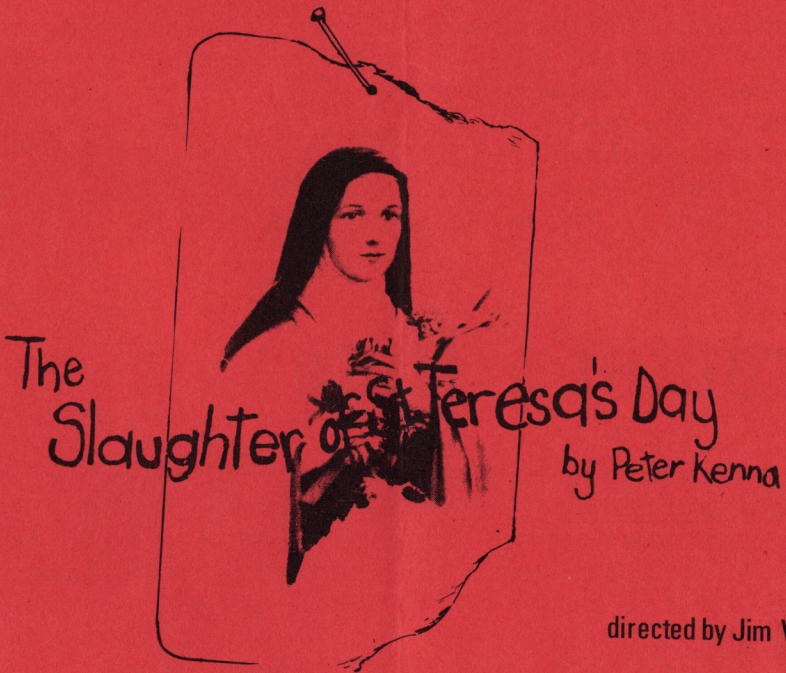


TSA/ UaTg 1979.4✓

THEATRE GUILD PRESENTS



directed by Jim Vilé

THE SLAUGHTER OF ST. TERESA'S DAY

LITTLE THEATRE (University of Adelaide)

Wed - Sat Nov 28 - Dec 15 1979 at 8.15 p.m.

BOOKINGS: Bass or Theatre Guild (223 4333 Ext. 2407)

Australian Drama Festival

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Director's Note

The success of Ray Lawler's The Summer of the Seventeenth Doll, in 1955, provided a new starting point for Australian Drama. Breaking with the great Australian Myth peopled with romanticised heroes of the outback or the glorious veterans of World War I and II, the 'Doll' encouraged young writers such as Beynon and Kenna to focus on a more immediate setting: urban Australia, home for 85 per cent of our population. This breakthrough spawned a number of colourful and gutsy plays which come to terms with city life: the urban condition and its idiom.

Kenna's The Slaughter of St. Teresa's Day has that most urban of settings - the Sydney underworld. The then almost totally sub-standard suburb of Paddington harboured vicious crims, cons and petty thieves. In a way this world is perhaps as far removed from the humdrum reality of suburbia as the 'sunburnt country' of earlier plays was from the real Australia. It did, however, allow Kenna to bring to the stage an array of characters through whom he could explore issues central to urban existence.

Slaughter's underworld is lorded over by Oola Maguire, a character based on real life Tilly Devine who made newspaper headlines in the 50's as "The Queen of Woolloomooloo" and "The Kiss of Death". Growing out of the Depression, Tilly reigned for more than 25 years over 'an empire of prostitutes, thugs, thieves and sly-grog merchants'.

The Oola we meet in Slaughter has retired - "I run a bit of an S.P. just to keep me hand in" - aiming at comfort, security and her vision of respectability. Each year she throws a party on St. Teresa's Day in gratitude for that saint's intercession, with "no grog and any ironmongery to be parked in the hall." When Oola's 16-year-old daughter, Thelma, comes home from boarding school for the party, a new ingredient is added to the celebrations and disruption results.

Kenna's play brings Australian women to the foreground. Long relegated to a back seat of unheroic drudgery, or victimized as sluts to the concept of mateship or completely ignored, women had been the second-class citizens of Australian Drama. Kenna's women, caught, as are the men, in the social and emotional ambiguities of Irish Catholicism in the Australian setting with its double standard of behaviour and status, show a resourcefulness and courage and a grip on reality which is a balance to their men who refuse to grow up.

The Slaughter of St. Teresa's Day is a particularly apt play to include in this the first Australian Drama Festival. It represents a new postwar wave of dramatic writing which opened the gates to the writers of the Sixties and Seventies.

The Cast

| | |
|---|--------------------|
| OOOLA MAGUIRE | Jo Peoples |
| FSSIE FARRELL, her aunt | Jean Rigby |
| CHARLIE GIBSON, Oola's lover | John Edge |
| HORRIE DARCEL, a visitor | David Roberts |
| SISTER MARY LUKE) nuns of a | Melinda Boston |
| | Roman Catholic |
| SISTER MARY MARK) teaching order... | Anna Pike or |
| | Anna Michael |
| THELMA MAGUIRE, Oola's daughter .. | Mary-Anne Robinson |
| WHITEY MAGUIRE, Oola's cousin ... | Geoffrey Crowhurst |
| WILMA CARTWRIGHT, Whitey's girlfriend ... | Anna Pike or |
| | Anna Michael |
| PADDY MAGUIRE, Oola's uncle ... | Harry Stapleton |

Production Team

DIRECTION Jim Vilé
PRODUCTION MANAGER Kerry Hailstone
STAGE MANAGER Sue Giles
A.S.M. Chris Runnel

SET:

Design Bill Field
Construction Bill Field,
Chris Tingley,
Sarah Lawrence,
Geraldine Moore,
Keith Anderson,
Philip Rounsevell

LIGHTING DESIGN &
OPERATION Philip Rounsevell

SOUND DESIGN Nigel Russell

PROPERTIES Sue Giles,
Chris Runnel,
Michael Reardon

WARDROBE Melinda Boston

PUBLICITY:

Management Kerry Hailstone,
Margaret Rose

Graphics Chris Atkinson

Photography David Hailstone

Programme Layout John Edge

Front of House Geoff Crowhurst
assisted by Alison Dunn,
Sue Morris,
and members of
the Ensemble

The part of WILMA will be played by Anna Michael on the following dates: November 28, 30, December 6, 8, 13 and 15; and by Anna Pike on November 29, December 5, 7, 12 and 14.

There will be an interval of fifteen minutes after Act One. There will be a short pause between Acts Two and Three.

Acknowledgements

L.G. Abbott & Co., Wakefield Street, Adelaide;
Dallas Bruce of Dallas's Birds and Bottles,
James Place, Adelaide;
Radio 5UV;
Dr. Kevin Moore;
Brother John Webb;
Madame Josephine's Beauty Salon, 29 Hindley St.,
Adelaide;
Dan Burt;
Willunga High School;
State Theatre Company;
Neil Ward;
The Dominican Priory, North Adelaide;
Julie Edge; Fiona Athersmith; Morag Athersmith;
Danny Caretti; Peter Bevan; Benjamin Pike.

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