

A NOTE ON THE AUTHOR

Jean Anouilh will be 43 next June. He has already written no less than twenty-four plays, having started his career as a dramatist when he was only twenty-two years of age. But he had been writing plays from the age of ten, when he used to write imitations of the works of Edmond Rostand. Before he determined to live solely on his writings for the theatre and films, however, he had eighteen months studying law in Paris, followed by two years as a copy-writer for an advertising firm where, as he puts it, he "learned to be ingenious and exact"—invaluable lessons for a dramatist.

So far, London has seen only seven of the plays: *Antigone* was given by the Old Vic in 1949; *Roméo et Jeannette* had a short run at the Duchess Theatre later the same year, under the title of "Fading Mansion"; and others are *Eurydice*, as "Point of Departure"; *L'Invitation au Château*, as "Ring Around The Moon"; *Ardèle*, and *Colombe*. *Le Bal des Voleurs* ("Thieves' Carnival") was performed at the Arts Theatre last year. We now wait for the London productions of *Le Voyageur Sans Bagages*, which was seen in Bristol in 1951, and *La Valse Des Toréadors*, which has recently been heard on the Third Programme of the B.B.C. This last-named is Anouilh's latest work, produced in Paris last year, and it delves deeper into the story of the General whom we met in *Ardèle*.

When, if ever, we shall be able to see these and the other plays of this prolific author depends, no doubt, upon the angels. We can but look forward with hope. We may also look forward with hope to see just where Anouilh's work will take us, or him, next. It is incredible that he should have written so many variations on what are basically the same few themes. The mood changed, in the earlier plays, from the *Pièces Roses* to the *Pièces Noires*. In more recent years he has dropped these categories in favour of the term *Pièces Brillantes*. Will he continue with work in this new vein; or will there be some further development, a new point of departure?

Obviously this question is unanswerable. But the unanswerable questions are the most worth asking and playing with; for an answer is tantamount to an end of further interest in the question. And those who find this particular point worth thinking about will find it well worth their while reading "Jean Anouilh," the book by Edward Owen Marsh, which has just been published by W. H. Allen at 16s. and is reviewed in the current issue of "Fore-stage." In mentioning this volume I acknowledge my debt to Mr. Marsh for much of the information contained in this note. B.H.

"AFTER THE SHOW" PARTY

Did you know it is customary for the cast to hold an informal party on the discussion night at the end of the run of each play?

During the past year or so, under the auspices of the Social Committee, invitations to these parties have been extended to all Club Members, with the result that large numbers now come along to enjoy themselves and meet other members.

If you would like to come along too, 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.

There is a small charge made to cover the cost of refreshments, which must be paid for in advance.

The discussion of "Thieves' Carnival" will take place in the theatre on Wednesday, March 18th, at 7.30 p.m. All members and their friends are invited.

THAT HOLIDAY IN SWITZERLAND

Books of tickets for this year's Holiday Competition have been distributed to members during February. Please sell as many as you can, and return your unsold tickets as soon as possible for re-distribution.

An unfortunate misprint on the tickets, which states that the draw will take place on April 8th, 1952 (instead, of course, of 1953), has been pointed out to the organizer, who apologises for the error but asks us to say that it in no way affects the validity of the tickets. The date for the return of counterfoils, together with the nature of the second prize, clearly establishes the correct year.

THE QUESTORS.



THEATRE

presents

Thieves' Carnival

by

Jean Anouilh

(Translation by Lucienne Hill)

MATTOCK LANE, EALING, W.5

MARCH 7th to 17th, 1953

PROGRAMME PRICE SIXPENCE

SEASON 1952-53

FOURTH PRODUCTION

THIEVES' CARNIVAL

by

JEAN ANOUILH

*

Characters in the order of speaking:

Peterbono	} <i>Thieves</i>	...	...	EDMUND SCRIVENER
Hector		...	...	JOHN VERNON
Gustave		...	...	ROBERT JONES
Lord Edgard	...	...	...	FRANK WHITE
Lady Hurf	...	...	...	BARBARA HUTCHINS
Eva	} <i>Her Nieces</i>	...	...	CARROLL DODGSON
Juliette		...	...	JOAN BATE
Dupont-Dufort Senior	...	...	...	DAVID LORRAINE
Dupont-Dufort Junior	...	...	...	ANTHONY HOLLOWAY
The Town Crier	...	...	...	GERALD RAWLING
The Policemen	}	...	...	MICHAEL EVANSON
		...	...	ROBERT POND
		...	...	GAY RORKE
		...	...	JENNIFER OSCARD
The Nursemaid	...	...	...	THERESA HEFFERNAN
The Little Girl	...	...	...	CAROLINE SMITH
The Musician	...	...	...	VIVIAN ALLEN

The play produced by - - - ABRAHAM ASSEO

Associate Producer - - - COLETTE KING

Décor by - - - HONOR O'NIANS

The Scene: Vichy before the War.

The play is in four Acts.

There will be a short entr'acte after Act I and fifteen minutes Interval between Acts II and III.



Music specially composed by	...	...	HAYA J. ASSEO
Clarinet player	...	...	ALISTAIR RIDLEY
Guitar player	...	...	DON VERGARA
Trumpet and Recorder player	...	...	VIVIAN ALLEN



*The Set made in the Questors Workshops
under the direction of Dennis Farr.*

Director of Live Music: Vivian Allen

Costumes under the direction of Hilda Collins and Jane Simpson.

Properties—Kate Onley and Muriel Russell.

Lighting by Gerald Isenthal and Dennis Fisher.

Stage Manager	...	...	GEORGE BENN
Assistant Stage Managers	...	DAPHNE HUDSON, RUTH MILNER PAT DIGBY and RUTH BROWN	
Theatre Manager	...	...	RENA RICE
House Manager	...	...	ARCHIE COWAN
Box Office (EALing 5184)	...	...	KATHERINE WARRICK DOROTHY BARNETT and ISOBEL ARNOLD

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