

ADELAIDE UNIVERSITY THEATRE GUILD



Cradle Song

By

G. MARTINEZ SIERRA



AT THE HUT

FRIDAY, SATURDAY, MONDAY, and TUESDAY,
24th SEPT., 25th SEPT., 27th SEPT., and 28th SEPT., 1954

THE PLAY AND ITS AUTHOR

Your first glance at the list of the dramatis personae of *CRADLE SONG* will have made clear, if you did not know it before, that this is a play about a convent of nuns. It is not a "religious" play, certainly not a sectarian one, neither does the story which is unfolded argue for or against the conventual life.

Though set in a world so strange to the vast majority of us, *CRADLE SONG* deals with the instincts and emotions common to the world of all of us. Not with the feverish excitements of life, but with some of its deepest feelings. It is gentle and tender — and yet so much more moving than most of the dramas which set out to move us in an environment of what is called ordinary life.

That, at any rate, is the effect the play has made in the reading upon those who chose it for a place in the year's programme. It is for you, the spectator, to judge whether or not *CRADLE SONG* justifies itself in this production.

Gregorio Martinez Sierra (1881-1947) was a Spaniard. For many years he was director of a theatre in Madrid, and formed his own stock company. He translated the plays of Shaw into Spanish. The Guild produced another of Martinez Sierra's plays, *THE LOVER*, some years ago.

CRADLE SONG

CAST

SISTER JOANNA OF THE CROSS - MARY McMAHON
TERESA - - - - - JILL BOWDEN
THE Prioress - - - - - META McCaffrey
THE VICARESS - - - KATHLEEN STEEL-SCOTT
MISTRESS OF THE NOVICES - - PAT MERRITT
SISTER MARCELLA - - - JENNIFER WARHURST
SISTER MARIA JESUS - - - JANET PITCHER
SISTER SAGRARIO - - - JANET COLQUHOUN
SISTER INEZ - - - - - JUDITH COOLING
SISTER TORNERA - - - - - DIANA HUDSON
THE DOCTOR - - - - - MARTIN KETLEY
ANTONIO - - - - - NIGEL SAMUEL
TWO MONITORS - - - - CYNTHIA FISHER and
MARGARET FIELDING

Produced by
BARBARA HOWARD



The action takes place in a Convent of Enclosed Dominican Nuns in Spain.

ACT I—A room opening on the Cloister
ACT II—Parlour of the Convent



Sets devised by
MICHAEL JAMES

Music arranged by
ALISON HOLDER

Picture of St. Catherine of Sienna executed by
PATRICIA CATCHESIDE and FLORA ANDERSON



At the invitation of Miss Joanne Priest, and with the kind co-operation of Miss Barbara Howard and her cast, the Guild will give one performance of CRADLE SONG on TUESDAY, OCTOBER 19th, in the STUDIO THEATRE, Wellington Square, North Adelaide, as its contribution to the series of programmes inaugurating this new playhouse.

MEMBERSHIP OF UNIVERSITY THEATRE GUILD

The Theatre Guild is a private theatre and admission to all performances at the Hut is by presentation of the Membership Vouchers at the door for **unreserved seats**, or by exchanging vouchers at Allan's Ltd. Box Office for **reserved seats**.

The Guild is precluded from selling seats at the door of The Hut, or elsewhere, to non-members. This is not due to any rule of the Guild, but to circumstances quite beyond its control.



SUBSCRIPTIONS FOR BALANCE OF 1954 SEASON

	s.	d.
Single Membership (pro rata) - - -	4	6
entitling member to one seat for the last production.		
Double Membership (pro rata) - - -	7	0
entitling member to two seats for the last production.		
Undergraduate Membership - - -	2	6
one seat for the production.		

The Guild suggests that Single and Double **Ordinary** Subscriptions be paid at Allan's Ltd. Box Office, Rundle St., Adelaide; but they may be paid at The Hut on the night of a performance and the voucher, or vouchers, can then be presented for an unbooked seat or seats.

Undergraduate Subscriptions must be paid to Miss D. M. Pearce, Hon. Secretary to the Guild, Arts and Mathematics Building, University.



Next and final production of the 1954 season will be the **ALCESTIS of Euripides**. This is not one of the great Greek tragedies, but the most famous of Euripides' romantic dramas or tragi-comedies. The translation used is that of Gilbert Murray. Date of production will be about the middle of October. Producer, Brian Coghlan.