UNIVERSITY THEATRE GUILD

Patrons:
Professor E. Harold Davies, Professor J. I. M. Stewart,
Dr. Chas. Fenner, Mr. J. G. Cornell, Mr. Frank Johnston.

Committee:
Dr. T. D. Campbell Mr. Herbert Kollosche
Miss Elizabeth Carter Mr. Roy Leaney
Mr. Arthur Davies Dr. E. McLaughlin
Mr. Brian Elliott Mr. Allan Siers
Miss Patricia J. Hackett Miss Cecil Treadale Smith
Miss Barbara Howard Mr. Bruce Williams
Mrs. R. Williams

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at the University front office.

1943 Guild Productions:
April—"MEDEA"
June—"BALLET AND DIVERTISSEMENTS"
July—"TOM THUMB"
August—"DAYBREAK"
November—"L'INVITATION AU VOYAGE"

A production of Ballet will be given early in December.

"L'INVITATION AU VOYAGE"
Jean-Jacques Bernard

AT THE HUT
2nd November,
3rd November,
1943.
THE AUTHOR AND THE PLAY

The Theatre Guild has pleasure in offering another play by Bernard. "Martine," by this author, was produced in 1941 under the able direction of Miss Barbara Howard. The present production is in the capable hands of Mr. Frank Johnston, who, we are pleased to say, has found it possible to renew active work at The Hat. Mr. Johnston is one of the Guild's active foundation members and was responsible for some of our earlier and most successful productions, such as Mayfield's "Coming of Christ," the old English comedy "Gammer Gerton's Needle," and Pirandello's "Six characters in search of an author."

PRODUCER'S NOTE

Of the younger dramatists who have contributed to the astonishing revival of the French stage, Jean-Jacques Bernard is certainly one of the most significant. In style and method his plays represent a break with the rhetorical French tradition and their method is based on what French critics describe as the "tonic of silence." This, as far as Australian playwrights are concerned, needs no explanation and no defense. For us it is a sacred postulate that the more poignant emotions are too deep for words. Jean-Jacques Bernard in his theory of silence uses words sparingly, but for all they are worth. He conducts us by means of dialogue, as lucid and revealing as the apt, inevitable phrase can make it, up to a point where the situation or emotion to which we are led is so significant that it has no further need of explanation or commentary. For him a dramatic situation is not that which speaks for itself. The moment has been so thoroughly well prepared that everything is already there, and the silence in which we receive it is the sum of all that has so far been uttered and performed. The author may then retire and leave us to receive the desired impression.

"L'Invitation au Voyage" is a dramatic presentation of a conviction entirely natural to the author of "Martine." It declares in terms of the theatre that our secret thoughts and illusions about life, though they never really come to the point of expression, or, as in this case, they do not even correspond with any objective reality, may have nevertheless, an important and even a decisive influence. We hear in this play a voice that cries for the moon and calls it down from the sky. Its purpose is the embodiment of all the secret idealism of the unmanifested. She does not tell us what is in her mind, but by means of a dozen small indications, we follow the progress of a day dream which transforms a commonplace young man of commerce (whom we never meet in the play) into an incarnation of the spirit that lies in distant parts, in things and people unknown. After an absence of more than two years she meets him again and finds he is the same unremarkable young man of commerce. The shock of the discovery restores her to a sense of her many domestic blessings—but tomorrow she may be dreaming again.

The play speaks for itself. It is one of the most effective and appealing plays of the younger school. Here you will find a momentary shelter from destructive commonplace, and a living sense of all the finer issues.

F.J.

"L'INVITATION AU VOYAGE"

(Translation by Winifred Katzin)

Production under the direction of Mr. Frank Johnston.

CAST:

Marie Louise - - - Patricia Hackett
Jacqueline (her sister) - - - Lenna Symons
Olivier (her husband) - - - Martin Ketley
Monsieur Landras (her father) - - - James Glennon
Toutette (her child) - - - Belinda Jane Keendall

The scene of the play is set in the summer house of Marie Louise, adjacent to the house and factory of Monsieur Landras. Between Acts 1 and 2 a year and a half passes. Between Acts 2 and 3 eight months pass. The second scene of Act 2 takes place the morning after the first scene of the Act.

Stage Management - Barbara Howard
Assistant to Producer - Elizabeth Campbell
Setting - - - Michael James
Lighting - - - Thomas Keen
Scenery - - - Allan Sierp
Wall Decoration - - - Gwen Walsh
Music Arrangements - - - Enid Petrie
Electrician - - - Herbert Kollosche

Piano issued through the courtesy of the Director of the Conservatorium, Professor E. Harold Davies.
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Assistant to Producer - Elisabeth Campbell
Setting - - - Michael James
Lighting - - - Thomas Keen
Scenery - - - Allan Sierp
Wall Decoration - - - Gwen Walsh
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