

ADELAIDE UNIVERSITY THEATRE GUILD

The Cocktail Party

by

T. S. ELIOT



AT THE HUT

19th MAY, 20th MAY, 21st MAY, and 22nd MAY, 1953

The Producer to his Audience:

The conscientiously democratic Australian will doubtless be shocked by many of Mr. Eliot's assumptions. The most I can ask him or her to believe is that the author has not exaggerated the brilliant brittleness of social life in England. What is more questionable is whether it is legitimate to give its imposing facade the metaphysical character Mr. Eliot does. I suppose no greater tribute has ever been paid to the English dowager than this expatriate American pays Julia Shuttlethwaite: whether the lady deserves to carry the weight of symbolism the author gives her, I should take leave to doubt. However, it is an interesting suggestion and may have an elevating influence on the types in question, which would doubtless be an improvement.

You may think that there are more ways to salvation than suggested by Mr. Eliot. I do, too. But here, again, the author's suggestion that one must choose between "making the best of a bad job" and the thorny path of martyrdom, if wholeheartedly applied, would doubtless be at least better than the existing state of things. At least it makes an absorbing drama. Which we hope to present to your complete satisfaction.

Derek Van Abbé.



NEXT PRODUCTION

FIREWORKS IN THE MORNING, a comedy by Alex Symons, will be produced in the third week of July. The actual date will be announced well in advance.

THE COCKTAIL PARTY

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CHARACTERS

(in order of speaking)

ALEXANDER MacCOLGIE GIBBS	-	ROBIN ELIX
JULIA SHUTTLETHWAITE	- - -	IRIS HART
CELIA COPLESTONE	- - - -	ANNE HADDY
PETER QUILPE	- - - -	HARLEY DILLON
EDWARD CHAMBERLAYNE	- -	RON HADDRICK
AN UNIDENTIFIED GUEST (<i>later</i> <i>identified as SIR HENRY HAR-</i> <i>COURT REILLY</i>)	- - - -	MARTIN KETLEY
LAVINIA CHAMBERLAYNE	- -	BARBARA KEMP
RECEPTIONIST	- - - -	HELEN JONES
CATERER'S MAN	- - -	DEREK VAN ABBÉ



Produced by

DEREK VAN ABBÉ

Sets by MICHAEL JAMES, *executed by the* GUILD

STAGE GROUP



ACT I—Drawing-room of the Chamberlaynes' flat in London.

In the course of this act the curtain is lowered twice—the first time to denote the passage of only ten minutes; the second time to denote the lapse of half a day, bringing the time to the late afternoon of the next day.

ACT II—Consulting-room of Sir Henry Harcourt Reilly, a few days later.

ACT III—Drawing-room of the Chamberlaynes' flat, some two years later.

The University Theatre Guild wishes to thank John Martin and Co. Ltd. for the loan of the furniture used in this production.

UNIVERSITY THEATRE GUILD

The Theatre Guild's existence depends on the support of the general public, but circumstances preclude sale of admission tickets to the general public at the door of its theatre. If the Guild is to continue in the future and if its productions are to be of a worthy quality, the subscriptions of a growing number of members are essential.

Even the amateur performance of plays costs money, because there are many expenses involved by every production, irrespective of the great amount of work done on a voluntary basis. Lighting and sound equipment, material for sets, costumes, etc., have to be paid for—not to speak of printing, circularizing, and the royalty fees payable for most of the plays performed.

The Committee of Direction ventures to ask that those who may have enjoyed the Guild's productions as guests would consider becoming members, and urges existing members to make known to others the advantage of membership of the Guild.

Subscriptions for membership can be paid to Miss Lower, Secretary to the Guild, c/- Elder Conservatorium, or, when the plans for booking seats for a production are open, at Allan's Ltd. Box Office, 51 Rundle Street, Adelaide.