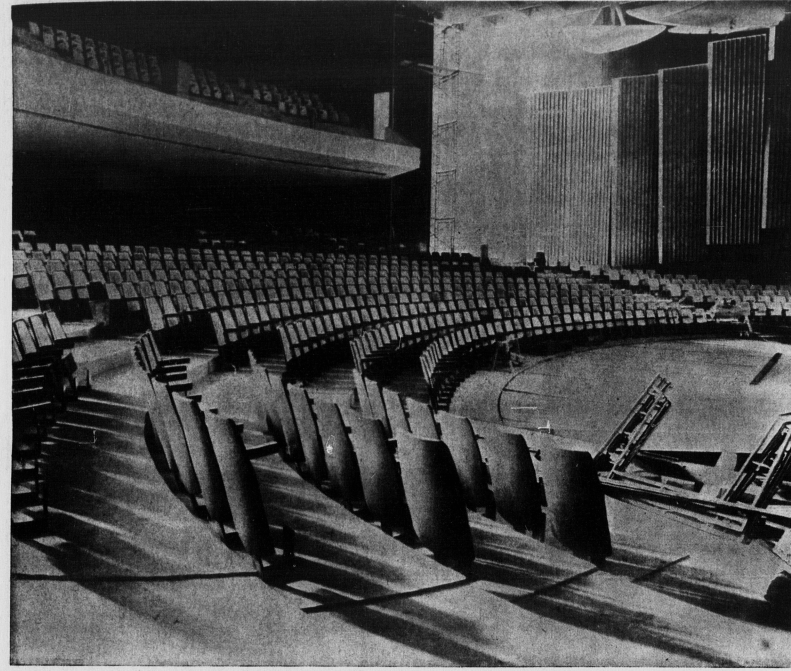


Canada's top drama groups seeking honors at festival



FLEXIBLE THEATRE STAGE PROVIDES WHAT EVER NEEDED FOR EITHER PLAY OR ACTOR

Financing proves serious problem

Financing the festival has always been a problem, each region from the start, being responsible for its own budget and groups paying individual entry fees to the national body.

Each final festival operates on a budget which is separate from the national one, donations from municipal and provincial governments concerned, and from business and individuals, being the main source of revenue in addition to receipts from sale of tickets. The final festival committee's budget includes the cost of hotel accommodation and meal allowance of \$5 per diem for each member of the competing companies; these items alone average \$6,000 for each festival.

FACED CRISIS

When the central office was opened, a schedule of regional contributions to the national body was drawn up and a system of honorary governors established, these honorary governors being persons who agreed to donate \$100 per annum. However, in spite of this additional revenue, the corporation faced a financial crisis in 1952 which threatened its existence and it was decided to seek business sponsorship on a large scale.

The corporation was most fortunate in securing an annual grant of \$15,000 from Calvert Distillers Ltd. At the same time as making its donation, Calvert Distillers Ltd. commissioned three leading Canadian sculptors to create regional and final festival trophies to be awarded annually to the winning groups.

The sculptors were Miss Florence Wyle, RCA; Dr. Frances Loring, RCA both of Toronto and Miss Sylvia Daoust, RCA

Former festival stars hit bigtime

That future fame and possible fortune may result from their efforts is frequently the motivating force behind the activities of those who appear on the stage in various roles.

And such dreams have come true for many performers down through the years. The frequent vehicle for a successful ride in Canada has been the Dominion Drama Festival with some of those taking part going on to the heights.

Perhaps the best known of all, to millions of TV viewers, is the famous father of the Cartwright family in 'Bonanza'. He is Lorne Greene who played in '70 Drama Festivals with his Queen's University drama group, and not too long ago in speaking at a theatre conference in connection with the festival paid tribute to it by telling his audience the festival was responsible for launching him on his career.

and tide, appointments which he still holds.

He is past president of the Critics Circle of Great Britain, is on the rota of chairmen for BBC's program, "The Critics" and has wide experience as a broadcaster, in French and English.

Mr. Hope-Wallace has lectured for the British Council in Sweden and for the War Office in Africa.

In making the announcement, (Continued on page 12)

MR. HOPE-WALLACE

English critic to adjudicate

Richard MacDonald, national director of the Dominion Drama Festival has announced that Phillip Hope-Wallace, renowned British drama critic, would adjudicate the D. D. F. Final competition, which will inaugurate the Fathers of Confederation Memorial Theatre.

Mr. Hope-Wallace's studies in the theatre have taken him from London to Moscow, Naples, Florence and Salzburg.

During the 1950's, he served as correspondent for 'The Times', covering outstanding theatrical events in Frankfurt, Paris and Switzerland. Later he was appointed drama critic for The Guardian and for Time

Memorial theatre described as one of finest anywhere

Few in world as flexible, Moore claims

By RALPH CAMERON

"Its real characteristics are flexibility and versatility," Mavor Moore, artistic director of the Centennial celebrations, said enthusiastically of the stage in the new Memorial Theatre.

Speaking from a wealth of personal stage experience and an international familiarity with the better theatres, Mr. Moore unhesitatingly labelled the new theatre as one of the finest in the world from the viewpoint of an actor. "There are few in the world as flexible as this," he said, in speaking of a stage which he termed "a really expandable one."

With the forestage in use the audience is given an almost three-dimensional feeling through a better sense of movement of the actors. And at the same time the actor receives a feeling of communication and intimacy with the audience.

Probably one of the outstanding features of construction in the theatre, the forestage will not always be in use. But when it is the performers are almost literally projected into the audience, since it forms a semi-circle around it.

Mr. Moore said this feature alone would compel actors to play directly to the audience, of which they almost become a part, and because of this effect of openness reaches to the people in the balcony through creation of an illusion of much closer contact on the physical plane.

"To me the vitally important thing is that the performer will not be forced to stretch his performance in order to 'reach' this audience. This stage can provide whatever is needed for either the play or the actor."

Eight groups vie for honor during week



MR. MOORE



DR. MACKINNON

Trophies, \$1,000 cash are sought by players

The following is a complete listing of the trophies a total of 14 awards now presented at the final festival each year:

1. The DDF Final Festival Trophy and cash prize of \$1,000 donated by the Canadian Association of Broadcasters, for the best presentation in the festival.

2. The Festival Plaque—For the best presentation in English, excluding the winner of the DDF Final Festival Trophy.

3. The Plaque du Festival—For the best presentation in French, excluding the winner of the DDF Final Festival Trophy.

4. The Sir Harry Jackson Trophy—For the best presentation of a play written by a Canadian.

5. The Marsha Allan Challenge Trophy—For the best visual presentation at the final festival.

6. The Louis Jovee Challenge Trophy—For the best director at the final festival.

7. The Henry Osborne Challenge Trophy—For the best performance by an actor playing a leading role.

8. The Nella Jeffers Challenge Trophy—For the best performance by an actor playing a leading role.

9. The Canadian Association of French Language Radio and Television Trophies—For the best supporting male role and the best supporting female role.

10. The Beasbrough Trophy—Awarded for outstanding achievement in the presentation of full length classical plays in each of the zones of the Dominion Drama Festival.

PRIZES

1. At the regional level, the festival's sponsor, the Canadian Association of Broadcasters, offers 14 prizes of \$100 each to the winning group of DDF's 14 regional festivals. The C.A.B. also awards the cash prize of \$1,000 to the winning group of DDF's final festivals.

2. La Fondation Les Amis de l'ART also offers a cash award of \$500 to a young actor or actress at the final festival.

3. To encourage Canadian playwrights, the festival asked the Royal Canadian Mint to strike a medal, the Massey Award, which N.A. Parker, master of the Royal Mint, called the finest medal produced by the mint. The medal has been awarded to Marcel Dube for 'The Kildeer' and to Claude Jenson for 'Le Veau Doré'. The award was created in 1960 to honor Hon. Vincent Massey who has been a governor of the festival since its inception and who is the only life governor of DDF.

While there is a solid schedule of work lined up for the week, the Dominion Drama Festival finalists will also have plenty of time for fun and entertainment, sight-seeing and visiting.

However, actors, actresses, directors and all others who spend so much time to bring their production to the finals still believe in the old adage "the play's the thing" and much of their waking time is devoted to planning and improving.

BEST D. D. REGION

Starting Monday night there will be a different play presented every evening and in addition there will be two afternoon performances—one on Wednesday and the other on Saturday. All eight of the plays will be considered, best in their various regions. All eight of the casts are hoping theirs will be considered best in the finals.

Opening show Monday night will be that demonstrating a mixture of youth and experience, students and teachers, children and parents. It is the offering of the Kamloops, B.C. group, and is being eagerly anticipated, particularly by the younger set in Charlottetown who want to see high school students in a new role.

The full schedule for the week is as follows:

Monday night: "Chips With Everything" by the PTA Theatre Wing, Kamloops, B.C.

Tuesday night: "The Quintra" by Les Compagnons De Gill, Montreal, Que.

Wednesday afternoon: "Taste of Honey" by the FreeLance Players Newfoundland.

Wednesday night: "Taste of Honey" by the Barn Players, Toronto, Ont.

Thursday night: "Inherit The Wind" by the UNB Players, New Brunswick.

Friday night: "Rape of the Belt" a Regina Theatre Production, Saskatchewan.

Saturday afternoon: "Blithe Spirit" by the Noranda Players, Ontario.

Saturday night: "My Three Angels" by the Thomas More Players, Hamilton, Ont.

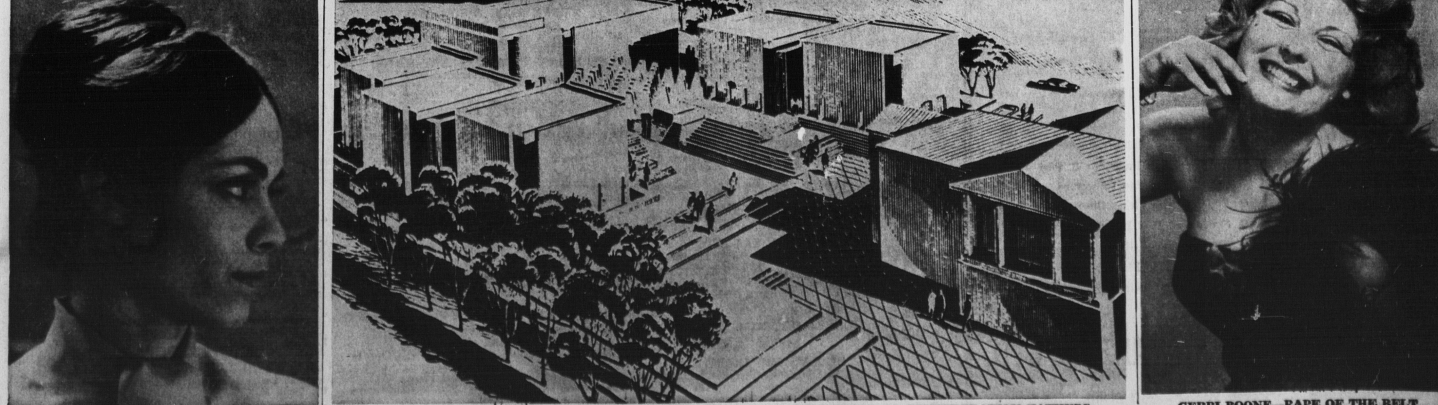
Commission has praise for Canadian festival

Belief in the value of bringing people together in theatre productions here in Canada is not confined only to those who take part in the activities.

Back in 1951 the Royal Commission on Arts, Letters and Sciences had this to say in its report:

"Nothing in Canada has done so much for the amateur theatre as the Dominion Drama Festival which, apart from the war years, have been held since 1933. This nation-wide movement has created and has sustained interest in the theatre and has been directly responsible for the appearance of hundreds of theatre groups; it has also been a powerful agency in bringing together, in understanding and in the sharing of common purposes, companies of players from all parts of Canada who differ, it may be, in language, in background and in resources, but who are joined in the strongest of unions, an enthusiasm for a common and a pleasurable objective. We have been impressed by the warmth and the extent of evidence greeting the Dominion Drama Festival is now established as an important national movement and as a valuable underlying force in our cultural life."

(Continued on page 13)



ANN LAURIAUT—LA QUINTRALA
CONFEDERATION THEATRE IS PART OF THIS \$5 1/2 MILLION MEMORIAL TO CONFEDERATION FATHERS
GERRI BOONE—RAPE OF THE BELT