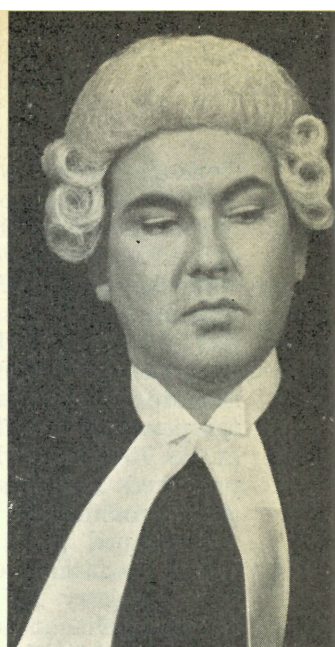


George Bowyer (Derek Murcott), Counsel for Mother Cornelia, defended her case with determination and buoyancy in an excellent performance.



Sir Herbert Jenner-Fust (Robert Milton) gave an outstanding portrayal of a mind gradually passing over from prejudice to admiration.



Robert J. Phillimore, D.C.L. (R. E. Buxton), cynical and foppish Counsel for Pierce Connelly

An Original Three-Act Drama

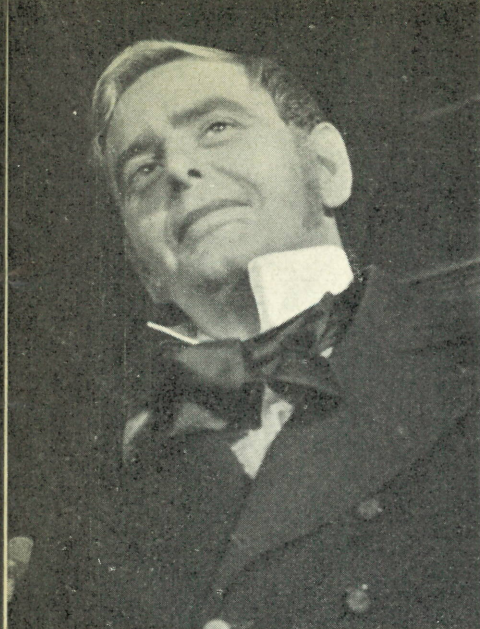
With some trepidation as to the general appeal of such a topic, Father Brendan Larnen, O. P., wrote, and the Blackfriars' Guild produced, this dramatized version of the lawsuit brought by Pierce Connelly against Mother Cornelia Connelly for the restitution of conjugal rights. This was the famous case of *Connelly vs. Connelly*, tried in the Court of Arches, an ecclesiastical Court of the Church of England, in 1851. The interest aroused was such that the play ran at the Blackfriars' Theatre on West 57th Street, New York, for a full three months instead of for the few weeks originally planned and the Press commented favourably on the production.

The authorship is patently professional, and the Friars have taken pains to assure an equally capable performance
America, Feb. 25, 1961

Under the sensitive direction of Michael Kray, a gifted cast of players makes the story come to life vividly.
The Tablet (U.S.A.), Feb. 18, 1961

The play is interesting throughout and sometimes gripping... The Audience-Jury is helped by the brisk and witty defense counsel, played by Derek Murcott, to view Pierce as first a young man alternating between stuffy conceit and boyish charm, then an egoistic opportunist, finally a petulant fraud on the fringe of derangement. The elder Pierce is ably played by J. Byron Webster.
The Advocate, Feb. 16, 1961

As Cornelia, Adrienne Hazzard is splendid...
Miss Hazzard's performance in fact does much to make us know better this remarkable woman who may some day be a canonized saint.
In the meantime, Father Carey's group at the Blackfriars are giving us in "Connelly vs Connelly" a forceful and fascinating play.
Catholic News, Feb. 11, 1961



CONNELLY
VS.
CONNELLY

New York
1961



Braun Photos

J. Byron Webster played this elder Pierce Connelly, the neurotic plaintiff, whilst Richard Turmail portrayed him as the younger man in the flashback scenes.

Though Mother Cornelia Connelly, age 42, looked too young, Adrienne Hazzard (well seconded by her Alternate, Nonie Stewart) gave an astonishingly mature rendering of one who thinks only in terms of God's Will.

The author has shown great ingenuity in emphasizing the dramatic interest of so strange a situation . . . A series of flashbacks cleverly played backstage punctuates the court action . . . The whole incredible story enables Father Larnen to bring out the Christian meaning of marriage, religious vows and much else besides.

The Tablet (London), May 20, 1961

While the necessity of making clear his argument compelled the author to adopt the course condemned by one of the learned counsel on the stage as "putting words into the mouths" of the two protagonists, his dialogue is on the whole in character and in keeping with their actual pronouncements.

The exigencies of dramatic art have also obliged the author to introduce a final scene which has no basis in fact: Mother Connelly appears in person while the Court is awaiting the decision of the Privy Council.

The device is justified because dramatically indispensable. By appearing personally Mother Connelly is enabled to recapitulate the story and "to affirm the strong faith which sustained her" in a way that no indirect testimony could have done.

To quote again, this time from *The New York Times* of February 18, 1961:

In the last act, with the arrival of Mother Cornelia in the courtroom, the play becomes exalting . . . Much of "Connelly vs Connelly" is interesting, but in the last act it becomes lyrical.

A special matinee was given so that many of Mother Connelly's Sisters could see the production. As Adrienne Hazzard mingled with them in the foyer afterwards it was difficult to distinguish her from them, for she had so entirely identified herself with the spirit of the Holy Child.

Approved by Fr. Desmond McCarthy, *Promotor Fidei*