

**ADELAIDE UNIVERSITY
THEATRE GUILD.**

**STORIES
IN
DANCE AND VERSE**

AT THE HUT

**13th December
14th December
15th December
1943.**

ENTERTAINMENT FOR YOUNG AND OLD.

The THEATRE GUILD has for some time desired to include in its activities some presentations which will help to cultivate an appreciation for the Theatre Arts in young folk as well as in our grown-up members. There is an urgent need for something in the form of a real Children's Theatre Movement in our community. The idea is, of course, not new; many will remember the wonderful pioneer work of Brenda Kekwick, whose aims came to a sad end all too soon.

The programme this evening has been arranged by The Guild and The South Australian Ballet Club in the hope that it will suit everybody—large, small, and middle-sized. The second half of the evening may, from the intellectual standpoint, be a little beyond those of very tender years; but we believe the spectacle, the colour, movement and light will hold their attention sufficiently to ensure the older people the necessary quiet for their enjoyment of the two unusual and experimental items then presented.

Programme

I.—PETER AND THE WOLF.

Music by PROKOFIEFF

Choreography by JOANNE PRIEST

Produced by JOANNE PRIEST

This ballet is based upon an old Spanish fairy tale which was taken by the Russian composer, Prokofieff, and put into music with spoken words relating the story at intervals. The Story: Peter lived with his grandfather and the cat in Russia and he was friendly with all the birds and beasts except, of course, wolves. One day Peter comes out to play with the birds and dance in the grass, and keep the cat from eating his particular little bird friend. He has a lovely time showing off to his friend and playing until grandfather hobbles out to grab him and take him home lest a wolf should come out of the forest. And sure enough, as soon as Peter has gone, a big grey wolf does come creeping out. The bird, who has been arguing with the duck as to who is the better bird, one who can fly or one who can swim, flies up into the tree. The cat disappears, too, but the poor duck, alas! is caught by the wolf and gobbled up. The wolf gets indigestion from eating up the duck so fast, and has to lie down to rest. Peter comes creeping in and with the help of his little bird friend he ties a rope round the wolf's neck. Just then, three huntsmen come in with guns, hunting the wolf. They are about to shoot when Peter stops them and tells how he and birdie have already caught him. Peter, grandfather, the cat, the huntsmen and the bird then all take the wolf to the Zoo, and the best place for him, too.

Prokofieff made use of various instruments to represent the different characters as well as delegating to each his special little tune. The dancing tells the story in the ballet so that spoken captions are not necessary, but if you listen you will notice that each character dances to his little tune and every time his tune comes he has to come with it. I am sure you will agree it was fortunate that brave Peter caught the wolf, otherwise he might still be prowling round, and goodness knows what damage he would do.

Peter	-	-	-	Honor John
Wolf	-	-	-	Helen Western
Bird	-	-	-	Lynette Tuck
Cat	-	-	-	Marie Bulbeck
Duck	-	-	-	Margaret Frayne
Grandfather	-	-	-	Natalie Barrett
Huntsmen	-	-	-	{ Kathleen Short Vilma Mabbs Norma Berry

2.—THE STROLLING CLERK FROM PARADISE - by Hans Sachs

Produced by PATRICIA HACKETT

This play was written in the early sixteenth century by a German writer. It is pure comedy and is as amusing to-day as it was when it was written. The Strolling Clerk was a bit bad and crafty, but the story ends happily and that's all that matters.

The dance the four peasant girls do is an old traditional folk dance called "Sweet Kate."

The Yeoman's Wife	-	Stella Sobels
The Strolling Clerk	-	James Glennon
The Yeoman	- -	Llandaff Mathews
Peasant Girls	- -	{ Helen Michell Sheila Hamilton Meg Hamilton Ruth Wells
The Cowboy	- -	Jeremy Kendall

— Interval —

3.—THE GREY MAID.

A Ballet to the spoken word—Verse by PATRICIA HACKETT

Choreography by JOANNE PRIEST

"The Grey Maid" is another experiment, following on "The White Ship", in wedding two hitherto practically unmated arts together. The dancers move not to instrumental music but to the music of spoken voices, sometimes used singly, more often in chorus. Here the writer of the verse and the choreographer, the speaking orchestra, the dancers and the manager of stage lighting have worked in close co-operation to produce a united and lovely whole.

The story is of a magic sword called The Grey Maid, who passes down the centuries from fighting man to fighting man and whosoever wields her is immune from death by steel. He may die, as the warrior in this ballet does, from an arrow, or a stone thrown or by falling from his horse, but not by steel. We see first the wives of the fighting men praying to the sword to assist their men in the coming battle. The sword is coldly unresponsive, they pray more desperately, laying her on her altar to rest, then troop disconsolately away. The Chieftain's wife creeps back and seeks ineffectively to soothe her. The warrior, who is chosen to wield her, then approaches her and woos her. She responds to his wooing, and together they fare forth to battle, speeded by the women who wait behind and watch the battle from her altar. To their horror, they see the Chieftain shot by an arrow and The Grey Maid hurtling from his hand. The day is lost! The women flee as the sword spinning is pursued by a conquering warrior who claims her as his own. But The Grey Maid will belong only to one person for his little life; she will continue to pass along the ages.

The Grey Maid	-	Joanne Priest
The Chieftain's Wife	-	Nancy Scott
The Wives and Women of the Fighting Men		{ Honor John, Kathleen Short, Vilma Mobbs, Norma Berry, Helen Venning, Helen Western, Joyce Murray, Joan Thamm, Pat Walker-Taylor.
The Warrior Chief	-	Walter Desborough
The Conquering Warrior		Ron Page
The Spoken Orchestra		Stella Sobels, Betty Clark, Madge Rymill, Patricia Hackett, James Glennon, Llandaff Mathews, Ron Page.

4.—THE TREES OF THE MASTER.

A Dramatic Poem

There is a legend that the cross upon which our Lord Jesus was crucified was cut from the Aspen tree, and its poor leaves have shivered ever since from horror and shame. The little Thorn was taken to bind His gentle brows, and the Olives always felt near to Him because He prayed in their grove and they saw Him led away.

The Aspen Tree - Patricia Hackett

The Thorn Tree - Jeremy Kendall

The Olive Trees

Stella Sobels, Joanne Priest,
Betty Clark, Honor John,
Pat Walker-Taylor, Vilma Mobbs.

Pianists	-	-	Vivien Tuck and Doreen Jacobs
Settings	-	-	Michael James
Lighting	-	-	Thomas Keen
Scenery	-	-	Allan Sierp and Gwen Walsh
Electrician	-	-	Herbert Kollösche

UNIVERSITY THEATRE GUILD

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Subscriptions may be posted to, or left for, the Hon. Treasurer at the University front office; or at The Hut after this evening's performance. It will facilitate the work of the Committee if unpaid subscriptions are paid up before the end of this month.

The Committee hopes that Guild activities will continue next year and that an even more successful and extended programme can be presented. Those not on our present membership list are invited to send in their name and address to the Hon. Secretary, care of the University, so that they will receive notices at the beginning of the season next year. Our work and development cannot be effected without funds; and the Guild is dependent solely on the modest membership fee for continuance of this very desirable form of community Art movement. If you are specially interested in active on or off-stage work write in about your particular interest. We need more active workers to join in the job of building up these interesting stage presentations.

1943 Guild Productions:

April—"MEDEA"

June—"BALLETTS AND DIVERTISSEMENTS"

July—"TOM THUMB"

August—"DAYBREAK"

November—"L'INVITATION AU VOYAGE"

December—"STORIES IN DANCE AND VERSE"