



WHEN WE ARE MARRIED

When the photographer finally got the three happy couples lined up for their anniversary picture in *When We Are Married* the maid enters and drops the tray of glasses to be used to toast

their health because the flash bulb startles her. As adjudicator Fred Thury said, a very silly plot, full of buffoonery and chicanery but still a fun evening for fans of the Georgetown Little Theatre. (Herald photo by Maggie Hannah)

GLT's drama festival entry awaits adjudication in May

By MAGGIE HANNAH
Herald staff writer

Georgetown Little Theatre's latest offering, *When We Are Married* by J.B. Priestly, also the group's Central Ontario Drama League Festival entry. The play, which ran from Wednesday to Saturday was adjudicated by Frederick Thury on its final night.

The play, set in 1908, centres around the 25th anniversary celebrations of three couples in Northern England. The day of their party the church organist lets it slip that the minister who married the three couples didn't have the proper licence and suddenly three very married couples discover they have been living in sin for the past 25 years. As might be expected in such circumstances the wives are horrified at the prospect and demand that something be done to correct the situation.

The unravelling process turns a hen-pecked husband into the master of his home; gives a meek wife the courage to tell her husband he's both dull and stingy and she isn't at all sure she will marry him again, and let's a lady of the night from a holiday resort force a straying husband to admit his love for his wife. The appropriate happy ending is provided by a drunken newspaper photographer who reveals he and his wife went through the same problem but were saved from disgrace by the fact that the registrar was

present and thus the marriages were legal after all.

The adjudication of their efforts by Frederick Thury following Saturday night's performance answer any questions that might have been wandering around the cast's minds as to how the show appeared to a trained critic but it hasn't settled the question of how their efforts stack up against those of other amateur groups also entered in the Central Ontario Drama League Festival.

To learn those answers they'll just have to cultivate patience until the annual ball at the Royal York in early May when the winners are announced. Director Ron Hill says he'll be happy if they are just nominated for an award, as has happened a couple of times in the past. So far the GLT has not won any awards.

TWO CATEGORIES

Mr. Hill says the entries are divided into two categories, musicals and non-musicals. The last of the 20 entries in the festival is to be adjudicated March 31.

Mr. Thury praised Mr. Hill's choice in casting his characters and his acumen in picking people capable of giving the type of performance he wanted. He also praised the director in his use of subtle things to set the period for the play, such as ushers in period costume and English music hall background music.

Mr. Thury spoke highly of the visual aspects of the set and the nice tie between curtains, carpeting and certain backdrop details as well as the tiny details like candle sconces on the piano which add to the authenticity of the production. "I just love the hats and the detailed work in the women's costumes," he said. "I know how hard it is to find men's costumes indigenous to that period."

He noted how the colouring of the husband's waistcoat to match the wife's vest was used to help the audience establish the tie between the three couples during Act 1 when it was a bit difficult to sort out who belonged to whom.

COMMAND STYLE

"The director is the man who says yes, no or maybe to everything," he said, "and he is to be commended for the style of presentation he chose."

The style of presentation in 1938 when J.B. Priestly wrote the play was very broad, "almost melodramatic" and thus Mr. Hill followed the correct route in getting that sort of performance from his players, he said.

His only real criticism of the play was over details in Act 1. He felt that the connection between the husband and wife in each of the three couples, the Helliwells, the Parkers and the Soppitts, needed to be made a bit more specific.

"I'm not sure how but it should be a bit clearer," he said.

He also suggested that the way the laugh lines were set up

was a bit too good.

"Sometimes the set up was better than the punch line itself," he said.

Minor characters came in for a bit of a slap from Mr. Thury. Gard Hunter who played the goody-two shoes type of minister was accused of pretending to talk and listen rather than actually doing so in some places although in other spots he was found both satisfactory and suitable.

Michael Macdonald who played the church organist who discovered that the minister who married the three couples didn't have a proper licence, and his girl friend, Kelly Crawford, were both told they spoke too softly in the first

act.

TOO YOUNG

Mr. Thury said they had both been "victims of the age we live in" because they were too young to know the broad style used in the time of Priestly. Television has accustomed the younger generation to the tight, intimate style of performing more common today, he said.

Val Stoddard, who played the maid Ruby Birtle, was rapped for talking sideways or upstage rather than cheating to the audience. At the same time she was commended for her "hokey" rendition of a poem in Act 3.

Margaret Eggleton who played the tart, Lottie Grady, didn't quite match her voice to her character, Mr. Thury felt.

Derek Joyney, who played the photographer Henry Ormeroyd came to take a picture of the anniversary couples, was commended for a good steady performance in Act 1 then rapped for allowing little mannerisms to creep into his character and make him predictable.

Edna Ferguson, the char-lady who tripped, was given great praise for her excellent portrayal of a tippy lady. Her strength lay underplaying her drunkenness, he noted.

Of the three couples around which the play revolved Mr. Thury praised Marie Cleaton and Ashley Windsor as the Soppitts for being the most interesting couple. He liked the consistency with which they played the domineering wife and hen-pecked husband roles until they suddenly reverse themselves in Act 3.

RECEIVED PLAUDITS

Joyce Holland and Bev Nichols also received plaudits for the consistent portrayals of the pompous self-made man, Albert Parker, and his meek, little wife, Annie, until Act 3 where Mrs. Parker decides she wants some fun in her life before she gets too old and therefore maybe she won't marry Mr. Parker again after all.

"She had the ability to pull him down," Mr. Thury said, "which took a very strong character since he was giving a highly consistent, highly stylized performance."

Sheil Hughes and Neville Worsnop who played the host couple Joseph and Maria Helliwell, gave the weakest performances of the three couples, Mr. Thury said. He felt Mrs. Helliwell's voice sounded strained at times and her emotions were either too little or too much. Mr. Helliwell warned the audience that a joke was coming up by a couple of mannerisms, he added.



LIMEHOUSE SACK RACE

Older students encouraged younger ones at the Limehouse Public School winter carnival last week. Events included broomball, hockey, tug-of-war, skiing on planks and several types of races in teams. The sack

race was just one of the ways to give the youngsters some exercise in the outdoors and improve their co-ordination at the same time. (Herald photo)

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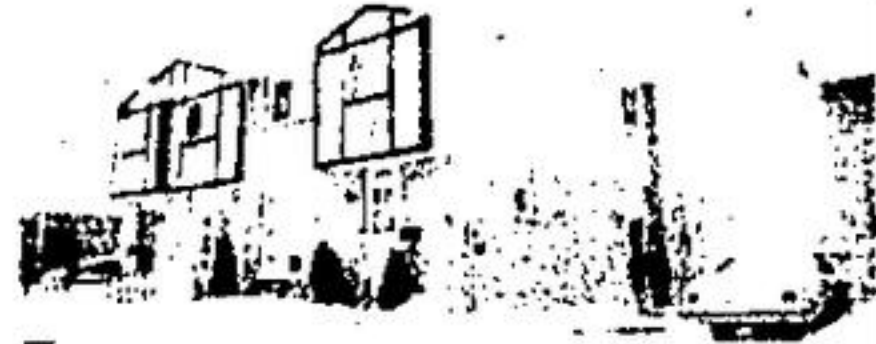
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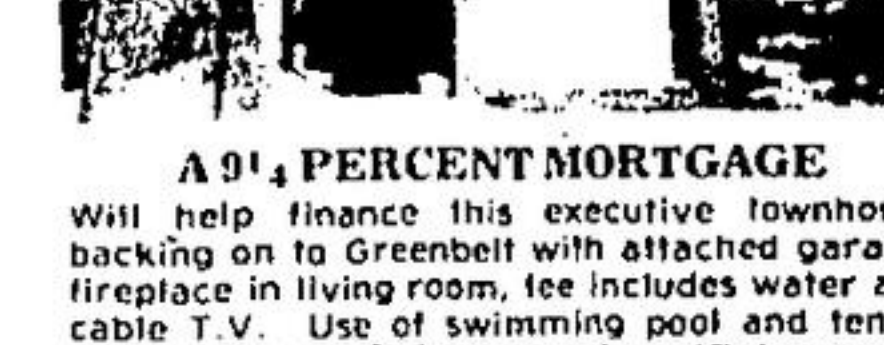
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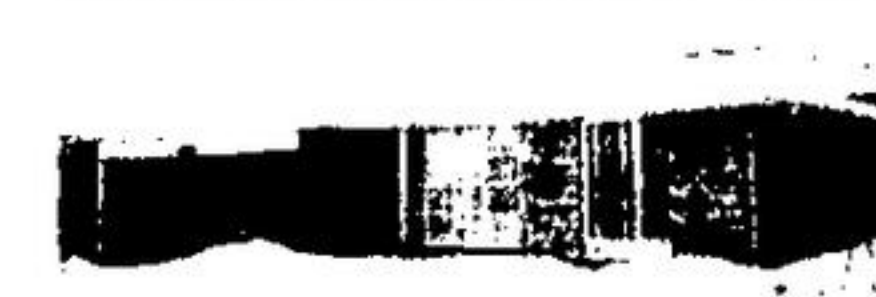
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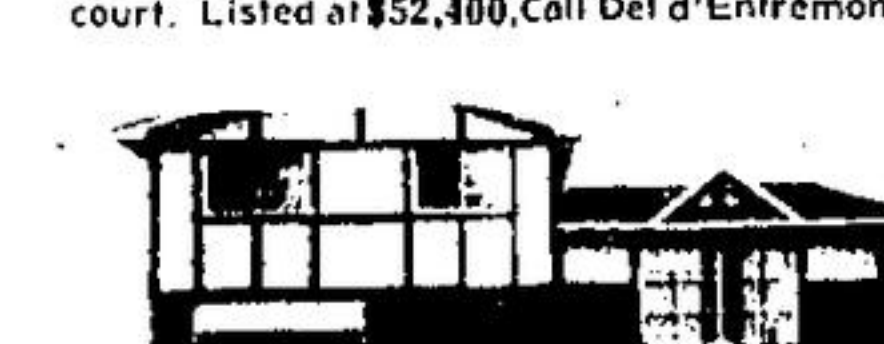
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