



**PLAYHOUSE**  
THEATRE COMPANY

**GLYNIS LEYSHON**  
ARTISTIC DIRECTOR



**THE AMOROUS  
ADVENTURES OF ANATOL**



**PLAY GUIDE**

## CONTENTS

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Information and Etiquette .....	3
For Students at the Playhouse .....	4
At a Glance .....	5
Synopsis .....	6
About the Playwright .....	11
Director's Notes .....	13
Themes and Allusions .....	14
Vienna Secession .....	16
Glossary .....	17
Notable Quotables .....	21
Further Exploration for Students .....	24
Recommended Reading & Viewing .....	25
Internet Sites of Note .....	25

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Cover photo of Mike Shara by Bruce Monk, from the MTC production of *The Importance of Being Earnest*.

Various websites, online encyclopaedias, and textbooks were used in the collation of information in this guide. Some of the most relevant sites are included in the section, "Internet Sites of Note"

## WELCOME

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**This booklet was created to help audience members explore the play beyond the actual performance.** If you have any questions, comments or suggestions for the guide please contact Meredith Elliott, Outreach and Education, at 604.629.2097 or by email at [melliott@vancouverplayhouse.com](mailto:melliott@vancouverplayhouse.com).

### About the Company

The Playhouse Theatre Company is dedicated to producing live theatre of the highest quality – to presenting a stimulating and challenging repertoire of plays that speak to today’s audiences. This year the Playhouse presents a five-play mainstage subscription series running from October to April.

The Playhouse was founded in 1962 to provide the people of British Columbia with their first professional, live theatre. Since then it has grown from a core of volunteers operating out of basement offices into one of the country’s leading regional theatre companies, presenting an outstanding selection of plays produced by the very best actors, directors, designers and craftspeople from across the country.

## INFORMATION FOR STUDENTS

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- The actors can see and hear the audience just as the audience can see and hear them!

Talking during a show (even in a whisper), fidgeting, rustling papers or candy wrappers all disturb the actors’ concentration and disrupt the performance.

Audience responses like laughing or clapping can inspire the actors to do their best work. This interplay is the essence of live theatre.

- Objects of any kind thrown on stage pose a serious hazard to actor safety and are also extremely disruptive to the performance.
- Each school group is assigned specific seats. Please remain in your designated area.

## DID YOU KNOW? MORE ABOUT THE PLAYHOUSE'S EDUCATION INITIATIVES

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### **Talkbacks**

Following every student matinee and select evening performances, students and teachers are invited to remain in their seats to ask questions of the actors. *How does an actor prepare for a role? Do actors rehearse every day? How do the actors personally handle a play's difficult issues?*

***The Amorous Adventures of Anatol* runs approximately 2 hours including one 15-minute intermission. Please plan to stay for approximately twenty minutes after the end of the performance.**

### **Artists and the Classroom (*Exclusive Benefit to Series Subscribers*)**

A theatre artist from one of several disciplines will come and speak to your class for approximately one hour. Your students will have the opportunity to converse with a professional actor, playwright, designer or director and find out how they are preparing for current Playhouse productions.

### **Production Centre Tours**

Students can take a guided tour of the 25,000 square foot Production Centre where they will explore scenery and prop shops, the wardrobe department and rehearsal halls. The Playhouse recently moved into a new facility on East 2<sup>nd</sup> Avenue, which will be the company's home until 2010.

### **Salon Saturdays**

The second Saturday matinee of each production features our Salon Saturday pre-show chat. Explore the issues and ideas at the heart of each production with speakers who provide in-depth knowledge about the play, the playwright or the design. The talk begins at 1pm, one hour prior to the matinee performance, and takes place in the salons just off the main lobby.

The Salon Saturday for *The Amorous Adventures of Anatol* takes place on Saturday, March 1.

For information about any of our education programmes, please contact Meredith Elliott, Outreach and Education at 604.629.2097 or by email, [melliott@vancouverplayhouse.com](mailto:melliott@vancouverplayhouse.com).

## *The Amorous Adventures of Anatol* AT A GLANCE

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### NUTS AND BOLTS

*The Amorous Adventures of Anatol* is Morris Panych's re-visioning of *Anatol*, written by Austrian playwright/novelist Arthur Schnitzler in 1895. The adaptation is based on a translation by Harley Granville-Barker.

This marks the world premiere of this new adaptation.

**Running time:** 2 hours including one 15-minute intermission.

**Setting:** Vienna, 1900

### WHAT TO LOOK FOR

#### **Hidden Drawers**

The set of *The Amorous Adventures of Anatol* is dominated by a large wall of drawers – 240 of them in fact. Most are decorative, but a number of them can be opened to reveal...well, that would be telling. The set is based on the design created for a production of *Anatol* at the Belfry, which starred Morris Panych as Anatol and was directed by Playhouse Artistic Director Glynis Leyshon.

#### **Anatol's Many Women**

Jennifer Lines plays the seven different women in Anatol's life, a tall order in itself. But add in elaborate period costumes and the role(s) become a quick change challenge. Designer Nancy Bryant has created a spectacular array of early Edwardian costumes, each one built from the corset up by the talented wardrobe department or adapted from stock. The costumes help differentiate Anatol's string of conquests – the rest lies in the capable hands of Ms. Lines.

### WHAT IT'S ABOUT

Anatol is an ardent young man in fin de siècle Vienna, inclined towards "philosophical" walks and the pursuit of the fairer sex. He is less inclined towards constancy, however, though he demands absolute loyalty in his lovers. Over the course of seven "episodes," we meet seven of Anatol's romantic conquests, whose stories illuminate what Anatol knows – and doesn't know – about women. His best friend Max, a psychologist, acts as both observer of and counsellor to Anatol's amorous trials and tribulations.

### WORDS TO REMEMBER

"The fact is, the woman you have in your life is never the woman you want." Max

"Women are all the same, Max. It's the experience that's different." Anatol

"I said to her, right from the beginning, nothing will ever part us, but when it does – we should be honest enough to say so." Anatol

## SYNOPSIS

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### **Episode One: Hilda**

Anatol, a young man about Vienna, has just amazed his friend Max with a display of hypnotism. Max is astounded that another person could be so easily controlled, but Anatol wishes that he could hypnotize himself. He wants to forget all about his current lover, Hilda, but he can't.

He is convinced that Hilda is unfaithful to him. He has no proof, but all women are unfaithful, so it stands to reason that she is as well. She might not have met the object of her unfaithfulness yet, but it's only a matter of time. Her love for him is not eternal.

He is, of course, unfaithful to her, proof that not even love can keep one true. Anatol knows that even if he asked her if she was unfaithful, she would lie, because that is exactly what he has done in the past.

Max suggests that he use hypnosis to discover the truth. Anatol is intrigued by the idea, and when Hilda arrives and expresses an interest in being hypnotized, he agrees to hypnotize her immediately. He puts her under and immediately discovers that she has been lying to him – she is 25, not 22. He starts to ask her if she loves him, but realises that is irrelevant. Max tells him to just ask if she's been faithful.

Anatol thinks it's too imprecise a question, however. She may think he means ever in her life, which could refer to unfaithfulness before she met him. He has no interest in her past, just her present, as it relates to himself. Max suggests he ask if she's been unfaithful since they've been together, but Anatol finds that clumsy. She may have been unfaithful in the early days of their relationship, before she was completely in love with Anatol. Max suggests, then, that he ask if she's been faithful since they were in love. But Anatol quibbles over the definition of faithfulness. Even looking at another man might be considered infidelity under certain circumstances. How could he believe her confession without knowing the context?

Max overrides his objections, but Anatol is still unconvinced. Subconsciously, she might believe she has been unfaithful. Max calls him on his prevarication and tells him that he is afraid to have his illusions shattered. He doesn't really want to know the truth.

Anatol claims that he does – he just doesn't want to learn that Hilda has been unfaithful in front of Max and have his humiliation complete. He promises he will ask the question as long as Max leaves the room.

Max leaves, and Anatol immediately wakes Hilda up from the trance. When Max returns, they explain to Hilda that she has been answering questions in her sleep, such as if she loved Anatol. Hilda protests that she could just as easily have told him that when she was awake, and Max leaves Anatol alone with his lover, and his illusions.

### **Episode Two: Gabrielle**

Late on Christmas Eve, Anatol encounters Gabriele, one of his female acquaintances, heading home from the shops. He offers to carry some of her parcels and she gives all of them to him, but they walk in silence.

Gabrielle wants to know why he is giving her the silent treatment and he asks if she's thought of him at all since they last met. She claims he has been the furthest thing from her mind, but wants to know what he's been doing, though she doesn't seem to think he could be doing much of anything. He tells her it's her fault he's wasting his life and she tries to take her parcels back. She thinks he's directionless and frivolous.

But this evening, Anatol does have direction. Like Gabrielle, he is Christmas shopping, though he hasn't had any luck finding anything. Gabriele offers to help him find something, surmising that he's looking for a present for a lady. He is, in fact, one he met in German class.

Gabrielle makes several suggestions, all of which Anatol finds unsuitable. She wants to know more about this woman, what type she is, but Anatol will only say what she is not. He admits, finally, that she has grace and spirit. Gabrielle wants to know what her room is like, and how she greets him when he arrives.

It is getting late, and they both have people expecting them – Anatol, his new lover; Gabrielle, her husband. Gabriele asks him to hail her a cab, but just as she is about to get in, she insists on giving Anatol's lover a present herself – a bouquet of flowers from “a woman who can love as much as you, but never had the courage.”

### **Episode Three: Emilie**

Anatol is rummaging through the desk of his fiancée, Emilie. When she catches him in the act, he is unrepentant. In fact, he is righteously angry, having found two jewels that he hadn't given her. He wants to know where she's hidden the rest of her jewellery.

She says there isn't anything left. At his insistence, she destroyed all mementos of her past, the letters, the gifts, all the reminders of a time before she loved Anatol. She swore the past was forgotten, and yet she kept these two small gems. He demands an explanation, but she says it doesn't matter; he's going to leave her anyway.

Still, he wants to know the significance of these two stones, and she agrees to tell him, in the hope that he will forgive her. The ruby fell out of a locket that her mother had given her. That's not why she kept it, however. She kept it because it fell out on a day she didn't want to forget. It was the day she first fell in love, the day she learned how to love the way she now loves Anatol.

She was sixteen and it was the day she lost her virginity. Anatol curses the day, but Emilie cannot regret the moment that taught her passion, even if she can no longer remember the man's face. That doesn't matter to Anatol. All that matters to him is that there is someone else she once loved, someone else whose embrace she might remember.

She tells him perhaps it's better if they part ways. She doesn't understand, though, why he always begged her not to lie to him, when it's clear that he can't handle the truth. She debased herself to him, admitted her imperfect past, and he still expects her to be pure, unsullied. She offers to throw the ruby away, and they seem reconciled. But first Anatol wants to know what the other stone is.

It's a black diamond, extremely rare. Emilie kept it, not for sentimental reasons, but because it was worth a lot of money. Outraged, Anatol snatches the jewel from her and throws it in the fire. When she tries to rescue it from the flames, he calls her a whore and walks away.

### **Episode Four: Mimi**

Anatol and Max are waiting in a private dining room to dine with Mimi, Anatol's latest lover. She is a member of the corps de ballet and should be arriving shortly. Anatol wants everything to be just perfect, because he is celebrating the end of their relationship. Max is there to support him and deal with the fallout. He's been trying to break up with Mimi for a week now, but hasn't managed to find the right words.

Max wonders why he's ending it. The answer is simple. Anatol is bored. In other words, he's found someone else. Someone who enjoys quite ordinary things. For the past few evenings, Anatol has been doing double dining duty, feeding both the beginning and the end of an affair. He can't go on, however. When they first swore eternal love, he and Mimi promised to be truthful if they ever fell out of love. It's his duty to end things now.

Max doesn't see the problem. If they both agreed to part when the time came, it should be easy to break off the affair. But Anatol is afraid that Mimi will cry and her weeping will cause him to fall in love with her all over again. He hopes Max can convince her that she's better off without him.

Mimi arrives, annoyed that Anatol hasn't met her at the theatre, as arranged, and even more annoyed that supper hasn't already been served. She has something to tell Anatol, something she's sure he'll understand. She reminds him of their promise never to deceive each other. They agreed to tell the other if the moment to end their affair arrived, and now it has. She won't be having supper with him again.

Max is amused by this development, but Anatol doesn't understand. He wants to know if she's seeing someone. She says she isn't right now, but she will be tomorrow, which is why she had to tell him. She has fallen in love with a member of the ballet corps. She has only just realized it this evening, which is why she is telling Anatol now.

He brought her a rose, and then started hanging around her after rehearsals. At first, she was annoyed, but then she got to know him better and found they had much in common. He admitted tonight that he liked her, and she realised that she liked him, so now she has to end her affair with Anatol.

Wounded, Anatol tells her that it doesn't matter anyway. He, too, has found someone else. He no longer loves Mimi. When she doesn't believe him, he strikes deeper and tells her that he has been unfaithful to her.

Mimi puts on her coat to leave and tells him he's a monster. She never would have told him that she was unfaithful. Unlike him, she wanted to spare his feelings. Before she leaves, she takes a dessert from the tray. Max thinks the evening went rather well.

### **Episode Five: Bianca**

Max has just received a letter from his friend Bianca, who is in town for a few months and has promised to stop by for a visit. But when there is a knock on the door, he opens it to find Anatol, not Bianca.

Anatol comes by Max's room with a large parcel that he wants to leave behind. He is tired of his life, his latest affair is at an impasse, and he needs to escape Vienna and his past. He cannot bear to destroy the mementos of his love affairs, however, so he wants Max to guard them for him. And then he can stop by to visit now and then, and remember.

Each former lover has her own package, identified by a phrase or snatch of poem. Some contain several years' worth of letters, some only a picture, or a lock of hair. Each one, however, evokes precious memories of past love. Max finds one envelope containing only the dust of a long-dried out flower. He wonders why it is labelled, "Episode."

Anatol says it is nothing, just the reminder of a brief, two-hour affair – a mere episode in his life. They knew each other for a brief time, never to meet again, which only made the encounter more intense. It was no different than many of his affairs, but at the time he was struck by how much impact he had on these women's lives, and how little impact they had on him.

It turns out the woman in question is Bianca. Max is amazed. He doesn't believe that Bianca was ever in love with Anatol, but Anatol is convinced that she loved him more than any other woman has ever loved him.

Max tells him that he has quite romanticized the situation. He knows Bianca far better, for he sees her without the glow of idealized love. He doesn't deny what Anatol felt, but he doesn't believe the

moment had the same significance for Bianca. He tells Anatol that Bianca intends to visit him that very night, and that it would be better if they didn't meet again. He doesn't want Anatol's illusions to be shattered.

Before Anatol can leave, however, Bianca arrives. Max tells Anatol to hide behind the fireplace screen if he insists on staying. He can't stay hidden, however, and steps forward. She tries to place him, but confuses him with a boy she knew in St. Petersburg. Anatol slips away, crushed.

Max wonders if she really can't remember him. She does recognize him, but she's not quite sure from when or where. When Max enlightens her, she does remember him, but he was so much like the boy in St. Petersburg that she was momentarily confused.

Max shows her the envelope and tells her it's the remains of a flower from the evening she and Anatol had spent together. He shows her all the other packages and then throws hers into the fire. They sit together and talk about a beautiful boy, whose name she can't remember, that she met in St. Petersburg.

### **Episode Six: Elsa**

Anatol and Max are waiting in Anatol's room for the arrival of Elsa, Anatol's latest affair. Max thinks he should leave, but Anatol tells him that most of the time she doesn't show up. That's the problem with having an affair with a married woman. She always has an excuse not to see him. Max thinks it's moderately less troublesome than being a cuckolded husband, but suggests that Anatol go away to make the break-up easier.

Anatol doesn't understand. He still loves Elsa, even though he's miserable. He can't bear the slow death of love, which is why Max thinks he should either go away or break things off now. But Anatol is still clinging to the brief moments of ecstasy.

Max doesn't think Anatol is cut out for a long-term relationship. He is too sensitive to the memory of fresh love, even as it starts to wither and rot away. He tells Anatol that he allows the past to poison his present and urges him to let go. But Anatol doesn't want to let go. He is consumed with love for her again at the anticipation of her arrival. Max leaves, telling him there's still time to catch the train to Trieste.

Finally, Elsa arrives. She apologizes for being late, but tells Anatol she can't stay long. Her husband is expecting her home soon. She wishes they could spend time together, go away together (though not Italy – she went there on her honeymoon).

Anatol wants her to forget that she is married, but she reminds him that she has already forgotten much for him. She has to leave, after just a short visit, and Anatol tells her to just go. He doesn't believe she loves him at all.

She is hurt that he is not more grateful to her for sacrificing everything for him, for betraying her husband. Anatol tells her that she only took up with him because she was bored. She was looking for someone to flirt with, and he just happened to be in the right place at the right time.

Elsa says he means more to her than a casual affair, so he asks her to prove that she loves him by running away with him. She tells him she can't do that. She can't run away and leave her husband, she can't even spend the night with him. She tells him she has to leave, but she'll be back the next day. He kisses her goodbye, knowing nothing will change.

### **Episode Seven: Liona**

It is the morning of Anatol's wedding, and his nerves are on edge. He checks the bedroom and sees that his guest is still sleeping. Max drops by to find out what colour dress Anatol's cousin is

wearing, so he can order an appropriate bouquet for her. Anatol encourages him to keep his voice down, but it's too late. Anatol's guest has awoken.

Even Max, who is well used to Anatol's ways, is appalled that he is cheating on his wife before he is even married. Anatol tells him that he can explain, and Max agrees to listen, as long as the story is quick – they have a wedding to attend after all.

The night before was Anatol's party. He was happy and enjoyed himself until the party ended and he was left alone in the cold street, snow falling around him. He was standing in the street, freezing, when he realized that this was his last night of freedom, his last opportunity for love. So he went to the masked ball, where he was surrounded by people, and music, and laughter. He recognized many of his former lovers and his friends, but he was intrigued by one woman he didn't recognize, though she was very familiar.

It was Liona, a woman he'd been having an affair with before he became engaged. He broke it off by telling her he was leaving town and has been avoiding her ever since. They drank champagne together and talked, and inevitably left together. Max suggests that Anatol let her know that they don't exactly have a future, given that the wedding is just a few hours.

At that moment, Liona pokes her head out the bedroom door and sees Max, who reminds Anatol that he should be getting dressed. Liona says they're spending the day at home, but Anatol explains that he already has plans that he can't put off. He tells her that he is invited to a wedding, but can't quite bring himself to admit that it is his own.

She pressed him for details, but he claims she doesn't know the groom. He won't tell her where the church is either, when she demands to see the wedding for herself. She doesn't trust Anatol with the bridesmaids. They're always looking for a husband, and Anatol isn't marrying anybody. If he does marry, hypothetically speaking, she promises to cause a scene. Anatol's valet enters with the bouquet for the wedding. Liona sees that it's a bridal bouquet and Anatol pretends that the florist has sent the wrong flowers. Max slips out, promising to return in an hour.

Now that they're alone, Liona tries to convince Anatol to spend the day with her. He tells her he has responsibilities and that he'll see her in the evening, and goes into the next room to dress for the wedding. Liona wants to know where he has been and why he never said goodbye to her. She thinks he was trying to get rid of her, but he mutters that it never worked before.

Anatol finally tells her that the affair cannot continue forever. She doesn't believe he can ever leave her. She will, he says, once he marries, which will be sooner than she can imagine. She doesn't believe him, so he tells her he's getting married that very day, and calls for the bouquet as proof.

Liona tries to take the bouquet away from him and is chasing Anatol around the room when Max returns with his own bridesmaid's bouquet. He tries to keep her away from Anatol, and she snatches his bouquet away and stomps on it, and then breaks down in tears. Anatol explains that she forced him to tell the truth about the wedding.

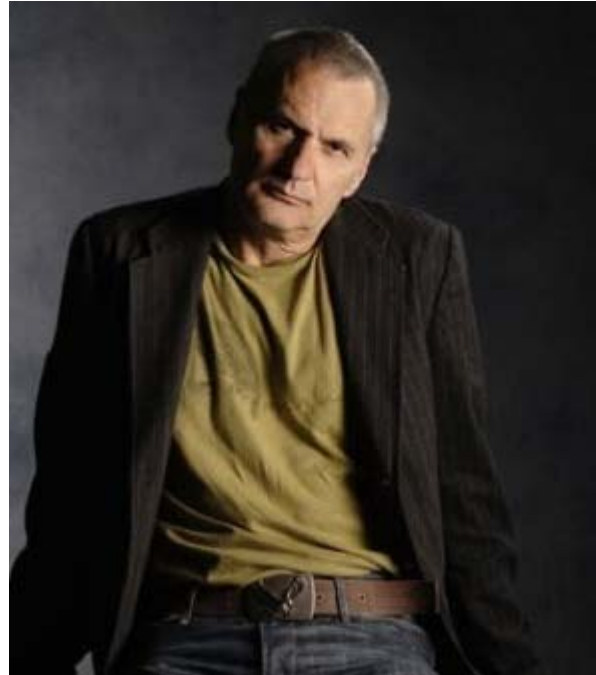
Furious, Liona tells them both that she is going to make it a wedding to remember. Anatol's carriage is ready, but he is afraid to leave Liona alone. Max tells him he'll take care of everything. After Anatol leaves, Liona becomes disturbingly calm, and asks Max for an axe, or kerosene. Max tells her she'd only make a fool of herself and reminds her that she is not the one who has been betrayed. Anatol, after all, is unlikely to change, even after marriage. When she realizes that she has the power to destroy his marriage, and possibly even Anatol, she is happy to exchange passion for vengeance.

## ABOUT THE PLAYWRIGHT

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### **Morris Panych (Playwright/Director)**

A native of Edmonton, Alberta, Morris Panych is one of Canada's most celebrated playwrights and directors. His plays have garnered numerous awards including two Governor General's Literary Awards for Drama (for *The Ends of the Earth* and most recently, *Girl in the Goldfish Bowl*), Canada's most prestigious literary honour, as well as fifteen Jessie Richardson Awards, three Sidney Riske Writing Awards and two Dora Mavor Moore Awards. Productions of the much lauded *Vigil (Auntie and Me)*, *Girl in the Goldfish Bowl*, *7 Stories* and *Lawrence and Holloman* are currently being mounted throughout Canada, the US, Europe, Asia, Australia and New Zealand. His groundbreaking work *The Overcoat* has toured worldwide to great acclaim and its film version, which Mr. Panych also directed, won an honourable mention at the Prix Italia. His plays have been produced in over a dozen languages; he has written twenty-five works for the stage.



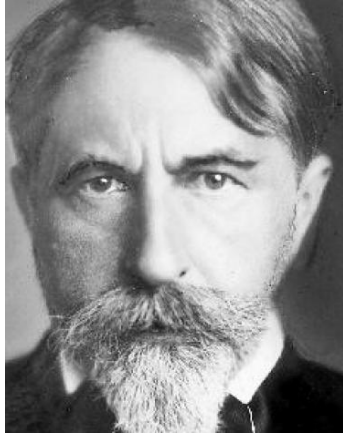
Mr. Panych has directed over 80 productions across Canada including *Take Me Out*, *Vigil*, *Amadeus*, *Sweeney Todd*, *Hysteria* (The Canadian Stage Company), *Nothing Sacred*, *You Never Can Tell* (Shaw Festival), *Girl in the Goldfish Bowl* (Tarragon Theatre) and *The Overcoat* and *The History of Things to Come* for the Playhouse.

Acting credits include guest starring roles on *Da Vinci's Inquest* and a recurring role on the hit series *The X-Files*, as well as over fifty stage productions, including last year's *Vigil*.

Mr. Panych returned to the Shaw Festival to direct *Hotel Peccadillo* this season. His newest work, *Benevolence*, premiered at Toronto's Tarragon Theatre to sold-out houses in the fall. Mr. Panych's *What Lies Before Us* opened in Toronto at Canadian Stage in January 2007.

Mr. Panych will next direct *A Little Night Music* at the Shaw Festival and his own adaptation of *Moby Dick* for the Stratford Festival this summer.

Mr. Panych makes his home in Toronto and Vancouver.



### **Arthur Schnitzler (Original play)**

Arthur Schnitzler was born in Vienna in 1862 to Dr. Johann Schnitzler, an eminent throat specialist who had moved to Vienna from his native Hungary to make his fortune. His son Arthur followed in his footsteps, studying medicine at the University of Vienna, but the young Schnitzler was more interested in literary – and romantic – pursuits, than in practising medicine. After his father's death in 1893, Schnitzler resigned his various medical positions and opened a limited private surgery. He maintained a strong interest in psychiatry, however, and was a contemporary and acquaintance of Sigmund Freud.

*Anatol* was his first play, written in 1893. Several of his other plays have been adapted by notable playwrights. David Hare adapted *Reigen* (better known as *La Ronde*) into the play *The Blue Room*, while Tom Stoppard has adapted two Schnitzler plays: *Liebelei* (1895) – *Dalliance* – and *Das weite Land* (1911) – *Undiscovered Country*.

Schnitzler also wrote two novels, *Der Weg ins Freie* (1898) and *Therese. Chronik eines Frauliebens* (1928), and several collections of short stories and novellas. One of his later stories, *Traumnovelle* (1925), was turned into the film *Eyes Wide Shut* by Stanley Kubrick.

Schnitzler wrote frankly about sexual themes (many of them inspired by his own Anatol-like escapades), and his early plays were frequently banned. He was later the first writer to experiment with stream-of-consciousness in German, and began to deal with more overtly political topics. His novella "Lieutenant Gustl" provoked an anti-Semitic backlash and resulted in Schnitzler having his military commission stripped away. At the outbreak of the First World War, Schnitzler was one of the most famous writers in Austria and was rumoured to be on the shortlist for a Nobel Prize.

But the war spelled the end of the glittering Viennese society that had formed and informed his writing, and his reputation faded. His marriage – to an actor/singer half his age – was foundering as well, and hampering his ability to write. After they divorced, however, he completed some of his greatest stories, elegies for the vanished world of his youth.

In 1928, his newly-wedded daughter walked into her bedroom, took her husband's revolver, and shot herself in the chest. Before she died, she confessed that it had been a momentary impulse, and the senselessness of her death shattered Schnitzler (all the more so for reading like an episode in one of his stories). He declined rapidly, but lingered for three more years, dying in 1931.

## DIRECTOR'S NOTES

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Some years ago, back when Glynis was Artistic Director for the Belfry Theatre in Victoria, she and I, Ken and Alan Brodie (along with Patti Allan and Bill Dow) worked on a production of *Anatol*, based on a British translation of the time. Two things: I was always enamoured of the story and wanted to revisit it; and I always felt I could do a fun adaptation of my own.

Working off an older version by Harley Granville Barker, I came up with this version, in which I tried to enfold the fin de siècle style and attitudes with a modern more absurdist sensibility. In the original version I played Anatol, and I can't help feel that it formed some of my thinking in subsequent plays I wrote; to live inside the head of this character is truly absurd.

But there is something touching and a little sad, too, about Anatol. He is alone, and he is on a journey of discovery which only he truly understands. It is not entirely a function of economics, either, that our women are all played by one actress. The person charged with this task must bring differences to the roles, certainly, but there is, in some significant ways, unity; not that all women can be represented by one woman, any more than one man can represent all men, but for Anatol, the quest for the unknowable is rooted in one unifying idea: women are as impossible a riddle as men. The woman may change, but the problem does not.

As we were preparing this production, Ken and I made note of our progress, now and again, in a kind of archive we have included in our website; please visit us at [www.2x2ltd.com](http://www.2x2ltd.com), to find out more about how *Anatol* was constructed, as well as background on our work together in theatre over the past thirty years.

Morris Panych  
Director

## THEMES AND ALLUSIONS

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### Secrets and Psyches

The dominant set piece in *The Amorous Adventures of Anatol* is a large wall of drawers, surrounding an arched doorway. Several of the drawers are functional, opening up to reveal a shop window, a hidden doorway, or a fireplace. It helps to set the scene, but it also acts as a repository for secrets. While Anatol is changing, Liona snoops through his drawers, looking for clues to his behaviour. When Anatol is sorting through his packages of past lovers, he stores them away from each other in different drawers, hidden from each other, his secret, former loves.

These secrets, tucked away in drawers, are a reminder that Schnitzler was a contemporary of Freud and had a strong amateur interest in psychology and hypnosis. The character of Max is a psychologist and at times acts as much like a therapist towards Anatol as he does a friend. This is emphasized by the notes he takes at the beginning of each episode, as if Anatol were a particularly fascinating subject of study.

### Types

Carl Jung, another pioneer in psychoanalysis, used archetypes to analyze personality traits – innate universal prototypes for ideas that unite and direct human thought and behaviour. In *The Amorous Adventures of Anatol*, archetypes, in terms of a general model of a person, personality or behaviour, are prominent. “Aren’t you all of a type?” Anatol asks Gabrielle. Men are all of a type, too, he elaborates. Anatol’s women follow a definite pattern – he has his married society women (Gabrielle, Elsa), his artists (Mimi, Bianca, Liona) and his sweet young things (Hilda and the nameless girl from German class). Emilie is perhaps his closest lover to breaking the pattern, but she pays dearly for being different.

At the same time, each of his lovers is unique to him. His exercise in bundling them into envelopes of mementos demonstrate that each one has its own place in his memory, even if that memory is faulty. And yet, the very fact that he doesn’t refer to them by their own names only reinforces the generic nature of his relationships. “Women are all the same, Max. It’s the experience that’s different,” he says.

### Truth and Deception

Anatol has his own unique views on honesty. He lies blithely to his lovers, but expects absolute honesty back from them. Yet when he is told the truth, or has the opportunity to discover it, he cannot handle it. In the first scene, he hypnotizes his current lover Hilda, hoping to learn if she has been faithful to him, but cannot bring himself to actually ask the question. He believes all women are liars, because he knows that he himself is a liar. “Do you think, of all the women who have asked me, begged me to tell them if I am faithful, I have ever told a single one of them the truth?” he asks Max. Emilie tells him that women who lie to him are lucky – honesty only makes Anatol think less of them.

Anatol’s affairs inevitably involve deception. He courts married women, whom he must meet under clandestine circumstances; he sleeps with more than one woman at a time, even going so far as to wine and dine two women on the same night; he is convinced that his lovers are unfaithful, or hiding something from him. “A man knows when he’s being deceived; why? Because he always *is* being deceived,” he tells Max. “Women cheat; it’s a fact. They don’t even think of it as cheating. They have three or four lovers at a time the way I have three or four books on the go.”

## **Jealousy**

Anatol is jealous of his lovers and the men they might have slept with in the past (or present). His lovers are jealous of Anatol's other women, and with good reason.

Jealousy figures as an underlying theme in nearly all the episodes. Anatol claims he's not jealous of anyone Hilda might have loved before him, yet he tells her that if she even looks at another man, he would consider it infidelity. He demands that Emilie eradicate all memory of her past lovers (though he can't bring himself to do the same), and he can't bear to hear Elsa mention her husband's name. When Mimi tells him that he has fallen in love with someone else, he is so outraged that he deliberately taunts her with his own infidelity.

Jealousy on the women's side is contrasted in two of Anatol's not-entirely past lovers: the quiet disdain of Gabrielle and the violent fury of Liona. Gabrielle is dismissive of Anatol's lifestyle, of his "sweet young thing," but in the end she recognizes that the affair ended because she didn't have the courage to love completely or leave her husband, and so she sends a gift of flowers to the woman who was able to give and accept all from Anatol. Liona, however, is every inch the woman scorned when she discovers that Anatol is about to be married. She is not without reason – he has, after all, just slept with her and failed to mention that important detail. Yet Max helps her understand that while she may have been wronged, it is Anatol's fiancée who has been betrayed – and who will likely continue being betrayed.

Max – who is a foil to Anatol in more ways than one – is never jealous. Bianca tells him it makes a woman feel she is trusted, something one could not say about Anatol.

## **Men Understanding Women**

The play is sprinkled with aphorisms about men and women. "Women are a riddle," Max says. "And men are simply a joke," Anatol concludes.

Anatol believes that he is the absolute authority on women, but while he might be attuned to the female heart, he has no clue how to interpret the female mind. "My dear Anatol; you never will know women," Gabrielle tells him, when she gives him her roses as a gift to his new lover.

On the other hand, Anatol frequently claims that not only does Max not understand women, but that he doesn't like them (which is clearly not the case judging by his encounter with Bianca). "I mean that for you," Anatol says, "for you a woman is nothing but a person of the female sex, whereas for me, for me, Max, a woman like that, hair shining in the silly lamp light, lips pressed against my – well, let's call it my thigh – is pure magic." Max's understanding of women – and of Anatol, for that matter – is far more acute and based in reality than Anatol's romantic illusions. Max's pragmatic approach to women means he is capable of dealing with women as human beings, rather than ideals.

## THE VIENNA SECESSION

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The design for *The Amorous Adventures of Anatol* is influenced in part by the art and architecture of the Vienna Secession, an artistic movement centred in Vienna at the end of the 19<sup>th</sup> century that brought together Symbolists, Naturalists and Stylists.

The Secession was centred in the coffee shops of Vienna, where artists gathered to discuss their ideas outside the confines of formal academia. The group seceded literally, when Gustav Klimt, Kolomon Moser, Josef Hoffman and Joseph Maria Olbrich resigned from the Association of Austrian Artists in 1897, objecting to the prevailing conservatism of the time. They formed their own organization on April 3, 1897, and exhibited their work at a building designed by Olbrich (at right). Above the entrance was carved the motto: "to every age its art and to art its freedom."



The Secession was made up primarily of artists and architects, who were interested in exploring the possibilities of art outside the confines of academic tradition. They had no specific manifesto, but were dedicated to exhibiting the work of emerging artists and bringing work from outside Austria (including the French Impressionists) to Vienna. It was associated with the broader Art Nouveau movement that transformed 19<sup>th</sup> century art and design and paved the way for Modernism.



The group itself fractured when Klimt and several other artists left in 1905 over artistic differences, though many of Klimt's paintings and art objects are on display in the Vienna Secession gallery, including the Beethoven Frieze (at left) created for the 14<sup>th</sup> Vienna Secession Exhibition.

During the scene changes, pictures of paintings by Klimt are projected on the set, against a backdrop of music by Arnold Schoenberg, a Viennese composer. Klimt, who was known for his frank depictions of female sexuality and his portraits of Vienna's society ladies, was an artist ideally suited to representing Anatol's world and ethos.

Set designer Ken MacDonald has long admired the work of Scottish architect and designer Charles Rennie Mackintosh, whose design work was shown at the Vienna Secession Exhibition in 1900. The ties between Mackintosh and the Viennese world that Anatol inhabited helped crystallize some of the design choices MacDonald made for the central set piece, a stunning wall of drawers with Art Nouveau flourishes.

## GLOSSARY

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### **Bavaria**

A region in southern Germany. Its capital is Munich and it encompasses the Bavarian Alps, the Black Forest and the Bohemian Forest. Bavaria was conquered by the Romans in 15 BC and incorporated into the Roman Empire by Charlemagne in 788. It became an independent kingdom within the German Empire in 1871 and joined the Weimar Republic in 1919. It is now a state of the Federal Republic of Germany.

### **Béchamel**

A French white sauce made by stirring milk into a butter-flour roux. It is one of the four “mother” sauces defined by Chef Antonin Carême in the 19<sup>th</sup> century. While it’s not a cream sauce, per se, it is the base for both Crème sauce and Mornay (cheese) sauce.

### **Berlin**

The capital and largest city in Germany, located in the northeastern part of the country. It was founded in the 13<sup>th</sup> century and became capital of Prussia in 1701 and later capital of the German Empire and its subsequent incarnations through World War II. Following World War II, the city was divided into East Berlin and West Berlin, and the capital of West Germany became Bonn until 1991.

### **Bodice**

An article of female clothing that covers the neck to the waist. It generally refers to an upper garment that is sleeveless or with removable sleeves, worn over a corset or in lieu of one. The Austrian dirndl and the Aboyne dress worn by Highland dancers contain examples of modern bodices.



### **Bunion**

An inflammation of the joint at the base of the big toe, caused by the displacement of bones in the foot and often precipitated by poor footwear.

### **Citron presse**

A European originator of lemonade, citron presse is a refreshing café drink, made from freshly squeezed lemon juice, water and a sprinkle of sugar.

### **Desdemona**

In Shakespeare’s play *Othello*, Desdemona is the wife of the title character. Young and beautiful, she is loyal to her husband Othello, but Iago convinces Othello that she is having an affair with his lieutenant Cassio. Enraged with jealousy, Othello kills Desdemona and then himself.

### **Dortmund**

A city in west-central Germany in the state of North Rhine-Westphalia, it was first mentioned c. 885 AD and was a member of the Hanseatic League. It is now an industrial centre with a growing high-tech component.

### **Florin**

A unit of currency first issued in Florence in 1252. Made of gold, it was used in a variety of European nations. It is also known as a guilder, from the Old Dutch word for “golden.” (Fans of William Goldman’s novel *The Princess Bride* will note that the rival kingdoms were Florin and Guilder). The Austro-Hungarian gulden or forint was the currency of the Austro-Hungarian Empire from 1754 to 1892. Austrian coins were marked as florin.



### Hyacinth

A type of bulbous ornamental plants native to the Mediterranean area and South Africa. They feature narrow leaves at the base of the plant and fragrant flowers in a variety of colours. They were grown commercially in Holland, when there were more than 2000 types cultivated at the height of their popularity in the 18<sup>th</sup> century. In Greek mythology, Hyacinthus was a youth beloved of the god Apollo, killed by a discus thrown by the god (possibly blown off-mark by a jealous Zephyrus, the wind god). Apollo made a flower from the slain boy's blood, though the actual flower the myth relates to is more likely an iris. Depending on its colour, hyacinth symbolizes both constancy (blue) and jealousy (yellow).



### Hypnosis

An altered state of consciousness, often described as sleep-like, in which an individual is believed to be highly susceptible to suggestion. Hypnosis developed from the ideas of Austrian physician Franz Anton Mesmer, who treated patients with "animal magnetism", or the therapeutic passing of hands over a subject's body. The procedure occasionally put patients into a somnambulant state, during which their memory was often enhanced or they performed tasks that they wouldn't remember when conscious. Although discredited by the medical establishment, mesmeric displays became a popular entertainment in the 19<sup>th</sup> century, leading to further scientific study of the phenomenon. Although there is no scientific proof that a hypnotic state truly exists, it has been used effectively in psychotherapy and continues to entertain audiences to this day.

### Imst

A municipality in the Austrian state of Tyrol. It is located on the River Inn, west of Innsbruck. It was granted a market license in 1282 and full town rights in 1898. The first SOS Children's Village was founded in 1949 in Imst.

### Innsbruck

A city in Austria, southwest of Salzburg, and capital of Tyrol province. Established in 1180 AD, it received city rights in the early 13<sup>th</sup> century, and gained prominence as a strategic trading post in the Eastern Alps. It is best known as a summer and winter resort and was the site of the 1964 and 1976 Winter Olympics.

### Kierkegaard

Søren Kierkegaard (May 5, 1813- November 11, 1855) was a Danish philosopher and religious thinker, who is acknowledged as the first existentialist. He is particularly



known for his attacks on organized Christianity and his critique of systematic rational philosophy. In one of his earliest essays *Either/Or*, he argued that Hegel's dialectic was an abstraction, for "synthesis" could not exist in reality – either "thesis" or "antithesis" had to prevail. He was pre-occupied with questions of the self and existence. Although virtually unknown outside Denmark in his lifetime, he profoundly influenced 20<sup>th</sup> century philosophy and literature.

### Kuala Lumpur

The capital of Malaysia and its largest city, located at the confluence of the Klang and Gombak rivers. Founded as a tin-mining camp in 1857, it was made capital of the Federated Malay States in 1895. A major commercial centre, it is the site of the Petronas Twin Towers, which were the world's tallest buildings at the time of their completion in 1998.

### **Mannheim**

A city in southwest Germany, northwest of Stuttgart, situated on the Rhine River at the mouth of the Neckar River. A major inland port and industrial centre, it was first noted in the 8<sup>th</sup> century as a fishing village. It was chartered in 1607 and in 1720 became the residence for the Palatine electors. In the late 18<sup>th</sup> century it was one of the great musical and theatrical centres of Europe, but the Palatine court left Mannheim in 1778 and its importance declined.

### **Munich**

The capital of the German state Bavaria and a financial, commercial, industrial and cultural centre of the country. It was founded in 1158 by Henry the Lion, duke of Saxony and Bavaria, and became capital of the dukedom in 1506. It was a focal point for right-wing politics following World War I and the site of the 1923 Beer Hall Putsch, Adolf Hitler's attempted uprising against the Weimar Republic, and the city became the headquarters for the Nazi Party.

### **Oberammergau**

A town in southern Germany, located in the Bavarian alps, and known for its Passion play. In 1633, the inhabitants of the village made a vow to perform a passion play every ten years if they were spared the bubonic plague then sweeping through the area. They were spared and the passion play has been performed since 1634. It is now held on years ending in "0" and involves more than 2000 performers.

### **Ostend (Oostende)**

A port city in West Flanders, Belgium, located on the North Sea. The author Guy de Maupassant described Ostend oysters as, "small and rich, looking like little ears enfolded in shells, and melting between the palate and the tongue like salted sweets."

### **Paris**

The largest city in France, located on the river Seine, Paris has been settled since the third century BC, and has been the capital of France since Hugh Capet became king in 987AD. It is the financial, commercial,

transportation, artistic, and intellectual centre of France, and one of the great cities of the world. Paris is known as the City of Light, in part for the monuments, bridges, fountains and canals that light the city each night.

### **Pediatrician**

A physician who specializes in the treatment of children. Pediatrics became a medical speciality in the 18<sup>th</sup> century when the first children's hospitals were founded. As medical knowledge has advanced, the focus of the speciality has moved from treating childhood diseases to child and behavioral development.

### **Philistine**

A group of people who settled in the Palestine region in the 12<sup>th</sup> century BC, prior to the arrival of the Israelites, with whom they came into conflict. The term *Philister* was used by German students in the 19<sup>th</sup> century to refer to their uneducated neighbours and later entered into wider usage. It has now come to mean an individual who is uncultured or ignorant.. There is no particular reason to suspect that the real Philistines were intellectually or culturally inferior, however.

### **Psychologist**

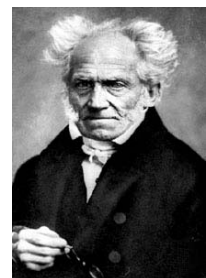
A person trained to provide testing, training or therapy in issues relating to the mind and human behaviour.

### **Purgatory**

A place of suffering and remorse. In the Catholic Church, purgatory is where souls go when they are in a state of grace but have not yet expiated their sins.

### **Schopenhauer**

Arthur Schopenhauer (February 22, 1788- September 21, 1860) was a German philosopher celebrated for developing a philosophy of pessimism. His great work, *The World as Will and Representation*, was a reflection on the theory of knowledge and the philosophy of nature, aesthetics and ethics.



### St. Petersburg

The second largest city in Russia and a major seaport, industrial, cultural and scientific centre. Formerly known as Leningrad and Petrograd, it was founded in 1703 by Peter the Great and served as the capital of Russia until 1918. After the collapse of communism, it returned to its original name, St. Petersburg. The city centre has been designated a UNESCO World Heritage Site.

### Straits of Gibraltar

A channel connecting the Mediterranean Sea with the Atlantic Ocean, located between the tips of Spain and Africa. Two promontories at the eastern entrance – the Rock of Gibraltar and either Jebel Musa or Mount Acha – are identified with the mythological Pillars of Hercules.

### Stuttgart

A city in southwest Germany near Heidelberg. Chartered as a town in the 13<sup>th</sup> century, it was the capital of the counts of Württemberg until the 19<sup>th</sup> century. It is famous for its architecture and currently has the highest per capita income of any city in Germany.

### Trumpet vines

Also known as a trumpet creeper or cow itch vine, the trumpet vine is noted for its trumpet-shaped flowers. It is native to the southeastern United States, but has crept up as far north as New England. Its flowers are especially attractive to hummingbirds.



### Tyrol

A region of the eastern Alps, spanning western Austria and northern Italy. It was inhabited first by the Celts, but the Romans conquered the area in the 1<sup>st</sup> century BC. It is a popular tourist destination, known for its ski resorts.

### Vienna

The capital and largest city of Austria, and the setting of *The Amorous Adventures of Anatol*. It is located on the Danube River and became the official residence of the House of Hapsburg in the 13<sup>th</sup> century and the seat of the Holy Roman Empire from 1558-1806. From the 18<sup>th</sup> century until World War I, it was a major cultural and intellectual centre in Europe.

### Violets

A low-growing herb of the genus *Viola*, characterized by short-spurred, irregular flowers that are usually purplish-blue in colour, but may also be yellow or white.



### Warsaw

The capital of Poland, it is located in the east-central part of the country on the Vistula River. It was founded in the 13<sup>th</sup> century and was capital of the Duchy of Mazovia until it was incorporated into Poland in 1526. It replaced Krakow as the capital of Poland in 1596. It is a political, cultural, and industrial center, a major transportation hub, and one of Europe's great historic cities.

### Whistable

A seaside resort in Kent, England that was once the port for Canterbury pilgrims. Known as the "Pearl of Kent" it is famous for its oysters, which have been harvested in the area since Roman times, and are celebrated in the July Oyster Festival, a nine-day annual event.

### Zentralfriedhof (Central Cemetery)

The largest and most famous of Vienna's cemeteries, it opened in 1874 and spans 2.4 square kilometres with 3.3 million interred, the most of any cemetery in Europe. Among the notables interred in Zentralfriedhof are the composers Ludwig van Beethoven and Franz Schubert, and *Anatol* playwright Arthur Schnitzler.

## NOTABLE QUOTABLES

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"Life is short and truth works far and long: let us speak the truth." Arthur Schopenhauer, *The World as Will and Representation*

"There is only one inborn erroneous notion ... that we exist in order to be happy ... So long as we persist in this inborn error ... the world seems to us full of contradictions. For at every step, in great things and small, we are bound to experience that the world and life are certainly not arranged for the purpose of maintaining a happy existence...hence the countenances of almost all elderly persons wear the expression of ... disappointment." Arthur Schopenhauer, *The World as Will and Representation*

"When one has once fully entered the realm of love, the world — no matter how imperfect — becomes rich and beautiful, it consists solely of opportunities for love." Soren Kierkegaard, *Works of Love*

"We may affirm absolutely that nothing great in the world has been accomplished without passion." Georg Wilhelm Friedrich Hegel, *Lectures on the Philosophy of World History*

"I am the slave of an internal power more powerful than my education" Arnold Schoenberg, *Style and Idea*

"Always! That's a dreadful word. Women are so fond of using it, they spoil every romance by trying to make it last forever. The only difference between a caprice and a lifetime passion is that the caprice lasts a little longer." Oscar Wilde, *The Picture of Dorian Gray*

"When one is in love, one always begins by deceiving one's self, and one always ends by deceiving others. That is what the world calls romance." Oscar Wilde, *The Picture of Dorian Gray*

"Love, by reason of its passion, destroys the in-between which relates us to and separates us from others. As long as its spell lasts, the only in-between which can insert itself between two lovers is the child, love's own product. The child, this in-between to which the lovers now are related and which they hold in common, is representative of the world in that it also separates them; it is an indication that they will insert a new world into the existing world. Through the child, it is as though the lovers return to the world from which their love had expelled them. But this new worldliness, the possible result and the only possibly happy ending of a love affair, is, in a sense, the end of love, which must either overcome the partners anew or be transformed into another mode of belonging together." Hannah Arendt

"I love you, and because I love you, I would sooner have you hate me for telling you the truth than adore me for telling you lies." Pietro Aretino

"And what's romance? Usually, a nice little tale where you have everything as you like it, where rain never wets your jacket and gnats never bite your nose, and it's always daisy-time." D. H. Lawrence

"The perfect love affair is one which is conducted entirely by post." George Bernard Shaw.

"Romantic love is an illusion. Most of us discover this truth at the end of a love affair or else when the sweet emotions of love lead us into marriage and then turn down their flames." Thomas More

**From the play:**

"We are all of us magicians in our own right, and all of us susceptible to magic." Anatol

"The girl you're going out with at the moment is always the one who's driving you completely and utterly insane." Max

"The fact is, the woman you have in your life is never the woman you want." Max

"A man knows when he's being deceived; why? Because he always *is* being deceived. Women cheat; it's a fact. They don't even think of it as cheating. They have three or four lovers at a time the way I have three or four books on the go." Anatol

"Men and women, as it turns out, aren't really all that different." Anatol

"What she lacks in trustworthiness, she makes up for in punctuality." Anatol

"You have before you, Anatol, an open book to a woman's heart. And you will not turn the page." Max

"Well, one thing's obvious; women will lie, even in their sleep. Which makes them a little more trustworthy somehow." Max

Anatol: You always call them my philosophical walks, in that tone, as if they had nothing whatsoever to do with –

Gabriel: Philosophy?

"A squirrel isn't a pet. They make terrible pets. They're rude and messy and they have no gratitude. And in the end, they go running back to their little squirrel husbands." Anatol

"I don't want somebody who understands me. I want somebody who loves me." Anatol

"Does she like colourful things? Bright things? Big handsome things that make all kinds of noises and clutter up her life and then leave all ruffle haired in the morning without saying a word?"

Gabriele

"Your hostility is actually quite attractive, Mrs. Weber." Anatol

"These flowers, my dear girl, are from a woman who can love as much as you, but never had the courage." Gabriele

"All those tears of yours, as we burned your old letters and little whatnots and memorabilia in the fire. And the day we were walking along the river, oh, the repenting you did over that fourteen-carat diamond bracelet we threw into the water, as we watched it sink. But you see? I never trusted you. In spite of all your efforts to convince me that I should have faith in you, in the end, I still found myself picking the lock on your desk and rummaging through it. And with good reason." Anatol

"The important part is not that my mother gave it to me, or that they sell small pieces of fine jewelry in Tyrolia, but that this ruby dropped out on a particular day that I want to remember." Emily

"You told me we should never regret what we felt before we met, because the experience gave us maturity." Emily

"Your soul is still lying on the leaves in that forest, Emily. A butterfly. Can't you see how that would make me completely insane?" Anatol

"You think that's what she's interested in? Your depths? She's not a submarine." Max

"I said to her, right from the beginning, nothing will ever part us, but when it does – we should be honest enough to say so." Anatol

"I always fall in love with women who cry. I can't go falling in love with her all over again. It wouldn't be fair to, you know, what's her name." Anatol

"He's short. But when you're sitting across from each other, that sort of thing really doesn't matter." Mimi

"I'm in a great big barge with giant sails on it, heading up the river of deceit." Anatol

"I can never forget those I have loved." Anatol

"Women are all the same, Max. It's the experience that's different." Anatol

Anatol: A letter from a woman is like a notice from the bank.

Max: Something you don't want?

Anatol: Or ever, ever open.

"She was a beautiful dissembler, though. I could listen to her lie all night. I won't hear a word against her, Max. I held her in my arms and therefore she's sacred." Anatol

"Everything we were doing together, had already happened, was already a memory. She was just another girl, on another night, in another circumstance. Of course, at the same time, I knew that the poor creature was already thinking of me as a sort of God, and I don't mean that in any egotistical way. I mean it in the most magnanimous, all loving, all knowing way. She would never forget this night. And yet to me, it was just an episode. She was already gone." Anatol

"For you a woman is nothing but a person of the female sex, whereas for me, for me, Max, a woman like that, hair shining in the silly lamp light, lips pressed against me – well, let's call it my thigh – is pure magic." Anatol

"She's not a fantasy. She's just a woman. A circus performer at that. She's kissed a hundred men with the same lips she kissed you." Max

"A beautiful, beautiful young man, whose name I can't remember – I can't remember his name."  
Bianca

"The glow is fading from the cheeks of your love. The heartbeat, slowing. We'll need to bring in the pastor soon, to say the final prayers." Max

"I think most affairs begin to die with the first kiss." Max

"Women are a riddle, and men are simply a joke." Anatol

"I can't go to Africa, or Dortmund or anywhere. I can't even go around the corner. Things are fine the way they are. We can see each other as often as we like. Just not for – very long." Elsa

"I knew it was my last night of freedom. My last night of adventure. For certain my last night of love. I am, after, getting married." Anatol

"Why get married when you can have all the joys of home life without it." Anatol

## FURTHER EXPLORATION FOR STUDENTS

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### **Memories**

In one episode, Anatol brings Max a box of mementos from his past love affairs. Each one is marked, not by name, but by a phrase or single word. People often associate memories in interesting ways, whether it's a moment in time marked by a particular song, or a nickname for an old friend, or a habit unique to a favourite relative.

Think of some of your friends. If you were to look back ten years from now, is there one thing above all that would remind you of them? When you hear a song from two or three years ago, what does it remind you of?

In a group, name a person everyone knows. Each member of the group should write down a phrase or oblique association for the person and then share it with the group. Are there similar themes? Does the association reflect different ways of looking at the individual?

### **The Whole Truth**

Anatol couldn't bring himself to ask some pointed questions of Hilda while she was under hypnosis. Are there questions you're afraid to ask your friends or family? Why might that be? Consider the various ethical issues involved in telling the truth. In what situations might it be kinder to lie?

Games like *Scruples* riff off the idea that we very often self-censor what we tell our loved ones. How would you respond to an ethical dilemma? Pose a question to the group and discuss under what circumstances one would tell the truth, lie or avoid the question. Some sample questions from the game include:

- You accidentally damage a car in a parking lot. Do you leave a note with your name and phone number?
- The teacher asks if you wrote your son's book report. Your son claimed he did it but the teacher's right. Do you admit it?
- You've sold your house. Before you move out, the roof starts to leak. Do you have it fixed?

### **Psychology**

Max is a psychologist and Anatol is a particularly interesting study for him. Do you have a friend or family member for whom you often act as a sounding board for their problems, or frequently offer them advice?

Listening is a key skill for any psychologist, amateur or professional. Have the class divide into pairs. Each partner takes a turn telling a story – it should last at least 2-3 minutes. When both partners have told their story, they should write down what the story was about, what it reveals about the other person, and what they can infer from what wasn't said. How accurate is the assessment? Did the storyteller learn anything from what the other person heard?

## RECOMMENDED READING & VIEWING

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### ***Night Games* by Arthur Schnitzler**

A collection of nine short stories and novellas, set in Vienna during the twilight of the Hapsburg Empire.

### ***La Ronde* by Arthur Schnitzler**

A daisy chain of sexual encounters, considered even by the playwright as too sexually explicit for the time.

### ***The Blue Room* by David Hare**

An adaptation of *La Ronde*, set in the present and famously referred to as “pure theatrical Viagra.”

### ***Eyes Wide Shut* (video)**

A Stanley Kubrick movie adapted from the Arthur Schnitzler novella *Traumnovelle*.

### ***Don Juan in Hell* by Bernard Shaw**

The final section of Shaw’s *Man and Superman*, often cut from productions or performed separately, it consists of a philosophical debate between notorious womanizer Don Juan and the Devil.

### ***The Rake’s Progress***

An opera by Igor Stravinsky, with libretto by W.H. Auden and Chester Kallam, based on a series of paintings by William Hogarth, about the decline and fall of a rakish young man.

## INTERNET SITES OF NOTE

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### **The Playhouse Theatre Company**

[www.vancouverplayhouse.com](http://www.vancouverplayhouse.com)

Sign up for the latest news and offers at the Playhouse

### **Vancouver Playhouse International Wine Festival**

[www.playhousewinefest.com](http://www.playhousewinefest.com)

Find out what’s happening at this year’s WineFest, the 30<sup>th</sup> anniversary.

### **The New Yorker**

<http://www.minttheater.org/about/TheNewYorker.htm>

An article about Arthur Schnitzler, “the sardonic, amoral voice of his generation.”

### **Ken and Morris – Making Theatre Happen**

[www.2x2ltd.com](http://www.2x2ltd.com)

A website detailing Morris Panych and Ken MacDonald’s extraordinary careers in theatre. Extensive information on their work on *The Amorous Adventures of Anatol* is included in the workbook section.

### **Womanizers**

[http://ca.askmen.com/toys/top\\_10\\_100/102\\_top\\_10\\_list.html](http://ca.askmen.com/toys/top_10_100/102_top_10_list.html)

A top ten list of today’s most successful ladies’ men.