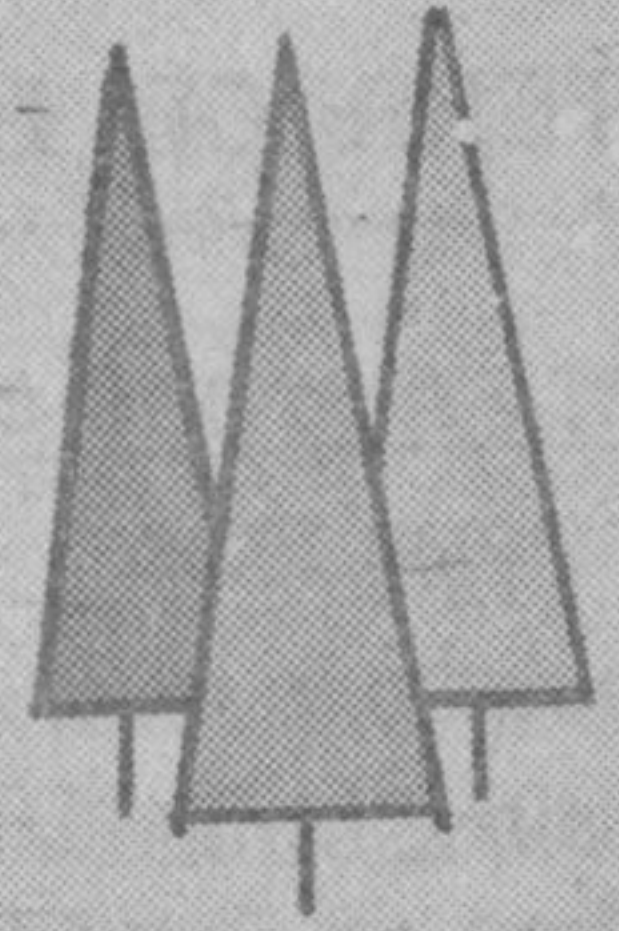


# TERRACE BAY NEWS



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## A TRIP TO COURT

By Heather Brown

On Tuesday, September 24th, the Law Class of Lake Superior High School, Schreiber Campus, went on an exciting excursion to Thunder Bay to see just what it is really like in a Provincial Supreme Court.

We arrived at the court house just before court began. When we had been seated, the court officials came in; then, with great formality, the judge entered the court room. The judge welcomed us as well as the class that was there from Confederation College. He then told us the formality of the court was due to the seriousness of the charge. He went on to tell us a little bit about the case.

It was a murder charge. A young man from Geraldton was charged with the murder of a twenty-two month old baby. She was the child of the woman the accused was living with and the product of an incest relationship. The child was badly beaten and, as a result, died of a ruptured liver. She was also very undernourished. The Crown was going to try to prove that the killing was intentional, pre-meditated and done by the accused.

The defendant pleaded not guilty when the charge was read so the task of picking a jury began. Sixty-eight had been called for jury duty and all were present. Twelve jurors had to be chosen from the sixty-eight but both the defence and the crown could reject a juror. All the names were in a box and were selected by the Registrar of the Court at random, to appear before the judge. It took an hour to choose a jury so at the end of this period the judge called a recess.

After the court returned, the defendant  
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## SURPRISING MAKESHIFT PROPS IN TEN LOST YEARS

A railway train and a radio studio are part of the props used when Toronto Workshop Productions brings its immensely successful production of TEN LOST YEARS to Terrace Bay on Thursday, October 10th, but there props will be a good deal less bulky than the company's costumes and lighting equipment.

In the same way, theatre-goers will be introduced to more than 100 different characters in the course of the performance and yet, the company is travelling with no more than ten actors and five behind-the-scenes personnel.

How ten characters manage to portray so many different personalities in so many different scenes of the Canadian Depressions is due to the versatility of the actors themselves and to the clever stage adaptation of Barry Broadfoot's book. The credit for the adaptation goes to composer-actor-singer-writer Cedric Smith and Moose Jaw-born writer, Jack Winter.

With the same facility with which the actors change roles right in front of viewer's eyes, they manage to ride moving trains and set up a radio studio and prairie classroom.

Under low lights, the men in the production jump trains in a valiant search for employment wherever it may be. The audience sees the men lurch back and forth as they try to gain their balance while walking across the roofs of boxcars. Then it hears the click of the rails from inside the boxcar and, finally, when the door is opened as the train nears the station, the louder clatter that was hitherto muffled. At one point in the railroad sequence, one

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