

ADELAIDE UNIVERSITY  
THEATRE GUILD.

**“L’INVITATION  
AU VOYAGE”**

*Jean-Jacques Bernard*

**AT THE HUT  
2nd November,  
3rd November,  
1943.**

## THE AUTHOR AND THE PLAY

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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 Hut. 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 Masefield's "Coming of Christ", the old English comedy "Gammer Gurton's Needle", and Pirondello's "Six characters in search of an author."

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### 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 "theory of silence." This, as far as Australian playgoers are concerned, needs no explanation and no defence. 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 sparsely, 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 he has no further need of explanation or commentary. For him a dramatic situation is one that 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 presentment 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 heroine is the embodiment of all the secret idealism of the unsatisfied. 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 appeal that lies in distant places, in things and people unknown. After an absence of 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.

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## CAST:

|                               |   |   |   |   |                      |
|-------------------------------|---|---|---|---|----------------------|
| Marie Louise                  | - | - | - | - | Patricia Hackett     |
| Jacqueline (her sister)       | - | - | - | - | Lenna Symons         |
| Olivier (her husband)         | - | - | - | - | Martin Ketley        |
| Monsieur Landrau (her father) | - | - | - | - | James Glennon        |
| 'Toinette (her child)         | - | - | - | - | Belinda Jane Kendall |

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The scene of the play is set in the summer house of Marie Louise, adjacent to the home and factory of Monsieur Landrau.

Between Acts 1 and 2 a year and a half passes.

Between Acts 2 and 3 eight months pass.

The second scene of Act 3 takes place the morning after the first scene of the Act.

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

Piano loaned through the courtesy of the Director of the Conservatorium, Professor E. Harold Davies.

## UNIVERSITY THEATRE GUILD

### Patrons:

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

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### 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 Siero           |
| Miss Patricia Hackett | Miss Cecil Teesdale Smith |
| Miss Barbara Howard   | Mr. Bruce Williams        |
| Mrs. R. Williams      |                           |

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Subscriptions may be posted to, or left for, the Hon. Treasurer  
at the University front office.

### 1943 Guild Productions:

April—"MEDEA"  
June—"BALLETS AND DIVERTISSEMENTS"  
July—"TOM THUMB"  
August—"DAYBREAK"  
November—"L'INVITATION AU VOYAGE"

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A production of Ballet will be given early in December.