



T H E A T R E

presents

Cl'erambard

by

Marcel Aymé

(Translation by Norman Denny)

MATTOCK LANE, EALING, W.5
NOVEMBER 14TH TO 24TH 1953
PROGRAMME PRICE SIXPENCE

TWENTY-FIFTH SEASON
1953-54

SECOND PRODUCTION

Clérambard

by

Marcel Aymé

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Characters in the order of their appearance :

VICOMTE OCTAVE DE CLERAMBARD	JOHN SCOTT
COMTESSE LOUISE DE CLERAMBARD	...	...	...	...	WENDA HORSBURGH
MADAME DE LERE	...	...	...	...	BETTY OGDEN
COMTE HECTOR DE CLERAMBARD	...	...	...	...	STUART ELLIS
PRIEST	...	...	...	...	DOUGLAS THOMAS
A MONK—ST. FRANCIS OF ASSISI	...	...	...	...	GABRIEL DRACHMAN
POPPY	...	...	...	...	RUTH TREMAYNE
MADAME GALUCHON	...	...	...	...	ROSEMARY PURKIS
EVELYNE GALUCHON	...	...	...	...	GILLIAN ANDREWS
ETIENNETTE GALUCHON	...	...	...	...	YVONNE SEYRES
BRIGITTE GALUCHON	...	...	...	...	SYLVIA POTHAN
MAITRE GALUCHON	...	...	...	...	FRANCIS W. SMITH
FIRST DRAGOON	HARRY IVES
SECOND DRAGOON	ROBERT EAMES
DOCTOR	PATRICK BOWLEY

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The play produced by	ABRAHAM ASSEO
Associate Producer	DOROTHY FAIRLIE
Décor by	BERYL ANTHONY

ACT ONE ... The Mansion of Comte Hector de Clérambard.

SHORT INTERVAL.

ACT TWO ... The same as Act One.

*INTERVAL OF FIFTEEN MINUTES.**

ACT THREE ... Poppy's Apartment.

SHORT INTERVAL.

ACT FOUR ... The Courtyard of the Clérambard Mansion.

** Your attention is specially drawn to the new arrangements for refreshments during the interval, which are given on the back page of the programme.*



STAGE MANAGER JOAN SAWKINS
Assistant Stage Managers STELLA BIRKETT, JOAN BREES
Sets constructed in Questors workshops under the direction of IAN JONES
Sets painted by MADGE TURNBULL
Wardrobe JOYCE HORNETT, DORRIE JEYES
Lighting GERALD ISENTHAL, DENNIS FISHER
Sound JOHN HOLLOWAY
Properties YVONNE HOMAN, OLIVE ELSBURY
Production Secretary DOROTHY BARNETT

"Minitex-de-Luxe" Hand Knitting machines kindly loaned by the Paramount Knitting Co. Ltd., of 88/90, Gray's Inn Road, W.C.1, and Bradford, Yorks.

"Clérambard" is published in this country by The Bodley Head Press Ltd., and is available from booksellers at 8s. 6d.



THEATRE MANAGER RENA RICE
House Manager ARCHIE COWAN
Press Representative BASIL HULL

BOX OFFICE (6.30—7.30) EAL. 5184

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT PERMITTED IN THE THEATRE WHILE THE PLAY IS IN PROGRESS.

A NOTE ON THE AUTHOR AND THE PLAY

Many apparently unaccountable obstacles stand in the way of an international reputation, particularly when there is any question of inter-lingual recognition. While it is comparatively easy to suggest plausible, but by no means certain, reasons for, say, Eliot enjoying so much greater success in America than does Rattigan, it is virtually impossible to say just why Sartre, Anouilh and Roussin should enjoy an esteem in England that is denied, so far at least, to Salacrou, Montherlant and Marcel Aymé; three eminent French dramatists whose works, and indeed names, are hardly known to the British theatregoer. We may conjecture that a foreign author needs a champion, as Ibsen had Archer; but when we recall the London failure of Anouilh's *Roméo et Jeannette* ("Fading Mansion") which was championed by no less a figure than Sir Laurence Olivier, we come to think that even this, valuable though it obviously must be, will not give anything like a complete answer to the problem.

"Marcel Aymé," says Mr. Harold Hobson in his latest book, *The French Theatre of Today* (Harrap, 12s. 6d.), "after building up a great reputation as a satirical novelist and short-story writer, is now devoting himself to the theatre with outstanding success. M. Aymé was born at Joigny on March 29, 1902, and is the son of a blacksmith. His mother died when he was two years old, and he was brought up by an aunt at Dôle. His military service was in the Rhineland during the Occupation after the First World War. He came to Paris in 1923, intending to take up medical studies, but had to earn a living. So in turn he became a bank employee, an insurance salesman, and a reporter. . . . He lives in Montmartre, in the Rue Feval. . . . He writes every evening between 8.30 and midnight, slowly, two pages a day, with a pen held between the index and middle fingers. . . . He has written sixteen or seventeen novels, of which the most famous, *La Jument verte*, has exceeded its three-hundredth printing. He has also published half a dozen volumes of short stories and several plays.

"The first of his plays to achieve outstanding success," Mr. Hobson continues, "was *Clérambard*, which was produced at the Comédie des Champs-Élysées in 1949, and ran for more than three hundred performances. In Anouilh's opinion *Clérambard* was the best play to be seen in Paris at the time, but he thought it too extreme for English tastes." I thank Mr. Hobson for his kind permission to quote these passages, after which it would be superfluous to add anything, unless it be our hope that, at least so far as our audiences are concerned, M. Anouilh's judgment on English taste is not proved too conclusively correct. . . .

*"Gentles, perchance you wonder at this show;
But wonder on, till truth make all things plain."*

B. H.

OUR NEXT PRODUCTION

The third production of the season will be Shakespeare's "King John," which opens on January 9th. As this is an experimental production which will require a large fore-stage that will considerably reduce the seating capacity of the theatre, the run is to be extended to fourteen performances. Full details of dates and revised seating arrangements will be given in the next issue of FORE-STAGE. Meanwhile our first-nighters may like to note that **on the first night only** it is proposed to put on the production without any interval.

DURING THE INTERVAL

Arrangements for serving refreshments have been modified in the light of experience during the run of *Major Barbara*. The Refreshment Bar in the Lodge will be open for the sale of teas, coffees, and snacks. Teas, but not coffees, will be available in the theatre; and these need not be ordered in advance, as this has proved unsuccessful. The Club Rooms in the Lodge will be open on nights of performance from 6.15 p.m., but the Refreshment Bar will not now open until 6.45 p.m., as there is not any demand before this time. Meet your friends in the Lodge before the play.

"AFTER-THE-SHOW" PARTY

There is an informal party on the discussion night at the end of the run of each play. If you care to come along, please see the Chief Steward this evening before you leave. He will take your name and give you particulars.

The discussion of "Clérambard" will take place in the theatre on Wednesday, November 25th, at 7.30 p.m. All members and friends welcome.

IF YOU ARE NOT A MEMBER . . .

. . . and feel you would like to join the Questors, please ask for an application form before you go home tonight. We have recently increased our maximum membership figure by 250, so there's plenty of room for you; and the £1 annual subscription entitles you to a free seat for every major production, which means you save money and get more for it at the same time.