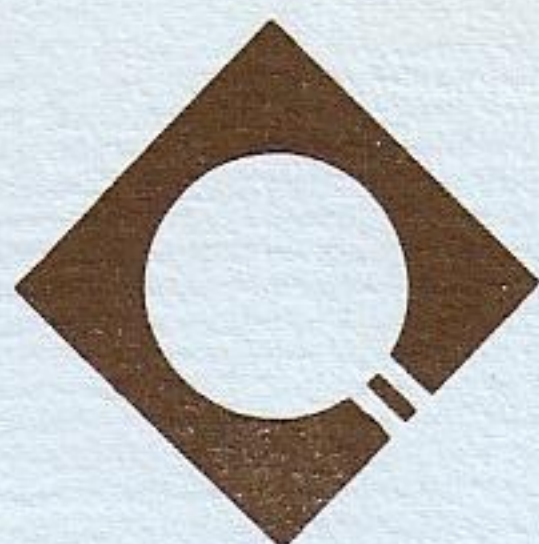


RING
ROUND
THE
MOON



THE QUESTORS THEATRE COMPANY

First performance 10th March 1984

Ring Round the Moon

"Anouilh's first play, *Le Bal des Voleurs* was called a comedie-ballet, and he conceived his early plays as patterns of movement, as pretexts for actors' performances. Unlike so many present-day playwrights who are descendants of a literary school, and whose plays are animated novels, Anouilh in *Ring Round the Moon* is in the tradition of the commedia dell'arte. This early play is a recorded improvisation. Like Chopin, he preconceives the accidental and calls it an impromptu. He is a poet of words-acted, of scenes-set, of players-performing."

Peter Brook: Preface to *Ring Round the Moon*.

Isabelle: If I hadn't loved you, do you think I would have agreed to your mad puppet show?

Part 2 *Ring Round the Moon*.

"Anouilh's nostalgia for traditional comic theatre and his interest in its oldest and most enduring theatrical conventions are an integral part of the function he envisages for the theatre. By accepting and using the traditional Anouilh sets his own activities as a dramatist in a long historical perspective. Mankind has, from time immemorial, transposed reality into comic and conventionalized terms. He has created in the theatre an alternative, timeless world in which he can laugh at his own absurdity and ineffectualness. It is this view of the theatre's function which unites content and form in *Ring Round the Moon*."

H.G. McIntyre: *The Theatre of Jean Anouilh*.

Isabelle: It's wrong to think only of how it's going to amuse you.

Hugo: It's all there is time for, before we laugh on the other side of our graves.

Part 2 *Ring Round the Moon*.

L'Invitation au Château, written in 1946 and first performed in London as *Ring Round the Moon* in 1950, belongs to a category which Anouilh called *pièces brillantes* which brought a harsh glitter and overt theatricality to the comic themes which earlier he had treated with romantic delicacy. The play is ready for revival and reappraisal.

Tony Rushforth

RING ROUND THE MOON

Adapted from Jean Anouilh's *L'Invitation au Château*

by

CHRISTOPHER FRY

Joshua, <i>an elderly butler</i>	Derek Bullock
Hugo, <i>a wealthy man-about-town</i>	Tony Barber
Frederic, <i>his twin brother, in love with</i>	David Barber
Diana Messerschmann, <i>engaged to Frederic, secretly in love with Hugo</i>	Dorothy Boyd Taylor
Lady India, <i>Messerschmann's mistress, secretly in love with</i>	Jane Dewey
Patrice Bombelles, <i>Messerschmann's secretive secretary</i>	John Hines
Madame Desmortes, <i>Aunt to Hugo, Frederic and Lady India</i>	Mary Hodlin
Capulet, <i>her faded companion</i>	Lesley Bilton
Messerschmann, <i>Diana's father, a melancholy millionaire</i>	John Robb
Romainville, <i>a lepidopterist, Patron of</i>	Jack Wood
Isabelle, <i>a ballet dancer</i>	Victoria Lord
Her Mother, <i>a teacher of the pianoforte</i>	Pat Pronger
A General	Ned Gethings
A Maid	Marjorie Wiles
A Footman	Matthew Doyle
A Musician	John Campbell
Guests at the Ball	Vivienne Patterson, Ann Marie Tighe, Paul Weir, David Evans

Directed by Tony Rushforth
Movement and masks by Susan Wormleighton
Setting designed by Nigel Cowell
Lighting designed by Jo Phelps
Sound by Charles Lacaille
Ballroom Dancing Adviser: Deirdre Jones

*There will be one interval of fifteen minutes between Part 1 and 2.
Part 1 will play for 85 minutes and Part 2 for 45 minutes approximately.*

Patrons are respectfully asked to refrain from
taking refreshments into the auditorium.

Stage Manager	— Bronwyn Beckford
Deputy Stage Manager	— David Palmer
Assistant Stage Managers	— Rona Christie Sylvia Wall Lucinda Angus Caroline McMahon Penny Seyfert Friedl Landau Jenny Richardson Deanna Johnson Lyndsay Maples Dorothy Wood Bridgett Strevens Clare McKeown
Properties	— Iris Phelps
Wardrobe	— Hania Belej Jean Derby Lyndsay Udell Valerie Palmer Doreen Dodds Mary Angus Stella Bond
Construction	— Tim Hayward Carey Middleton
Make-up & Hair Styles	— Julie Cruttenden
Sound Operator	— Grace Lacaille
Flying	— Flying Department
Printing	— Printing Department

Thanks to Barbara Hutchins
Grease Paint Ltd., Blowsey of Ealing

Acknowledgements to Moët et Chandon for Champagne
Caernavon Hotel, Ealing Common
for Champagne Stand

HOTPLATE

Delicious food is available in the Upper Foyer from 6.30 pm during the run of theatre productions.

Interval refreshments will be served and you can buy tea or coffee tokens in advance.

Orders for Interval drinks can also be given at the bar prior to the performance.

New and Prospective Members evenings are held every WEDNESDAY, commencing at 7.45 pm in the Grapevine bar. Included in the programme will be a comprehensive tour of the acting areas, workshops, wardrobe and rehearsal space.

OPEN DISCUSSION ON
RING ROUND THE MOON

TUESDAY, 20th MARCH 1984 at 7.45 pm
ADMISSION FREE

The Oxford Companion to the Theatre states that Peter Brook directed Anouilh's *Ring Round the Moon* in 1950. This was of course in the Christopher Fry translation or adaptation of *L'Invitation au Château*. At the time the critics were concerned not only with the success of the production, but with how faithful or otherwise it was to the spirit of the original. Some thought it had been softened and prettified to suit the more sentimental English taste with its lush decor by Oliver Messel.

THE DISCUSSION WILL BE LEAD BY
LUCIENNE HILL

Lucienne Hill, actress and dramatist, has wide experience as a translator and adapter for the English stage of the works of a number of French dramatists — Salacrou, Françoise Sagan, Roger Vitrac, but especially *Anouilh*. Over a dozen of *Anouilh's* plays have been presented in London in her translations. She is uniquely qualified to talk about Christopher Fry's translation.

Do come along, to the Bernard Shaw Room whether to express your views about this particular production, or to listen to Lucienne Hill and others.

NEW PLAYS AT QUESTORS

In the past six months we have been actively canvassing playwrights and literary agents for new plays by both established and first-time playwrights.

Immediate results include the rights to present a new play by David Storey in April and later this year, in the Studio, a play by Ruth Praver Jhabvala who received world fame recently with the film of her book *Heat and Dust*.

In addition to these two major coups we have a dozen or so other plays that we believe should be seen.

Six semi-staged readings of new plays will therefore be held before the end of the season. Depending on their success some of these will be selected for production in either the Theatre or the Studio.

The first semi-staged reading will be on Sunday 1st April at 2.15 pm. Tony Hill will direct *Death of a Woman* by James Hepburn.

ADMISSION FREE

Forthcoming Attractions

IN THE THEATRE

APRIL 7 – 14

PHOENIX

by David Storey

THE WORLD PREMIERE of a play by one of today's leading dramatists. A real life drama set in a doomed theatre.

APRIL 28 – MAY 5

LOAVES AND FISHES

by W. Somerset Maugham

MAY 19 – 26

THE MASTER BUILDER

by Henrik Ibsen

IN THE STUDIO

MARCH 28 – APRIL 1

TURNING POINT

by Paul Thain

MAY 10 – 13

LONG WAY AWAY

an improvisation

JUNE 12 – 16

DANCING NAKED

the Premiere of a new play by David Pearson

IN THE WEST FOYER THERE IS A DISPLAY OF PHOTOGRAPHS AND PROGRAMMES OF PREVIOUS PRODUCTIONS BY THE QUESTORS OF PLAYS BY JEAN ANOUILH.

The production photographs for *Ring Round the Moon* are by John Wilson.
