

## THEATRE ASSISTANTS

Robert Farrell

Jerry Schrader

Richard Hessel

## CRIMSON MASQUE OFFICERS

Gerry Morgan..... President  
 Janet Link..... Vice-President  
 Juanita Teal..... Secretary

## CREW HEADS AND COMMITTEE CHAIRMEN

Robert Farrell..... Stage Crew  
 Richard Hessel..... Lighting and Sound Crews  
 Jerry Schrader..... Costume  
 Mollie Ehle..... Costume Committee  
 Lynn Atherton..... House Committee  
 Marsha MacMorran..... Make-up Committee  
 Nancy Huff..... Publicity Committee  
 Janis Moore..... Property Committee

## FOR CRADLE SONG

Leonard Pink..... Stage Manager  
 G. Adrain Maxwell..... Assistant Stage Manager  
 Richard Hessel..... Sound  
 Douglas Landfear..... Lighting  
 David Lemke..... Lighting  
 Mollie Ehle..... Costume  
 Janet Link..... Costume  
 Richard Bosserman..... Costume  
 Lynn Atherton..... Costume  
 Marsha MacMorran..... Make-up  
 Bianca Neville..... Make-up  
 Lynn Pooley..... Make-up  
 Judy Gray..... Make-up  
 Rick Smith..... Make-up  
 Sharon Swarthout..... Make-up  
 Pat Bradley..... Make-up  
 Jo Ann Berkhart..... Make-up  
 Kai Hamilton..... Make-up



SOME NOTES ON *THE CRADLE SONG*

Concerning the history of tonight's play, its translator points out:

The *Cradle Song* was first performed at the *Teatro Lara*, on the 21st of February, 1911. At the outset it was seen to be a wholly exceptional piece, one of the rare inspirations of the theatre. The run, inaugurated modestly, continued throughout the season, while a reprise opened the same house during the fall. Since that time *Cradle Song* has been done everywhere, translated into all the major languages, meeting invariably with the same instant, affectionate response. Within the last decade it has taken its place as an international classic, serene and enduring as the simple humanity and faith which lie at its heart.

Indeed, *The Cradle Song* has seen extensive performance in places as far afield as Nairobi, East Africa, Singapore, Straits Settlement, and Hobart, Tasmania. The longest recorded run of the play was that of the Theatre des Champs Elysees, Paris, which exceeded 300 nights; and a recent television production of *The Cradle Song* makes it a familiar offering to millions of Americans.

There is very little conventional dramatic conflict in *The Cradle Song*; rather, we are given a series of incidents and character studies, loosely connected to the principal contrast of the play, the contrast between the cloister and the world at large. These vignettes are presented in an unabashedly romantic fashion, providing for the auditor a highly sentimental but essentially earnest glimpse of covent life.

Incidentally, great credit must be given to the actors and technicians involved in the Monmouth College production of *The Cradle Song*. Working under the extreme hardship of a rehearsal period little more than half the normal length, they have created, it is felt, an interesting and satisfying evening in the theatre.

# *The Cradle Song*

By

G. MARTINEZ SIERRA

DIRECTED BY BROOKS McNAMARA

SET DESIGN BY BROOKS McNAMARA

COSTUME DESIGN BY MOLLIE EHLE

## C A S T

The Princess.....	Lynn Pooley
The Vicarress.....	Juanita Teal
The Mistress of Novices.....	Nancy Huff
Sister Joanna of the Cross.....	Judy McCullouch
Sister Maria Jesus.....	Sharon Swarhout
Sister Marcella.....	Barbara Hinkle
Sister Sagrario.....	Sue Countryman
Sister Inez.....	Janet Link
Sister Tornera.....	Karen Brown
Monitors.....	Anita Bullington and Bianca Neville
Teresa.....	Lynn Atherton
Antonio.....	James Naylor
The Doctor.....	Jerry Schrader
The Poet.....	Joseph Millas

ACT 1. Spain, 1850. A room in a Dominican convent.

ACT II. The same, 1868.

There will be a ten minute intermission between Acts I and II.