

ADELAIDE UNIVERSITY THEATRE GUILD

Marching Song

by

JOHN WHITING



AT THE HUT

24th APRIL, 26th APRIL, 27th APRIL, and 28th APRIL, 1956

PRODUCER'S NOTE ON THE PLAY

Honour, a mere word, a breath of air unable to rouse our emotion: that ought to be the message of the play. The author says so; shouldn't the producer bow to this verdict?

He does, but with this reservation: this play is a search for wider solutions. It may well be called a quest for a way out of our modern muddle. In this search we are confronted with certain archetypal symbols: Cadmus—the dragon-tooth sower, Catherine de Troyes—self-willed, proud and therefore crushed by the onslaught of events—but in the end becoming humble. One thinks first of a saint, and then of Dido, founder of cities and architect of human hearts. Less ancient in origin is Rupert the general, who stands for defeat, and Bruno, who defends our modern folly of war. All these characters strive to grasp an answer to their problem but the escape route does not become visible. Rupert's advice to Bruno Hurst "The problem is unchanging but the time and the place of the decision is personal" is all we can expect. Solutions to problems are not sold in the market place nor produced in the studies of playwrights.

Marching Song

by

JOHN WHITING

C A S T

(in order of appearance)

HARRY LANCASTER	- - - -	ROY WELFARE
DIDO MORGEN	- - - -	JENNIE LISTON
MATHEW SANGOSSE	-	GARIE FOTHERINGHAM
FATHER ANSELM	- - - -	CLIFF CAMPBELL
CATHERINE DE TROYES	- -	DARLENE JOHNSON
RUPERT FORSTER	- - - -	BRIAN BERGIN
JOHN CADMUS	- - - -	MARK ANDERS
BRUNO HURST	- - - -	DAVID PENNY

Produced by

ALEXIS GRADUSSOV



The action of the play passes in a room of Catherine de Troyes' house set on the heights above a capital city in Europe.

ACT I—Late evening on a spring day.

INTERVAL

ACT II—The following night.

INTERVAL

ACT III—Later the same night.



Set devised by PHILIP FARGHER

Lighting—ROBERT BEEBY and JOHN SMITH

FORTHCOMING PRODUCTIONS

The Guild's next play will be *WAITING FOR GODOT* by SAMUEL BECKETT. This play — in a translation made by the author from his own original French version — aroused much excitement and discussion at its first performance in Paris, three years ago. This success was repeated in London last year. Brian Bergin will produce *WAITING FOR GODOT* and the performances will be from 29th May to 1st June.

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**.

SUBSCRIPTIONS FOR BALANCE OF 1956 SEASON

	s.	d.
Single Membership (pro rata) - - -	17	6
entitling member to one seat for each of four remaining productions.		
Double Membership (pro rata) - - -	28	6
entitling member to two seats for each of four remaining productions.		
Undergraduate Membership - - -	8	6
one seat for each production.		

The Guild particularly requests 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 vouchers can then be presented for unbooked seats.

Undergraduate Subscriptions must be paid to the Hon. Secretary to the Guild, Miss Beryl E. Pearce, Second Floor, Arts and Mathematics Building, University.