

Drama Festival Creates Province-wide Interest

(Continued from page 1)

do feel that they should have acted up much more. My advice is, in this play, don't be afraid of rough stuff, because there is a lot of rough stuff in it. When I say that I mean "Go for it! Come on! Speak it out, boys; get it over!"

"On the other hand, I thought there was too much rough stuff in the action. The reason for that is that movements on the stage are so noticeable that you should have a few motions as possible. The rough-and-tumble would be more effective if there was less of it."

"What I did want in the rough stuff was rough stuff in the voices; and the character that did come over very well was Driscoll. He did speak out and I felt that he did become the hero of the play."

"The beginning had the merit of sticking to the author's text, but here again it needed speeding up."

"At the end, why did the stage go dark? I didn't see anybody put out the light. This is not the kind of play where you need fade-outs. Don't try to give that imaginative effect to a drama that does not require it."

"I thought 'Cocky' was another who spoke out—but only at times. The rest of the time his mustache seemed to interfere with his vocal freedom."

"Scotty I thought was too subdued. He was quite right as far as he went, but he needed to multiply himself by about twelve."

"Olson was slow. Even Swedes with tremendous accents like his are not always as slow as he was. 'Davis' and 'Yank' played in character, but they were too slow. They got at times so tremendously slow that it was almost impossible to hear what they had forgotten their lines!"

"Smitty, I thought, needed to speed up more too. His diction was not quite clear but I did like his sincerity. When he was tied up I should have preferred him not to be so conspicuous. The right focus of attention was on the group around the box at that time."

"I thought what a nice brand-new box that was that must have carried around! He must have polished it in his spare time, and I had been more realistic if it had been dirty, like the shirts of some of the men."

"I heard a tick-tock all the time, which I assumed to be part of the play. But I am rather confident on this point. I was producing 'Ghosts' on one occasion and someone complimented me on the excellent result produced by the imitation of a downpour of rain. Next day the plumber fixed the theatre water pipes and there was the tick-tock in this play sounded very appropriately like a ship's engine."

"In summing up I may say that I was very pleased to see this capital play again, after so long a period."

"THE FOOLS PLATROOM"

By Harry E. Foster, Charlottetown Presented by the Little Theatre Guild of Charlottetown.

Scene: Throne Room of the Palace of Hearts.

King of Hearts—Bertram Foster. Queen of Hearts—Dorothy Dumont.

Queen of Diamonds—Marjorie MacLean.

Queen of Clubs—Alice Garrett. Knave of Spades—Ernest Lord. Knave of Hearts—George Hart. Joker—Harry E. Gomez.

Director—Harry E. Gomez. Make-up—Harry E. Gomez.

Costume and scenery—Dorothy Dumont and Harry E. Gomez. Wardrobe—Rena Wood.

"I was very pleased to find an original play, and I am glad that it stood up well against the effort that preceded it," said Mr. Morley.

"I think it is a clever little play and has something of an original theme. Of course, Lewis Carroll touched on it in 'Alice in Wonderland,' but he didn't go quite so far; and he didn't have the Joker. The dialogue of the play is smart and ingenious in the way in which references to card play were brought out. What I did want to see, however, was a stronger story."

"There was no action in the dramatic sense. While I was interested in what the characters said, I must admit that I was not over-interested in following their story. It may be because the story was rather difficult to follow. Anyway, I think it should have been clearer, perhaps more simple. I feel that that was the weak part of it."

"The costuming was excellent, and whoever was responsible deserves full marks. The chairs were good too. The setting as a whole, however, was rather local—confined to one part of the stage. Supporting on those back curtains, at each side of the chairs, one had painted a large heart. It would have given a big splash of colour and helped the scene enormously."

"There were many touches in the production which I liked: the attitude of the characters, as well as the costumes, was appropriate."

"In general, the pace was too slow. If you have pace in a production you can get away with so much more; people will think you are a much better actor than you are. So I think it would have been good; it would have been bright and ended this play very much. Once or twice, you know, I really thought the characters were taking a nap."

"This does not apply to the Queen of Clubs. She was well-acted all the time. So was the Knave of Spades, except perhaps once. I think, in short, that the black cards were well played, and the 'grand slam' was theirs."

"The Joker was good, and he had spirit; but perhaps he was a bit too operatic. I didn't mind because I thought he might burst into 'Figaro.' I was almost waiting for an aria at any time."

"The Prologue gave it a touch of color, but I thought the Prologue too arm conscious. He didn't seem to know what to do with his hands. He said 'Don't drop a pin, the Play is going to begin'—but it didn't. We waited quite a long time before it began. Now the Prologue shouldn't tell a lie. If the Prologue says the Play is going to begin and it doesn't begin, we will never believe in a Prologue again."

"I thought the Knave of Hearts needed more 'attack.' He was the gentleman who stole the tar's and I didn't think this Knave of Hearts had the guts to steal anything. He was fidgeting a lot. He must not do that, at all because it distracts the audience's attention. Always stand firmly on your pins if you want to be on the stage."

"The Queen of Diamonds was a very nice queen; but for the action of the play I thought she should be more of a schemer. She would have been much better if she had not been so slow."

"The Queen of Hearts, I thought, spoke out well; but at times she lacked repose."

"I did not like the grouping just before the end, with all the characters in a line. Every movement in a play should be pictorial, which means that it should be nicely grouped and arranged. The grouping at the very end was excellent, but what I think the producer was doing was that he was anticipating the end before he reached it."

"At one time one of the characters seemed to have been on the wrong side of the stage, and had to run around the back and come in at the other. The only reason I am objecting to that is that he may have arrived just in time to save the situation. And he shouldn't have disturbed the back curtain in his transit."

"Two things impressed me: the cleverness of the idea, and the picturesqueness of the production. I thought the ending also was splendid; that was the way to do it."

"My remarks are intended to help. I hope they do."

"VINDICATION"

By Leonard J. Hines and Frank King

Presented by Little Theatre Guild of Summerside.

Scene: Living Room in Tenement House in any large city situated near the County Jail; a winter's morning 7:30 a.m.

Mrs. Mason—Kathleen Cameron. Ada Mason—Eve MacNaught. Fred Mason—J. Watson MacNaught.

Mrs. Reeves—Yvonne Arsenault. Rev. James Douglas—George Clow.

Director—Natalie Wilson. Make-up—Florence Wells. Business Manager and prompter—A. R. Brennan.

Stage Manager—W. Robert Inman.

"This is really an old warrior of a play," Mr. Morley said. "I have seen it in so many places, all the way from London, Ontario, to London, England. It was the play which was awarded the first place in the Halifax festival three years ago. It was very well done there."

"It is a strong play and nearly always effective. I thought tonight that the setting had the essentials. All the colors were there. We had a yellow door, a green dresser, a brown window and a very, very red table cloth. There was no harmony. The colors were fighting each other all the way through, just like China and Japan."

"Realism was the note to aim at, and this melody of colors looked like a doll's house instead of a tenement house. I am sure that no tenement house would have looked quite so brilliant. It would have been so easy to have put a coat of dull paint over those things and make them look not quite so pretty—pretty."

"When the curtain went up the stage was rather dark, but it brightened as the morning advanced. I want to commend that touch of the producer."

"Speaking generally, the players spoke well. The ladies seemed to be holding back but they warmed up when the Parsons came in. They had fine voices which it was good to listen to."

"There was a falling in the production to which I have referred in connection with this afternoon's play. It was too slow. And I did feel that the big climax was missed, where Ada breaks out into hysterical laughter. On the stage she says, 'Leave me alone!' but I didn't see why. She stood where nobody was doing anything to her. She should have had some reason for saying that, which wasn't apparent. Laughter, whether it be genuine or hysterical, is a very difficult thing to bring off properly on the stage. It seemed to be forced tonight, though otherwise her performance was good."

"I think the bit of business with the knife was poorly managed. It would have been better if Ada had been in this position, (Mr. Morley illustrated the action) instead of seeing the knife on the table and picking it up as if she were going to put some butter on some bread."

"Mrs. Mason had genuine feeling. If she had been three times as quick it would have been splendid; but she was slow. And why that? It was so obviously a wig! People in their circumstances really couldn't afford a wig, you know. The point I am trying to make is that you must not have a wig on the stage that looks like

SHORT COURSE

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Singing Fishermen—Stanley Dalton, Burton, Lot 7, and Sidney Stewart, High Bank.

Reading—Walter O'Brien, Bristol. Trio—David McLeod, Kinross, Leo Morrison, Pleasant Grove, and Lloyd Martin, Kinross.

Singing Fishermen—Sidney Stewart, High Bank, and Russell Scabough, High Bank.

Dialogue—Miss Bertha Mellich, Montague, Verna Hayes, French River.

Instrumental music—Harry Cousins, Joe McPhee and Charles McLean.

Final social evening for students taking the present courses will be held next Thursday evening in Prince of Wales College Hall, it was announced.

"THE SECOND LIE"

A Canadian Play written by Isabel Eccleston MacKay

Presented by the Trinity Players. Martin Seton (a druggist)—All-star MacLeod.

Jane Seton (his wife)—Betty Rogers.

Carrie Andrews (niece of Jane)—Hester Wood.

Eddy Hart (assistant to Martin)—Neil Higgins.

Dr. John Mason—Rev. A.E. MacKenzie.

Constable Buckley—Alfred Linkletter.

Director—R. Hazen Wigmore. Make-up—A. M. Douglas.

"This play has place in the history of the drama. The Hart House was about the first theatrical to encourage drama in Canada and two of the earliest plays presented at the Hart House were 'Brothers in Arms' and 'The Second Lie'. This, therefore, is one of the first of the Canadian plays since Canada decided to have its own drama."

"In fact, the production I much preferred the lighter side to the more tragic side. Eddie Hart I thought was excellent. As for the pill business—I just couldn't swallow it. I thought it was done for stage effect. The situation seemed artificial and unreal."

"The set had the essentials without it being particularly interesting. A few details might have helped. The window on the right looked a bit of a mess. I couldn't understand why the doors and the windows seemed to be in the same place. A little ingenuity on the part of the director might have overcome that. There seemed to be many entrances and exits."

"Then there was that marvelous little cupboard. It seemed to have been put there just to hold that one capsule. If you had a cupboard for every article you would require a pretty big house."

"The furniture was placed so much down the stage that it didn't give quite the illusion of a room."

"At the risk of boring you, I must again call attention to the lack of pace. It was too slow. We must have pace in the drama. The play got very tired, and it seemed every now and then to be stopping for a rest. I even had the horrible suspicion that the players were bored with forgetting their lines!"

"Martin Seton seemed to be much too nice a fellow to play such a dirty trick on his wife. I wanted to see his cunningness. The man we saw was too good a chap to poison himself out of spite. And I should like to warn him of the habit of looking at the ground."

"This applies to the other characters as well. There was a period when they seem to have forgotten their lines and I wondered if by some trick or other they were written on the floor."

"I would like to mention for a moment where the drama could have been emphasized rather easily. That was when Martin had the pills in his hand and was going to show them to his wife. We should have advanced towards her in this fashion, holding them under her nose. It needed a little melodrama to put that over."

"I thought Jane Seton had some real spirit. She was good, but she needed pace."

"Another who was too slow was Carrie; very good to look upon—I looked at her very often—but she was so slow."

"Dr. Mason I thought needed a little more ginger. I really was afraid that he was going to die just like the other fellow. However, he survived."

"Speaking about Martin, didn't somebody on the stage remark that his death was very sudden? It was! And he seemed to know exactly how he was going to do it. He did it accordingly in record time—quite an old hand at dying!"

"The Constable seemed to be very unconcerned. He didn't even go over to the body. Well, I suppose he knew his man!"

"That is all I have to say about the second play this evening. It did interest me. I may have punched my points too much, because there was a lot of sincere work in the presentation."

"THE VISION AT THE INN"

From "The Maid" by John Buchan

Dramatized by Susan Buchan

Presented by the Liguorian Players. Scene I: The Hotel of the One Rye 1429.

Scene II: Same evening of May 30, 1431, almost 2 years later.

Catherine De Beaumanoir—Mary Moran.

Guy de Laval—Plus Callaghan.

Catherine (tiring woman)—Caroline Keenan.

The Hostess of the One Rye—Alice Morris.

Joan of Arc—Eileen O'Halloran.

Director—Rev. C. Moreau, C.S.S.R. Make-up—Louise Paoli.

Costumes—by a Liguorian Study Club.

Wardrobe—Dorothy Kirwan.

"This," said Mr. Morley, "is a sincerely written play. To me its intentions were better than its achievements. I don't think it is really dramatic. It is more a statement of facts than drama. Drama depends on suspense. Yet this work has quality; there is something in the writing which we must admire."

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Additional Sport

Millionaires And Monarchs Win Games

SYDNEY, N. S., Jan. 21.—(CP)—An offensive that began "di-ly" through the second period netted Sydney Millionaires five goals and a 5-4 victory over Glace Bay tonight in a Cape Breton league hockey game.

Glace Bay led 4-0 at the 10-minute mark of the middle period. North Sydney Monarchs outclassed Reserve in the other game scheduled to retain their second place position behind Sydney.

SUMMARY

First Period

- 1. Glace Bay, G. Murray 20
- 2. Glace Bay, MacAdam 11:10
- 3. Glace Bay, Robert Anderson 15:00

Penalties: D. MacNeil, Powell.

Second Period

- 4. Glace Bay, Rod Anderson 4:03
- 5. Sydney, Estabrooks (MacGibbon) 10:20
- 6. Sydney, K. MacNeil 18:00

Penalties: D. MacNeil.

Third Period

- 7. Sydney, Malcolm (Nicholson) 4:07
- 8. Sydney, MacAdam (Nicholson) 6:38
- 9. Sydney, Bill MacDonald (Estabrooks) 12:10

Penalties: None.

SUMMARY

First Period

- 1. Northside, W. Murray 10:0
- 2. Northside, Montgomery (S. Clark) 12:10

Penalties: None.

Second Period

- 3. Northside, W. Murray, (Quirk) 6:20
- 4. Northside, Montgomery (Estabrooks) 12:30
- 5. Reserve, E. MacDonald 14:50

Penalties: Cormier, Whelan.

Third Period

- 6. Northside, Montgomery (S. Clark, Estabrooks) 5:50
- 7. Northside, Quirk (Murray, S. Clark) 10:50
- 8. Reserve, MacGillivray (Williams) 12:05
- 9. Northside, Montgomery (Day) 14:35
- 10. Reserve Whelan 18:00

Penalties: None.

Sectional Leaders To Clash Tonight

MONTREAL, Jan. 21.—(CP)—Sectional leaders, Toronto Maple Leafs and Boston Bruins, are drawn against one another tomorrow, in the feature game of a heavy weekend of National Hockey League duelling.

For Leafs, who drew 1-1 against the Americans in New York last night, it will be the first home appearance since Charlie Conacher, retired, Bob Davidson, regular defenceman, is expected to fill in again on the wing.

In the only other game tomorrow, second place in the Canadian section will be at stake when Americans clash with Canadiens here. The Montrealers, at present in their worst slump of the season, can push a point ahead of Red Dutton's men by winning.

Three Sunday night games are scheduled. Bruins will go from Toronto to Chicago. Americans from here to Detroit and Maroons will take on the Rangers in New York.

12 Countries To Compete For Hockey Title

(By The Canadian Press)

PRAHA, Jan. 21.—Twelve nations including Canada, have entered the world hockey championship to be contested here Feb. 11-20. The European championship will be run off concurrently with the world event.

Defending for Canada the title won last year in London by the Kimberley Dynamites will be an Ontario team playing as Sudbury Wolves. Great Britain, surprise winner over Canada of the Olympic gold medal in 1936 has not yet announced participation but is expected to do so.

The United States will be represented by an all-star squad of registered A.A.U. athletes but their names have not been released to date.

Other entries include Switzerland, Italy, Czechoslovakia, Sweden, Austria, Poland, Latvia, Norway, Hungary and the Netherlands. An acceptance from Germany, and possibly Japan, is expected.

want to join the Easter parade with skin that looks weather-beaten or even tomboyishly ruddy.

Leaf Players Purchased By Springfield

(By The Canadian Press)

SPRINGFIELD, Mass., Jan. 21.—Purchase of two players from Toronto Maple Leafs of the National Hockey League was announced today by J. Lucien Garneau, owner of the Springfield Indians of the International American circuit.

They are Charley "Chuck" Corrigan and Fred Miller. Miller will not join the club until the end of the present season. He is on loan to the New Haven Eagles for the remainder of the season.

Coach George Boucher of the Indians said that Corrigan would be used at right wing in tomorrow night's game.

\$25,000 Is Turned Down By DiMaggio

(By Paul Mickelson, Associated Press Sports Writer)

NEW YORK, Jan. 21.—Joe DiMaggio may yet make Colonel Jake Ruppert eat his own ultimatum that "never again will any man receive \$50,000 a year just for playing baseball."