



T H E A T R E

presents

CRIME PASSIONNEL

("LES MAINS SALES")

by

JEAN-PAUL SARTRE

(Translation by Kitty Black)

MATTOCK LANE, EALING, W.5

APRIL 25th to 5th MAY, 1953

PROGRAMME PRICE SIXPENCE

SEASON 1952-53

FIFTH PRODUCTION

CRIME PASSIONNEL

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Characters in the order of their appearance :

Olga	MARGARET POPHAM
Hugo	JOHN CLEMOW
Charles	}	<i>Members of the Proletarian Party</i>	}	THOMAS POND		
Franz				MURRAY LOWRY		
Louis				GERALD RAWLING		
Ivan				DAVID PATERSON		
Jessica, <i>Hugo's wife</i>	JO ARUNDEL	
Georges	}	<i>Hoederer's bodyguard</i>	}	JOHN SPRINGALL		
Slick				NED GETHINGS		
Hoederer, <i>a leader of the Proletarian Party</i>	...	...	...	JOHN HOWARD
Karsky, <i>Secretary of the Pentagon Party</i>	...	...	...	ROBERT JONES
Prince Paul, <i>Son of the Regent of Illythia</i>	...	...	...	FRANCIS W. SMITH

The play produced by - ALFRED EMMET

Décor by - - - MARJORIE GOLSBY

The action of the play takes place in Illythia, an imaginary country in Central Europe.

PROLOGUE: Olga's flat.
 SCENE ONE: The same. Two years earlier.
 SCENE TWO: The studio. A building in the garden of Hoederer's villa.
 SCENE THREE: Hoederer's office. Ten days later.

INTERVAL OF FIFTEEN MINUTES

SCENE FOUR: The studio. The same evening.
 SCENE FIVE: Hoederer's office. The next morning.
 EPILOGUE: The same as the Prologue.



STAGE MANAGER	...	...	...	...	...	JOAN SAWKINS
Assistant Stage Managers	...	...	...	...	...	EILEEN FISHER, BERYL OWEN
Wardrobe Mistresses	...	...	...	...	...	JOAN ANDREWS, BETTY WHITE
Lighting	...	...	...	...	...	GERALD ISENTHAL, DENNIS FISHER
Properties	...	...	...	...	...	KATHLEEN HARRINGTON, COYA BISGOOD
Sound	...	...	...	...	...	MURRAY LOWRY
Production Secretary	...	...	...	...	...	DOROTHY BARNETT

The sets constructed in the Questors Workshops

Theatre Manager	...	...	...	...	...	...	RENA RICE
House Manager	...	...	...	...	...	...	ARCHIE COWAN
Box Office (EALing 5184)	ISOBEL	ARNOLD,	KATHERINE	WARRICK,	EILEEN		RICHNELL



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

“ CRIME PASSIONNEL ”

Jean-Paul Sartre was born in Paris in 1905. A teacher of philosophy, novelist, and author of a number of books on Existentialism and ethics, he is one of the several dramatists who have contributed to making the post-war theatre in Paris such a very exciting place. If his plays are in part vehicles for the expression of his existentialist philosophy, that is not to say they are other than magnificently powerful and expert theatre. One need know nothing about Existentialism to be able to enjoy the taut and exciting drama of “ Crime Passionnel ”; to be intrigued to find the answer to the question: Why did Hugo kill Hoederer?

Nevertheless some knowledge of Existentialism may help to a fuller understanding of the play that Sartre wrote. The crux of Sartrean Existentialism is that existence precedes essence. He explains that when an artisan makes, for example, a paper-knife, he has a conception of it, and of its purpose, before he fashions it; in other words, its essence precedes its existence. Man, however, exists before he can be defined by a concept: he defines himself in accordance with what he makes of himself, and the responsibility of what he makes of himself is on his own shoulders. He exercises that responsibility by his choice of his course of action, and in making that choice he stands alone. No one can share the responsibility of his choosing, and there are no absolute standards to guide him. Thus man *is* the sum of his actions.

The ethics of Existentialism depend upon the idea that when man makes his choice he chooses not only for himself, but for the whole of humanity. At the moment of choice he creates an image of man as he thinks he ought to become. His responsibility is therefore complete and profound. Philosophers before Sartre have adopted the thesis that man's transcendent need is to feel and know that he exists. The Existentialists hold that it is in determining his own nature by his own conscious choice, with acceptance of the full responsibility of that choice, that man finds the authentic knowledge that he exists.

Thus in the play, life for Hugo seems unreal: like a game. He longs to assert himself by some positive action, and volunteers to shoot Hoederer. He wants to “ hang a crime around his neck ”, hoping in that way to feel the reality of his existence. Having arrived at Hoederer's headquarters, he finds it is not so simple as he thought: it is not merely a matter of obeying the Party's orders. After a point the orders are left behind and he has to go on alone. He has to accept responsibility for his own action. He experiences the agony of indecision, of trying to choose. Eventually, coming into the room unexpectedly and finding his wife in Hoederer's arms, he shoots him. “ You have set me free ” he cries—free from the fantasy world of indecision.

But why did he shoot him? Was it by his own free and responsible choice, or was it in the heat of the moment, in anger or jealousy? Was it, in fact, an accident? Hugo's own answer, “ because I opened the door, ” is the best one. It is only two years later, in the Epilogue, that he has the opportunity to correct his moral fault of indecision. When, at the end of the play, he goes out to be shot for his principles, he gives meaning to his killing of Hoederer, by making the decision he should have made two years earlier, and finally frees himself from the cage of fantasy to know the truth of his own existence.

A. E.

CLUB DANCE

Rosemary Purkis has again been asked by the Social Committee to run an informal (no evening dress) and inexpensive dance. This has been fixed for **Friday, May 15th, at the Park Hotel, Hanwell**, with dancing from 7.30 p.m. till midnight. Light refreshments will be obtainable at moderate prices, and an extension of the bar has been arranged. Make a special note of the date, and make sure you come along and join in the fun.

Tickets, price 4s. each, may be obtained from **Mr. Leon Hanick, 35, Bond Street, Ealing, W.5**, to whom written applications should be addressed, together with remittance, without delay. Numbers are strictly limited, so apply early to avoid disappointment.

“ AFTER THE SHOW ” PARTY

It is customary for us to have an informal party on the discussion night at the end of the run of each play. If you would care to come along, please mention it to the Chief Steward during the interval or after the show to-night. He will take your name and give you all the particulars.

The discussion of “ Crime Passionnel ” will take place in the theatre on **Wednesday, May 6th, at 7.30 p.m.** All members and friends are invited.