



GREENWICH STUDIO THEATRE

Spring Awakening

By Frank Wedekind

6th May 1997 – 1st June 1997

Translated by Margarete & Julian Forsyth

Directed by Margarete Forsyth



PROGRAMME

Greenwich Studio Theatre and the BAC
present

SPRING AWAKENING



by Frank Wedekind

translated by Julian Forsyth
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First performance May 6th 1997

Frank Wedekind and *Spring Awakening*

Benjamin Franklin Wedekind, author, satirist, actor, director, cabaret performer, terror of the German bourgeoisie and, in Bertolt Brecht's words, "one of the great educators of modern Europe", was conceived in California and born in Hanover in 1864. His mother was a singer and actress at the German theatre in San Francisco, his father a wealthy doctor who had been active in left-wing politics and had emigrated to America after the failure of the 1848 revolution in Germany. The marriage seems to have been poisoned by the husband's jealousies. Dr Wedekind was 24 years older than his young wife, "a fact which seems to me not without significance" as Frank wrote later. A few years after their return to Europe the doctor, again disillusioned by political developments in Bismarck's Germany, uprooted the family to Switzerland where he purchased a castle near Aargau in which Frank spent a reasonably happy childhood with his five brothers and sisters despite the tensions between his parents and his father's increasingly eccentric and misanthropic behaviour.

Frank's own relationship with his father deteriorated from the point when, having studied literature and law in Lausanne and Munich, he announced his intention of becoming a writer. His allowance was stopped and he was forced to fend for himself and took a variety of jobs, including secretary to a travelling circus and advertising manager of the Maggi soup firm. (The circus was to remain an abiding obsession with him and heavily influenced much of his subsequent work.). He also contributed articles to the Zurich press, wrote poems and sketches, made his first attempts at writing plays, and fell in with the "Young Germany" movement of liberal writers and scientists and its literary leader the Naturalist playwright Gerhart Hauptmann. He soon fell out with them, however - particularly with Hauptmann - partly because of his growing dislike of Naturalism and

partly for personal reasons. Hauptmann used Wedekind's private confessions about his parents' marriage as the basis for his play *Das Friedensfest*, which he subtitled "A Family Disaster", and in revenge Wedekind wrote a play about a writer, modelled on Hauptmann, who goes through life with a notebook and pencil noting down everything that may one day be of use. Wedekind's satirical point was that, when the trend of naturalism had had its day, its representatives would be likely to find work as secret policemen.

The sudden death of his father in 1888 and an inheritance of 20,000 Swiss francs enabled Frank to pursue his literary ambitions full time, at least for a while. He wrote *Spring Awakening*, which he subtitled "A Children's Tragedy", at the age of 26 in 1890-91. He published it at his own expense, well aware that in the conservative moral climate of the time there was little chance of performance for a play that dealt so boldly with the subject of puberty. It was 15 years before Germany's leading theatre director Max Reinhardt decided to risk the play at the Deutsches Theater in Berlin, by which time Wedekind had already achieved a degree of fame - or notoriety - in a number of ways: as the star performer in the Munich political cabaret "The Eleven Executioners", as the major contributor to the popular satirical magazine *Simplicissimus* (he was briefly imprisoned for contributing a scurrilous poem about the Kaiser), and as the author of the Lulu plays *Earth Spirit* and *Pandora's Box*, which chart the career of a childlike *femme fatale* through a succession of lovers who meet violent deaths, until she ends as a prostitute in Victorian London, murdered with her lesbian companion by her last client, Jack the Ripper. Both plays were repeatedly rejected and banned before being finally printed and staged in club performances in the early 1900s. In *Pandora's Box* Lulu was played by the 19 year old Tilly Newes. In 1906, the year of *Spring Awakening's* first

performance, the 42 year old Wedekind married Tilly, 22 years his junior. He was to suffer the same bouts of jealousy and fear of being too old for his wife that had characterised his parents' marriage. However, the two daughters Tilly bore him described him in later life as the perfect father, with qualities that in pre-First World War Germany, with its emphasis on a strict and disciplined upbringing, must have been rare in relations between parents and children: humour, tolerance, and the ability to communicate with children as individuals in their own right.

It is doubtful whether moral conservatives in Wedekind's day would have considered the author of *Spring Awakening* to be a suitable parent at all, let alone the paragon of parental virtues described by his daughters. Three scenes in *Spring Awakening* which would barely raise an eyebrow today were considered so shocking at the time that they were omitted from the Berlin premiere at the insistence of the censor (and from most subsequent productions until the 1960s). Even the very liberal German critic Siegfried Jacobssohn criticised Wedekind for showing "how deviants of sexual love such as sado-masochism, masturbation and pederasty are sown and develop in children" and thanked the censor for having the scenes cut, "though I trust Herr Reinhardt would have left them out anyway."

It was not only the subject matter which Wedekind's contemporaries found daring. Though he admired Ibsen, Wedekind campaigned tirelessly against the stranglehold of Naturalism in drama and sought to reintroduce an element of playfulness to the theatre. *Spring Awakening* lurches disturbingly from scenes of domestic realism to episodes which are dreamlike and surrealistic, or downright grotesque. In Reinhardt's production Wedekind himself played the mysterious Gentleman in Disguise who appears in the final churchyard scene to summon the young hero back



Frank Wedekind. Caricature by Olaf Gulbransson

from the brink of suicide. The author was actively discouraged from coming to rehearsals: "I wasn't allowed to attend until the tenth day. What I found in preparation was a veritable tragedy in the grand dramatic style, without a trace of humour. I did my best to give the comedy its due, and tried to enhance the playful, intellectual elements and dampen the passionate elements, notably in the last scene in the cemetery. **I believe the play is more moving the more harmlessly, sunnily and light-heartedly it is performed.**" The Berlin premiere was followed by further successful productions in the German provinces and Wedekind suddenly found himself taken seriously as a dramatist - too seriously for his own liking: "Until Reinhardt's production this play was regarded as pure pornography. Now they've summoned up the courage to acknowledge it as a piece of dry didacticism. Still nobody finds any humour in it."

Elements of black comedy that would not have been out of place in a Wedekind play were much in evidence at the author's funeral in Munich after his sudden death in 1918 at the age of 51. The family friends and artists among the mourners were augmented by the low life of Munich who turned up to pay their respects and scampered across the graves in advance of the funeral party in the hope of getting the best view. A wild-looking figure, continuously shouting and gesticulating, tried to film the proceedings, and at the climax one of the "Eleven Executioners" forced his way to the graveside, announced that he was the last of Wedekind's pupils, and threw himself into the grave (only to be confined to an asylum where he died the following year). Detailed accounts of this extraordinary ceremony by Brecht and others ensured that the manner of Frank Wedekind's departure made an impression comparable with the impact he made during his life with forthright opinions, his scurrilous songs to the guitar, his mockery of moral hypocrisy and his highly original plays.

BIOGRAPHIES

CHARLOTTE BICKNELL (*Ilse*)

Trained at Rose Bruford. Theatre credits include *Bloody Poetry* at the Troubadour, *Ken and Barb* (Gilded Balloon) and *Sweet Charity* at BAC. Television work includes *Eastenders*, *Anna Lee*, *Murder in Mind* (Screen One), *Tales from a Darkened Room* (C4), *The One* as Camilla (Carlton) and as Delilah in *This Life* (BBC2).

GARETH CORKE (*Moritz*)

Theatre includes: *Shakuntala* (The Gate), Mirad in *Mirad Boy of Bosnia* and *Hitler's Childhood* (Young Vic & Oxford Stage), *The Rivals* (Chichester, No. 1 tour & Albery), *Visitation* (Royal Court Upstairs), *Tess of the D'Urbervilles* (Queen's Theatre), *Creamy* (NTS & Red Room), *Another Country* (Man in the Moon), *The Boy Who Talked to Whales* (Polka), *Titus Andronicus* (Big Space TC).

TV: *The Missing Postman* (BBC1 & Scotland), *Casualty* (BBC1) & 7-part drama *Mud* (BBC1). Film: *Verdict*

Gareth's next projects are *Twelfth Night* touring Mauritius & the South Seas for the British Council & the premiere of a new play *Telstar - The Life of Joe Meeks*.

MARK CRONFIELD (*Georg*)

Trained in a freezing barn in the wilds of Oxfordshire; roles there included Leonardo in *Blood Wedding* and Sir Fopling Flutter in *The Man of Mode*. He has just finished *Departures* at the Etcetera Theatre which he wrote and performed in and is currently planning his next bank robbery.



TERRY EDWARDS (*Teacher & Locksmith*)

Trained at Rose Bruford. As a performer, he has appeared in music hall, pantomime and variety. He has also taught acting and drama in schools and colleges and has written and directed extensively. He played Mr Kramer in *Out in the Cold* by Wolfgang Borchert for GST in Greenwich and at BAC and, more recently, Blackwill in *Frost at Midnight* by André Obey at the Prince Theatre, Greenwich.

STEVEN ELDER (*Assistant Director*)

Trained at Webber Douglas. Recent theatre (as an actor): Yasha in *The Cherry Orchard* for the RSC, Lennox in *Macbeth* for English Touring Company, Timothy Creighton in the world premiere of Phyllis Nagy's *Disappeared* (Leicester Haymarket and National tour), and Lucien Edensor in a revival of the Orange Tree Theatre's production of *The Case of the Rebellious Susan*.

For the GST Company: Henri in *The Green Parakeet*, Fedor in *Comforting Myths* (both by Arthur Schnitzler) at Greenwich.

Screenwork: *Resnick*, *Suffer the Little Children* (BBC), *Going Places* (Yellowstone Picture Company).

VICKY EMPTAGE (*Set Designer*)

Vicky studied at Middlesex University and is an established designer who has been part of the GST team since the beginning. Her work for the GST includes the set designs for *The Will*, *Erasmus Montanus*, *Out in the Cold* and *The Nun* and set painting and poster design for all their previous productions. Away from the theatre she has illustrated many books and produces a range of designer stationery and gift wrap.



REG EPPEY (*Pastor*)

Was well known in the South West of England as a Baritone Soloist for choral societies and singing principal roles in Somerset Opera Group and Dorset Opera and other companies. After 1 year Postgraduate Course in Acting at London Theatre School, his first acting engagement was as the Pope in *The Life of Galileo* at the Young Vic directed by Margarete Forsyth. Since then he has worked fairly constantly in theatre and opera, including Don Alfonso in *Così fan Tutte* and Sharpless in *Madam Butterfly* (Holland Park Festival), Lord French and Lord Battersby in *Me and My Girl* (Adelphi), and five musicals at the Barbican in the *Discover Lost Musicals* series. This is his third appearance in GST productions, following *Minna von Barnhelm* and *Spanner in the Works*. Television appearances include *House of Elliott*, *Poirot* and *Miss Marple*.

JULIAN FORSYTH (*Mr Gabor*)

Theatre: RSC, RNT, Almeida, Chichester, Young Vic. West End: *St Joan*, *The Blue Angel*, *Les Misérables*. Most recently: Leporello in *Don Giovanni* at the Drill Hall and *Travels with my Aunt* at Salisbury. TV includes *Poirot*, *This is David Harper*, *Heroes* and *Do the Right Thing*. As Associate Director of Greenwich Studio Theatre he has translated or adapted plays by Schnitzler, Diderot, Fallada, Borchert and Holberg.



SPRING AWAKENING

Cast

THE BOYS

Melchior Gabor
Moritz Stiefel
Hans Rilow
Ernst Röbel
Georg
Otto
Robert

Simon Scardifield
Gareth Corke
Jonathan Steed
Andrew Hallett
Mark Cronfield
Andy Spiegel
Iain Regnier-Wilson

THE GIRLS

Wendla Bergmann
Martha
Thea
Ilse

Zoe Hart
Sarah Howe
Catriona Yuill
Charlotte Bicknell

THE PARENTS

Mrs Bergmann
Mrs Gabor
Mr Gabor

Alwyne Taylor
Joan Walker
Julian Forsyth

THE TEACHERS

Headmaster
Greek
Latin
Religion
Middle High German

John Hart Dyke
Tony Kirwood
Jeremy Kitcat
Reg Eppey
Terry Edwards

Habebald, the school caretaker
Doctor
Borstal director
Locksmith
The Gentleman in Disguise

Kenneth Owens
Jeremy Kitcat
Kenneth Owens
Terry Edwards
Bernard Kay

GST Production Team

| | |
|---------------------|-----------------------------------|
| Directed by | Margarete Forsyth |
| Set design | Margarete Forsyth & Vicky Emptage |
| Lighting Design | David Plater & Alex Wardle |
| Costumes | Astrid Schulz & Beeke Ropers |
| Assistant directors | Amanda Hill & Steve Elder |
| Production Manager | Keith Radley |
| Stage Manager | Charlotte Hall |
| Set construction | Richard Arduş & Keith Radley |
| Sound | Rhys Davies |
| Choreography | Antony Psaila |
| Lighting operators | Daniela Santos & Caroline Tugadi |
| Casting director | Jill Trelvellick |

With special thanks to:

GLC Ltd

Laurence and Rosie Staden

The German Embassy

Nigel Forsyth, Lawrence Winston

and Amhurst Brown Colombotti

Greenwich Theatre for props, costumes and lights

(Leighton, Sades, Carolyn and Neil)

Martin, Michael Fields, Daniel Philpott, Ken Lodge, Ruth Platt, Joan

Forsyth, Peter Christian, Caroline Gordon, Illona Linthwaite,

Julia Crampsie, Mrs Nandhra, Joe Archer, Sam Wickerson, Daniel Pratt,

Dettmer Forsyth, Francis Crampsie, Jake Strickland,

Frauke Reinekens-Meyer, Stewart Mullen

The technicians, café and front of house staff of the BAC

The Observatory, Greenwich,

The Devas Club at Battersea

and all other friends who have supported the GST in recent years.

MARGARETE FORSYTH (*Director & Designer*)

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 of European classics at some of London's leading drama schools. Her productions for the GST include *Minna von Barnhelm*, *The Will*, *And Women Must Weep*, *The Nun*, *Out in the Cold*, *The Green Parakeet*, *A Spanner in the Works* and *What Now, Little Man?* for Greenwich Theatre. She has also designed the sets for many of the GST's productions.

For her first season of plays from the Age of Enlightenment the GST won a Time Out Award in 1994, and she was nominated as Best Director in the London Fringe Awards in the same year.

ANDREW HALLETT (*Ernst*)

Was born in Bristol and grew up in Reading. He trained at the Welsh College of Music and Drama where roles included Billy Flynn in *Chicago*, Simon Bliss in *Hay Fever* and Stephano in *The Tempest*. He was last seen on the fringe as Red Eye in *Serpent Kills* at the White Bear. He made his professional debut in *The Mikado* at the New Vic in Newcastle-under-Lyme followed by Tom in *Dear Nobody*. Other work includes a Shakespeare Festival in Poland with the Staffordshire Gate House Theatre. His TV work includes Sam in *Jackals* for Channel 4 and *The Heart Surgeon* for BBC.



ZOE HART (*Wendla*)

Trained at the Central School of Speech and Drama. Her various roles have included the original young Cosette in *Les Miserables* (Barbican/Palace Theatre), original young Jenny in *Aspects of Love* (Prince of Wales Theatre) and Polly in *Chocky* (Thames TV). More recently she has appeared in *The Knock*, *Dalziel and Pascoe* and *The Hong Kong Cracker*. Zoe has just finished filming a new series for Carlton TV called *Bliss*, which will be screened during June.

JOHN HART DYKE (*Headmaster*)

London born (now lives in Wandsworth); started theatrical life with Perth Rep; has since played with most of our leading reps and appeared in nearly 300 plays, including 20 in the West End; the first was *Duel of Angels* (with Vivien Leigh); others include *A Man for All Seasons* (Paul Schofield), *The Cocktail Party* ((Alec Guinness), *The Constant Wife* (Ingrid Bergmann), *Blithe Spirit* (Beryl Reid) and National Service in *The Mousetrap*, where he met Ray Cooney (playing the villain), several of whose farces he has appeared in: most recently, though, in a Michael Cooney farce *Cash on Delivery* (which finished last January). Other work (more like holidays really) includes seasons at Chichester, Regent's Park Open Air, Vienna, Frankfurt, Toronto, Athens, Spain and Far/Middle East tours for Derek Nimmo, playing Shakespeare, comedy and opera.

Numerous TV credits go back to the days of live *Z Cars*; others include *Dad's Army*, *Dr Finlay's Casebook*, *Troubleshooters*, *Bergerac*, *All Creatures Great and Small*, *Resnick*, *Boon*, *Eastenders*, *Kavanagh QC*.

Loves being in panto, comedy and musicals - but favourite productions are his four sons and nearly three grandchildren. Longest run: 40 years married to his lovely ex-actress, Catriona Gardiner.



AMANDA HILL (*Assistant Director*)

Amanda Hill completed her training at Rose Bruford College, on the BA Director's Course, in July 1996. Her final productions include *The Open Couple* by Dario Fo at the Finborough Theatre and a new piece of writing called *Fish* at The Canal Cafe Theatre.

During her time at Rose Bruford she set up Amen Theatre Company with writer Benedick Cooper. Their first external production, *The North Pole*, won the International Guardian Award at the Edinburgh Festival 1995 and the Best Ensemble award at the NSDF. Other Amen productions include an epic musical, *Winners*, *Thief in the Night*, and *Christine*, which was selected by the NSTC for Edinburgh 1996.

Since leaving college she has directed *Indian Summer* Upstairs at The Landor and co-directed *The Lost Tribe* at the Casson Room, Leatherhead, and was assistant director on *The Nun* at BAC. She also works freelance as a casting director for Alex Myers (commercials).

SARAH HOWE (*Martha*)

Graduated with honours from Webber Douglas Academy in 1995.

Theatre: *Soldier's Song* by Bryan James Ryder (Stratford East Theatre Royal), *Crossing the Equator* by Jane Coles (Bush) both directed by John Dove, *Maiden Stone* by Rona Munro (Hampstead) directed by Matthew Lloyd.

TV: Kavanagh QC III, Cardiac Arrest, Peak Practice, Just William, Casualty, The Vet

Film: *Food of Love*, written and directed by Stephen Poliakoff.

Co-founded fringe company Centre Forward and for them most recently produced Odon von Horvath's *Faith, Hope and Charity* at the Tabard Theatre.

BERNARD KAY (*Gentleman in Disguise*)

Early: Trained Old Vic, London.

Cheeky: Age 24 - learned, rehearsed, played Macbeth in 20 hours.

Lucky: Haven't had to take a civilian job for over 40 years.

Reppy: Scores of parts in various reps - where have they all gone?

Telly: Who was the idiot who turned down *Z Cars*? Killed Ida Barlow in *The Street*. Known as the 'J.R.' of *Crossroads*.

Filmically: *Dr Zhivago*, *Darling Lili*, *The Hunting Party*, *Trog* - Joan Crawford's last film.

Lately: *Galileo* at the Young Vic, Glendower at the RSC, *Minna von Barnhelm*, *Green Parakeet*, *Erasmus Montanus*, *The Nun* for GST.

Futuristically: ?????

TONY KIRWOOD (*Greek teacher*)

Trained at the London Theatre School. Theatre work includes the Deacon in *Erasmus Montanus* at BAC for the Greenwich Studio Theatre, Trinculo in *The Tempest* and a one-man version of Gogol's *Diary of a Madman* at the Albany Empire. TELEVISION: *Bramwell*, *Cadfael*, *The Brittas Empire*, *Poirot*, *Joint Account* and *The Bill*. FILM: *Son of the Pink Panther* and *Fire, Ice and Dynamite*. Tony's comedy *Guatemala* was staged at the Theatre Museum.

JEREMY KITCAT (*Latin teacher, Doctor*)

Started acting at Cambridge but his theatre career was interrupted by the need to eat. Since leaving teaching (in institutions not unlike "Spring Awakening") seven years ago, and living in Exeter, he has appeared mainly in the West Country: in Plymouth at the Drum Theatre as Capulet in "Romeo and Juliet", the Barbican Theatre as Dad in Berkoff's "East" and Angelo in "Measure for Measure" and at the Theatre Royal as Mr Perkins in "Seven Brides for Seven Brothers". Jeremy has toured the West Country with FOD Theatre, playing Worcester in "Henry IV Part 1" and Warwick in "Edward II", and performed with Bristol's Show of Strength as Judge Wills in "The Importance of Being Frank" and Elbow / Barnardine in "Measure for Measure". Television includes "The Vet" and "Casualty".

KENNETH OWENS (*Habebald, Borstal Director*)

Recent theatre: Barabbas in *The Jew of Malta*, Judge Brack in *Hedda Gable*, Van Helsing in *Dracula*, Antony in *Antony and Cleopatra*, Jonathan Swift (One Man Show), the Mayor in *Sergeant Musgrave's Dance*, Blackheart in *Jack and the Beanstalk*, Jack in *Brighton Beach Memoirs*, Badger in *The Wind in the Willows*.

Television: *Roughnecks*, *The Bill*, *London's Burning*

DAVID PLATER (*Lighting Designer*)

David holds an Hons Diploma in Stage Electrics and Lighting Design (RADA) where he has since lit *The Shelter*, *The Bright and Bold Design*, *Camille*, and *Gaslight*. For the GST *Minna von Barnhelm*, *And Women Must Weep*, *The Storytellers*, *Cock-a-Doddle-Do*, *Single Spies*, *The Nun* (also BAC), *The Green Parakeet*, *A Spanner in the Works*, *The Will*, *Out in the Cold* (also BAC), *Erasmus Montanus* (also BAC), and *Macbeth*.

Other lighting work: *Entertaining Strangers*, *Dark of the Moon* (Lyric Studio, Hammersmith). *The Rivals*, *It Took More than One Man* (Southwark Playhouse). *The Cherry Orchard* (Capitol Theatre, Horsham). *Liar, Lair* (The Red Room), *The Relationship* (Riverside Studios, Hammersmith). *Girls Were made To Love* and *The Kiss* (The Old Fire Station, Oxford), *Oliver!*, National Youth Music Theatre (Kircaldy and Edinburgh), Rossini's opera *Count Ory* for new Sussex Opera Company (Brighton, Eastbourne, Broomhill), *Love on the Dole* (Theatre Royal Hanley, Oldham Coliseum and tour), *What Now Little Man* (Greenwich Theatre). *The Island Sea* and *Falling Through* (Riverside Studios), *The Nisi* (Edinburgh), *Metamorphosis* (BAC), *Five Plays* for The Red Room.

David is Resident Lighting Designer for the **Royal Academy of Dance** and Deputy Chief Electrician at **The Donmar Warehouse Theatre** (Covent Garden).



IAIN REGNIER-WILSON (*Robert*)

Trained at both LISA and ALRA. He has appeared in the British premiere of the Swedish classic *Markurell* at the Chelsea Arts Centre Theatre. He also played Flavian in the critically acclaimed British premiere of Corneille's *Horace* at the Lyric Hammersmith. Iain is a zealous writer having already penned *Gems*. He has also written and performed his own stand up at venues including the Marquee and the Comedy Store, and starred on television's Stand Up Live show.

SIMON SCARDIFIELD (*Melchior*)

Studied languages at Cambridge University, before a brief spell teaching at Aberdeen University. He then had a better idea and went to train at the Guildhall School and with Philippe Gaulier. Since then he has played Romeo at the Contact Theatre, Manchester and Eric Birling in Stephen Daldry's *An Inspector Calls* at the Garrick Theatre. Television work includes *Keeping Mum* and *The Perfect Blue* for BBC, and *Tea*, a short film for MTV. Simon also translates and reads scripts for the National Theatre and the Almeida.

ANDY SPIEGEL (*Otto*)

After a BA in Performing Arts at Middlesex University, Andy went on to *A Wing and a Prayer* (national tour), Woof in an extensive European tour of *Hair* (director: Johnny Worthy) and the lead role of Sid in the national tour of *Stupid Cupid* (winner of the London Fringe Award for Best Musical 1994). He then played Gordon in *The Night We Buried Judy Garland* at the Shaw Theatre London, *Fantastic Mr Fox* (Worthing/Sevenoaks), *East of Eden* and Leonard Bast in *Howard's End* (RSC Swan/national tour) and had a ball playing an Ugly Sister in *Cinderella* at Buxton Opera House. Recently he played Crispino in *The Humorous Courtier* and The Poet in *The Noble Spanish Soldier* in a series of pre-season staged public readings at Shakespeare's Globe.

TV credits include *Lovejoy* and Sammy in *Traces of Guilt* (BBC). Andy is a very keen Chelsea FC supporter.

JONATHAN STEED (*Hans*)

Trained: The Academy of Live and Recorded Arts.

Theatre: Jonathan has played a wide variety of parts at drama school including the title role in Ionesco's *Jaques* (The Yellow Room Theatre). He represented ALRA at the William Poel Festival of verse (Olivier Theatre at the National). He is also a magician and has performed great feats of magic at a wide range of venues.

ALWYNE TAYLOR (*Mrs Bergmann*)

Graduated in English and Drama from Exeter University. Theatre includes *The Revenger's Comedies*, *A Chorus of Disapproval*, *The Last of the Red Hot Lovers*, *The Dining Room* and *The Linden Tree*, all at the Stephen Joseph Theatre Scarborough; *The Three Sisters* at Bristol Theatre Royal, *Once in a Lifetime*, *Company*, *Sweet Charity*, *Happy End*, *Flying Blind* and *The Accrington Pals* at Manchester Library Theatre where she won a Manchester Evening News Theatre Award. Also *A Day in the Death of Joe Egg* at the Sherman Theatre Cardiff, *Blood Brothers* at the Belgrade Coventry, *The Norman Conquests* at The Crucible Sheffield, *Piaf* and *Stepping Out* at the Oldham Coliseum, *To Happy Families* and *Tess of the D'Urbervilles* at Derby Playhouse, *The Rover* at Salisbury and *Abigail's Party* and *Top Girls* at the Octagon Theatre Bolton. For GST: the Mother Superior at Arpajon in *The Nun* at BAC.

TV and film credits include *Genghis Cohn*, *Eastenders*, *Peak Practice*, *The Bill*, *Casualty*, *London's Burning*, *Minder*, *Strong Poison*, *Devices and Desires*, *Is that a fact?*, *The Painted Tales* and Walt Disney's adaptation of *The Old Curiosity Shop*.

Radio work includes reading A.N. Wilson's *The Healing Art* for Woman's Hour (BBC Radio 4).

JOAN WALKER (*Mrs Gabor*)

Following a degree in Psychology and Maths at Liverpool Joan taught Maths for 2 years in London before doing a postgraduate acting diploma in Cardiff. Recent theatre includes the much acclaimed new play *Mrs Freud & Mrs Jung* at Pentameters (European tour to follow), *Top Girls* (UK tour), *The Green Parakeet*, *Minna von Barnhelm* and *Comforting Myths* for Margarete Forsyth at Greenwich Studio Theatre.

Recent TV includes presenting a 5-part Pure Maths series for the BBC Open University, *Coronation Street*, *Grange Hill* and a pilot episode of a new Jimmy Perry comedy.

Joan works regularly for BBC Radio 4 & 5 and has just completed an 18 month stint for the World Service.

ALEX WARDLE (*Lighting Designer*)

Alex studied German and Electronics at Keele University and Theatre Arts at the Freie Universität Berlin and at Goldsmiths' College. Production Management and/or Lighting Design credits include *Duck Hunting* and *Kolonists* (Man in the Moon), *Samum* (Strindberg Festival, Stockholm), *Life on Mars?* (Riverside), *The Shift* (Young Vic Studio), *Ballets Through the Golden Stream* (Jackson Lane and tour). Opera *Dido and Aeneas* (Bloomsbury), *Sancta Susanna* (UK premiere), *La Forza del Destino* (Bloomsbury and tour).

CATRIONA YUILL (*Thea*)

Trained at the Academy of Live and Recorded Arts. Her college roles include Juliet in *Romeo and Juliet*, Eva Jackson in *The Rimers of Eldritch* and the bride in *Blood Wedding*. Since graduating she has toured with the Good Company playing Kitty in *Pride and Prejudice* and more recently with Canterbury Tales Productions playing Constance Bonicieux in *The Three Musketeers*.

GREENWICH STUDIO THEATRE

Greenwich Studio Theatre was founded in 1990 by three young actors, Neil Linden-Johnson, Nick Carpenter and Ian Embleton, who set up operations above a pub in Greenwich. While running it primarily as a receiving venue for visiting fringe companies, they produced several successful productions of their own, notably *Distant Point* by the Soviet dramatist Alexander Afinogenev, which was nominated for a London Fringe Award. In 1993 the GST was taken over by husband and wife team Margarete and Julian Forsyth, who quickly established it as one of London's leading fringe venues, specialising in a neglected European repertoire and winning a Time Out Award and London Fringe Award for their opening season of plays from the Age of Enlightenment. In autumn 1995, at the invitation of BAC's Artistic Director Tom Morris, the company moved temporarily to BAC pending a return to more suitable premises in Greenwich in the run-up to the Millenium. They have been able to continue producing work "in exile" in Battersea thanks to the generous support of finance company GLC Ltd. To date the GST has produced translations or adaptations of works by the Frenchmen Marivaux and Diderot (*The Will* and *The Nun*), the Germans Lessing (*Minna von Barnhelm*), Borchert (*Out in the Cold*) and Fallada (*What Now, Little Man?* as a co-production at Greenwich Theatre), the Austrian Schnitzler (*Comforting Myths* and *The Green Parakeet*), the Swiss Dürrenmatt (*A Spanner in the Works*) and the Danish/Norwegian playwright Ludvig Holberg (*Erasmus Montanus*). *The Nun*, *Out in the Cold* and *Erasmus Montanus* have all been revived at BAC Studio One as part of the Time Out Critics' Choice season. *Spring Awakening* is GST's first attempt to transfer the intimacy of its studio work to the Main House at BAC.

For Greenwich Studio Theatre:

Artistic Director
Associate Director
Administrator
Costumes and Wardrobe
Production Manager

Margarete Forsyth
Julian Forsyth
Alison Clarke
Beeke Ropers
Keith Radley