; *The Master and Margarita* at the Lyric Theatre, Hammersmith and Almeida Theatre; *Carmen* at the Derby Playhouse. For the Greenwich Studio Theatre she played Agathe in *Comforting Myths* and Frau Marloff in *Minna Von Barnhelm*.

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

Joan was with the BBC Radio Drama company for 18 months and enjoys regular broadcasting work.

Andrew Wincott

Émile, Duc de Cadignan

Andrew studied English at Christ College, Oxford, and trained as an actor at the Webber Douglas Academy of Dramatic Art.

His credits include: *Danton's Death* (Young Vic Studio), *Richard III* (City of London Festival), for the Orchard Theatre, he toured the South West playing Alec in *Tess of the D'Urbervilles*, Perceval in *The Death of Arthur* and the Actor in *The Woman in Black*; *Hamlet* (Hong Kong Arts Festival), *Othello* (Theatre Clwyd), *The Odd Couple* (female version - Harrogate) and toured the east coast of the United States in *A Talkative Passion* (NXT). Recently he has completed two seasons for the Mercury Theatre, Colchester, where he played Marco in *A View from the Bridge*, Henry Mynors in *Anna of the Five Towns*, Mercutio in *Romeo and Juliet*, Louie in *Lost in Yonkers*, H.J. in *The Aspern Papers*, and the title role in *Tartuffe*. Most recently he played Krogstad in the Etcetera Theatre's production of *A Doll's House*.

He has also worked extensively for BBC Radio, performing in over 100 plays, including *David Copperfield* (Steerforth), *Lavender Song* (Sony Award for Best Drama), *The Archers* (Thorkil) and the leading role in Edith Wharton's *The Age of Innocence*. He has also contributed to two of the voice tracks for BBC Television/Channel 4's *The Animated Tales of Shakespeare* (*Hamlet* and *Julius Caesar*).



THE GREEN PARAKEET

CAST

Prospère, landlord of the Green Parakeet
Grasset, ex-actor and revolutionary
Lebrêt, a tailor
Police Inspector
Grain, a murderer
Scaevola, actor
Flipotte, actress
Georgette, actress
Balthasar, actor
Gaston, actor
Étienne, actor
Henri, actor
Léocadie, actress at the Porte St. Martin
François, Vicomte de Nogeant
Albin, Chevalier de la Tremouille
Émile, Duc de Cadignan
Séverine, Marquise de Lansac

Bill Stewart
Julian Forsyth
John Stanley
Joe Fraser
Eddie Marsan
Tim Loft
Cory Pulman
Alison Ruffelle
Steven Dykes
Danny Charles
Stephen Stigwood
Steven Elder
Margaret Houston
Rory Campbell
Patrick Jamieson
Andrew Wincott
Joan Walker

The action takes place in The Green Parakeet Public House
in Paris on July 14th 1789.



THE PRODUCTION TEAM

Director
Set Design
Lighting Design
Sound Design
Costume Design
Fight Director
Company Manager
Stage Manager
Assistant Stage Manager
Lighting Operator
Set Construction

Set Painting

Men's costumes made by
Women's costumes made by
Publicity Design
Photography

Margarete Forsyth
Katherine Richards
David Plater
Rhys Davies
Beeke Ropers
Tim Large
Julia Crampsie
Anabelle Comyn
Beate Reinemuth
Renato Nadal
Katherine Richards
Renato Nedal
Katherine Richards
Vicky Emptage
Beeke Ropers
Tim Heywood
Vicky Emptage
Camilla Watson



For The Greenwich Studio Theatre

Artistic Director
Associate Director
Administrator
Company Manager
Front of House Manager
Stage Manager
Wardrobe
Administration Team

Margarete Forsyth
Julian Forsyth
Mark Feakins
Julia Crampsie
Helga Bertazzio
Renato Nadal
Beeke Ropers
Antonia Loyd
Louisa Gummer
Annabelle Comyn

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

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

Bill Bridges, Sarah Bridges, Charles Fox, Neil Fraser, Susan Grange-Bennett, 'Richard I' Public House, Royal Hill, Royal National Theatre, Anna Sayburn, Young & Co. Brewery and 'The Swimmers

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

Chair Sponsors

Mrs C Johnstone, Karl Pfeiffer, Teo Maler, Gisela Ropers, Marianne Eggers, Nigel Forsyth, Joan & Mark Forsyth, Nicola Fawcsett, Cornelia Graffam-Lewis, Dietrich L. Graffam, Christopher and Elke Graffam, Professor Dr. Wolfgang Lottes, Schlaepfer, Theaterkreis Bortfeld, Transtelex Plc, Dudley Dods, John Humphries and Nicole Canuet, Jane Wynn Owen, Deira Cooper, Peter and Suz Buckhurst, Professor Dr. Hölting, Sigrid and Herbert Bohn, Frank Hübner, Jörg Stegert, Ray Jones (Centre Stage), Rudolf and Martina Beck, Peter-Paul Schnierer, Ted and Margaret Batley, Winnie Moyes, Axel Treu.

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The Greenwich Studio Theatre Company presents
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The auditorium and dressing rooms are unheated in the winter and uncooled in the Summer, making it far from ideal for audiences and artists alike. To provide the correct atmosphere means a heating & cooling system which will cost £2,500. We need help to raise this sum, therefore a donation box is situated in the Box Office.

***IF YOU ENJOYED THIS PRODUCTION PLEASE HELP
US TO ENSURE THE GST'S FUTURE.***

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

Translator's note

When the Times theatre critic Jeremy Kingston came to review our production of four short plays by Arthur Schnitzler at the beginning of this year, he was kind enough to suggest that we take a look at the same author's *Der grüne Kakadu* - The Green Parakeet (or Cockatoo, as an earlier translation has it). We knew several of Schnitzler's plays and were familiar with their typical turn-of-the-century Viennese milieu, populated in equal measure by representatives of bourgeois society and bohemia. But we had never read The Green Parakeet and were intrigued by the title. A feathered protagonist? Schnitzler's experiment with symbolism, perhaps, inspired by Ibsen's Wild Duck? A play about ornithology? With an adjacent aviary, affording challenging opportunities for a sound designer? But no, The Green Parakeet turned out to be the name of a pub, and a play about the French Revolution.

Ever since we had tried to stage Georg Büchner's epic Danton's Death in a specially commissioned version by Peter Christian in the diminutive Young Vic Studio in 1987 - a production that was a sell-out success but came close to causing a collective nervous breakdown for the director, translator, stage manager, Danton, Robespierre and everyone else involved, we had wanted to have another go at involving a theatre audience in the events of 1789 and beyond without having to continuously switch the action from the Jacobin Club to the National Assembly to a street to a bedroom to a prison cell and finally to the tumbrel, the scaffold and the guillotine. In short, we needed a play that would be a microcosm of events happening on a vast stage, powered by a sense of people improvising dangerously, creating a new social and political order from one day to the next.

The black comedy The Green Parakeet turned out to be that play. (The debate about Parakeet or Cockatoo was resolved when a recent visitor to Paris sent us a card from a restaurant in the Place de Clichy - *Le Perroquet Vert*.)

This version does not depart sufficiently from the original to be called an adaptation, but there have been a few textual additions and cuts. Schnitzler has 22 speaking characters plus numerous non-speaking aristocrats, actors and citizens of Paris. So many characters in the play pretend to be something other than they are that any additional confusion for the audience through the doubling of actors in more than one role was quite out of the question. The calibre of performers we required for the individual roles demanded that some of the parts - notably Balthasar, the actor who pretends to be a pimp, and the "pickpockets" Gaston and Etienne - be enlarged beyond Schnitzler's original conception. Séverine, the beautiful Marquise whose curiosity about The Green Parakeet draws her away from the tumultuous events happening outside to witness Henri's final performance, should really be accompanied by her husband and her lover, but there simply wasn't room for them on our tiny stage, and some of their lines have been reallocated to other characters.

Finally, we felt that in our intimate space it would be wrong to end the play as abruptly and noisily as Schnitzler does (with the escape of the beleaguered aristocrats and the words of the *sans-culotte* "We'll catch up with them all eventually." We have therefore added a short coda, and hope Arthur Schnitzler will not turn in his grave.

Julian Forsyth

Le Perroquet Vert

RESTAURANT

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The Green Parakeet in Schnitzler's oeuvre

Arthur Schnitzler was born in Vienna on May 15th 1862. He initially studied medicine and, from 1886, worked as a doctor in the Imperial General Hospital. Schnitzler's energetic literary career began in 1888 with the cycle of one act plays *Anatol*, with 8 different scenes published between 1889 and 1891. Immediately, a characteristic feature of Schnitzler's whole oeuvre is apparent: the individual episodes, which depict various events from Anatol's love life, do not constitute a well-defined plot, but are loosely connected scenes related only through the figure of the eponymous hero. Of the characters, Hugo von Hofmannsthal says, in his foreword to the published edition of *Anatol*, "They are precocious, tender and sad." Through them Schnitzler gives an impressionistic portrayal of the decadent bourgeois society of Vienna.

In the culture of the *fin de siècle*, the Viennese bourgeoisie is dominated by a weary resignation and mellowness which reflect both the sense of the coming end of a 'golden' era and the loyalty of society to outmoded forms and traditions. It is this ambivalence, above all, which is embodied in Schnitzler's characters, partly through their lightness of being, and partly through their consistently melancholy attitude to life. Again and again in his plays Schnitzler allows dream and reality to merge.

The apparently superficial gloss of these plays recalls the French drawing-room play of the 19th Century: pleasant salon conversations, which never manage to conceal the scepticism and the uncertainties, the weariness of life and the longing for death.

The one-acter *The Green Parakeet*, therefore, is very untypical of Schnitzler's themes in his works as a whole. It is the only play which Schnitzler set in a clear historical context: it is set on the evening of July 14th 1789 in the dubious tavern *The Green Parakeet*. The action starts in the late afternoon and ends shortly after the storming of the Bastille. Throughout the play, there are references to historical personages and events reflecting the course of the French Revolution. But even so, it cannot be regarded as a traditional historical drama. In contrast to the historical drama, history is here used not to show what happened and to represent the past, but to illuminate the present of the writer. It becomes clear that the society of the French aristocracy on the eve of the

Revolution portrayed in the *Green Parakeet* shows parallels in structures and attitudes with the Viennese bourgeoisie of the late 19th Century. And through these parallels Schnitzler implies the historical development of Austria-Hungary, both the decline of the Empire and the social upheaval brought about by the First World War.

Along with the disintegration of traditional historical drama, the period between Naturalism and Expressionism (1890-1915) saw the development of new forms and styles. Schnitzler's plays, in particular, can no longer be adequately described by the traditional genres of comedy and tragedy. A combination of various stylistic elements is typical of Schnitzler's work and he uses them to develop new genres. *The Green Parakeet*, where he employs the Baroque metaphor of the *theatrum mundi* with the motif of the play within a play, marks a new phase in the development of modern drama. Schnitzler consciously places the history of the French Revolution in a theatrical context to show that history is nothing but a well staged play.

The result is that the audience is often unable to distinguish between play and reality. And as is shown in the course of the play, the events escape the control of the actors. The play becomes reality. The adopted roles outstrip the control of their actors.

Schnitzler's oeuvre, then, already hints at the 20th Century view of history, which culminates in the Absurd, and finds its highest expression in Beckett's *Endgame*.

Beate Reinemuth

translated by Peter Christian

