



PF

Festival

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DOMINION DRAMA

# Festival

D'ART DRAMATIQUE  
DU CANADA

Western Ontario  
Region



NIAGARA FALLS  
COLLEGIATE

March 22-23-24-25-26

NIAGARA FALLS, 1966

## *Foreword*

# THE DOMINION DRAMA FESTIVAL

### *Patron*

His Excellency General The Right Honourable  
Georges P. Vanier, D.S.O., M.C., C.D.,  
Governor-General of Canada

### *Founder*

The Right Honourable, The Earl of Bessborough, G.C.M.G. (Obit)

### *Major Sponsor*

The Canadian Association of Broadcasters

\* \* \*

The arrival of the Dominion Drama Festival on the national scene some thirty-five years ago gave birth to drama as we know it to-day. Over the years, this parent body of Canadian theatre has served the interests of drama with the perseverance of a prospector panning for gold, surrendering its discoveries to the market that is the professional theatre and ever returning to the business at hand.

Not content with discovering new talent and promoting theatre generally through its annual competitions (one national and 14 regional festivals), the D.D.F. recently initiated two separate major projects designed: 1) to bring professionalism to community groups, 2) to further stimulate the writing and performing of Canadian plays.

- (i) With the assistance of the Province of Ontario Council for the Arts, the Canada Council, the Quebec Ministry of Cultural Affairs, the New Brunswick Government and the Saskatchewan Arts Board, the Festival engaged top professional directors to work from two to fifteen weeks with some twenty community theatre groups across Canada.
- (ii) Canadian plays are recognized at most festivals by special trophies. This year, however, three D.D.F. regions received grants from the Canada Council for Canadian play prizes at their festivals. In 1967, D.D.F. will hold all Canadian play competitions. The following prizes, granted by the Centennial Commission, will be offered at all 14 regional festivals next year:

**\$1,000** to the best production in a regional festival providing the play is a new Canadian work.

**\$500** to the best production in a regional festival if the play is Canadian but not a new work.

\* \* \*

**\$1,000** to the author of the best new Canadian play if its production also wins first prize in the regional festival concerned.

**\$500** to the author of the best new Canadian play if its production does not win first prize in the regional festival concerned.

For Festival purposes, Canada's 14 regions are grouped into six zones. Upon the recommendation of the Regional Adjudicators, two winning groups from zone 1 (the four Western provinces) and one winning group from each of the other zones will be invited to take part in the final festival to be held in Victoria, B.C., May 15-21, 1966.

## *Avant-propos*

### LE FESTIVAL D'ART DRAMATIQUE DU CANADA

*sous le patronage de*

Son Excellence le général le très honorable  
Georges P. Vanier, D.S.O., M.C., C.D.,  
Gouverneur général du Canada

*Fondateur*

Le très honorable le comte de Bessborough, G.C.M.G. (décédé)

*Principaux bienfaiteurs*

L'Association Canadienne des Radiodiffuseurs

\* \* \*

L'apparition du Festival d'Art Dramatique sur la scène nationale, il y a plus de trente ans, a donné naissance à l'art dramatique que nous avons aujourd'hui. Avec les années, cet organisme, apparenté au théâtre canadien, a servi au mieux la cause de l'art dramatique, avec la persévérance d'un savant dans l'observation de la nature, abandonnant ses découvertes sur le marché que constitue le théâtre professionnel et ne reculant jamais devant la tâche à accomplir.

Non seulement s'est-il employé à la découverte de nouveaux talents et à l'avancement du théâtre en général, au moyen de concours annuels (un festival national et quatorze régionaux), mais encore le Festival d'Art Dramatique du Canada a-t-il tout récemment conçu deux importants projets distinct destinés: 1) à rendre le professionnalisme accessible aux jeunes compagnies, 2) à encourager davantage la composition et l'exécution de pièces canadiennes.

- (i) De concert avec le "Province of Ontario Council for the Arts", le Conseil des Arts du Canada, le Ministère des Affaires culturelles de la Province de Québec, le Gouvernement du Nouveau-Brunswick et le "Saskatchewan Arts Board", le Festival a retenu les services de directeurs de théâtre professionnels de grande réputation, qui ont travaillé pendant des périodes de deux à quinze semaines avec une vingtaine de jeunes troupes de théâtre, à travers tout le Canada.
- (ii) Au cours de maints festivals, les pièces canadiennes se sont vu offrir des trophées spéciaux. En outre, cette année, trois régions du Festival d'Art Dramatique ont reçu du Conseil des Arts du Canada des subventions, à titre de prix accordés à des pièces canadiennes, lors de leurs festivals. En 1967, le Festival d'Art Dramatique entend instituer des concours pour des pièces canadiennes uniquement. A cette occasion, la Commission du Centenaire offrira les récompenses suivantes aux quatorze festivals régionaux:

**Mille dollars** pour la meilleure production d'un festival régional, à condition qu'il s'agisse d'une nouvelle œuvre canadienne.

**Cinq cents dollars** pour la meilleure production d'un festival régional, si l'œuvre canadienne n'est pas nouvelle.

**Mille dollars** à l'auteur de la meilleure pièce canadienne, si elle est nouvelle et si elle a remporté le premier prix au festival régional où elle aura été exécutée.

**Cinq cents dollars** à l'auteur de la meilleure pièce canadienne qui soit nouvelle, si la pièce en question n'a pas remporté le premier prix au festival régional où elle aura été exécutée.

Au sens du Festival, les quatorze régions du Canada sont groupées en six zones. Sur la recommandation des juges des concours régionaux, deux troupes gagnantes de la zone I (les quatre provinces de l'ouest) et une troupe gagnante de chacune des autres zones seront invitées à participer au concours final qui aura lieu à Victoria (C.-B.), du 15 au 21 mai 1966.

## *Message from the Canadian Association of Broadcasters*

WHY does a man write a play? For many reasons — an urge, a gripe, money, the need to get something off his chest; the urge to write beautifully of beautiful things; the desire to entertain; to be admired; to be famous or to experience vicariously an unfulfilled desire.

Yet from these plays, written for many different reasons, history has been made.

It was in 1880 that Ibsen's Nora banged the door of the Doll's House but the echo of that violence is still heard around the world.

And the Antigonish Players at the Dominion Drama Festival last year showed that the power and simplicity of the Miracle Plays of the Wakefield Cycle can still move a modern audience.

The theatre throughout the years has been a school-room for the instruction and entertainment of a people hungry for ideas.

The Canadian Association of Broadcasters is proud to be associated with this vital and creative class-room.

Jean Pouliot  
*President*

## *Message de l'Association canadienne des radiodiffuseurs*

**P**OURQUOI écrit-on une pièce? Pour diverses raisons — par impulsion, par étreinte, pour de l'argent, par besoin de s'extérioriser, par motivation de décrire des choses merveilleuses, par désir de divertir et d'être admiré, pour devenir célèbre ou pour expérimenter, par substitution, un désir inassouvi.

Pourtant ces pièces écrites pour divers motifs ont fait époque. C'est en 1880 que Nora, personnage principal de la pièce "Maison de poupée", d'Ibsen, claqua les portes, mais l'écho de cet élan spontané se fait encore sentir dans le monde.

Les comédiens d'Antigonish ont démontré l'an dernier au Festival d'Art Dramatique du Canada que l'influence et la simplicité de la pièce "The Wakefield Cycle" sont toujours d'actualité et peuvent encore émouvoir.

Au cours des ans, le théâtre est demeuré l'école d'éducation et de divertissement d'un peuple avide d'idées.

L'Association canadienne des radiodiffuseurs est fière de s'associer à une école aussi importante et aussi créative.

*Le président  
Jean Pouliot*

## W.O.D.L. Executive Committee 1965-1966

<i>Honorary Life President</i>	:	Mr. F. N. Phelps
<i>Immediate Past President</i>	:	Mr. F. C. B. Hall
<i>President</i>	:	Mrs. A. W. Winter
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<i>Education Chairman</i>	:	Miss Elsie Thomson
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<i>Public Relations Chairman</i>	:	Mr. T. M. Fielder
<i>Group Liaison Co-Chairmen</i>	:	Mrs. Betty Miles Mrs. R. R. Smith
<i>Committee of the Future</i>	:	Mr. John Hill
<i>Festival Co-Chairmen</i>	:	Mr. G. Strath Mrs. K. M. Phillips

\* \* \*

### Board of Directors

Mr. V. Powell  
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Mrs. Audrie N. Vale  
Mr. Rowland Hill  
Mrs. R. E. Ransom  
Miss Dorothy Moorcroft  
Mr. Harry C. Tracey  
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Mr. John F. Brook  
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Mr. D. Park Jamieson  
Miss Thelma Mitcham  
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Mr. W. K. V. Smith

## *Festival Committee*

<i>Co-Sponsored</i>	:	Welland Little Theatre
<i>Assisted by</i>	:	Niagara Development Committee Niagara Falls Music Theatre Society (Ont.) Niagara Falls Little Theatre (N.Y.)
<i>Co-Chairmen</i>	:	Mr. George Strath Mrs. K. M. Phillips
<i>Treasurer</i>	:	Mr. Donald Keppy
<i>Secretary</i>	:	Mr. David B. Webster
<i>Tickets</i>	:	Mr. F. Gorbet
<i>Registration</i>	:	Mrs. Merle Thomas Mrs. Lillian Ritz
<i>Hospitality</i>	:	Mrs. Joy Pover Mrs. Helen Buell Mrs. Barbara Rolls
<i>Social</i>	:	Mrs. K. M. Phillips Mrs. L. Ritz
<i>Publicity</i>	:	Mrs. Margaret Butters
<i>Adjudicator's Escort</i>	:	Mr. F. Gorbet
<i>Hotel Reservations</i>	:	Mr. D. Webster
<i>Information</i>	:	Mr. Norman McAskill
<i>Programmes</i>	:	Mrs. W. S. Hogarth
<i>House Manager</i>	:	Mr. K. Harvey
<i>Stage Manager</i>	:	Mr. John Hamer
<i>Property</i>	:	Mr. N. Loberg
<i>Costumes, Make-up</i>	:	Jarrett Display & Costume Services

## **ACKNOWLEDGEMENTS**

The Festival Committee acknowledges with gratitude the contributions made to the success of this Festival by numerous members of the sponsoring groups and also by many business firms.

### *Special Notice*

Curtain times Tuesday through Friday — 7:46 p.m.

Saturday — 7:00 p.m.

Doors will be closed two minutes earlier.

## *Message from Western Ontario Regional Chairman*

The 1966 Festival is the culmination of a year of exciting and productive work in the theatre for the seventeen member groups in the Western Ontario Region of the Dominion Drama Festival.

The list of firsts during this year, particularly in the field of education in theatre, is impressive, and you, the theatre audience of Western Ontario, will reap a rich reward during this Festival week.

To our hosts, The Welland Little Theatre Players and The Niagara Development Committee, we extend sincere thanks; to the competing groups, sent to us by Mr. Brian Doherty as the best in our region, we extend best wishes; to the audience, representing all member groups, we extend a very warm welcome.

Nora Winter  
*President*  
*Western Ontario*  
*Drama League.*



## *The Adjudicator*

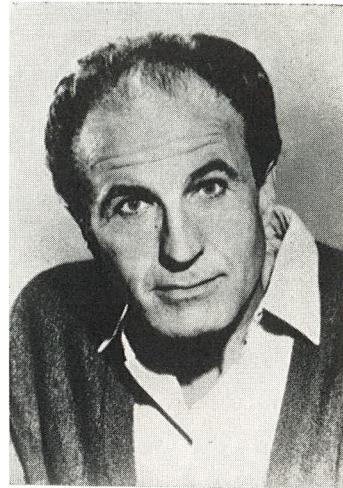
### BARRY MORSE

Our Festival Adjudicator, Mr. Barry Morse, was born in London's east end. At the age of 15 he entered a men's competition for the Royal Academy of Dramatic Art which he won over 200 other aspiring actors. After graduation his first professional job was playing the French herald in "If I Were King" at the People's Palace in East London. From 1941 to 1950 he played the leads in seven West-end plays which included "Crisis in Heaven", directed by John Gielgud. It was the first time his name appeared in lights.

Mr. Morse first performed in Canada in 1951 when he appeared with his wife, Sydney Sturgess, in Noel Coward's "Present Laughter" in Montreal. He has played a prominent part in a number of other Canadian legitimate stage shows, including directing and producing the North American premiere of the long-running British musical "Salad Days" which he subsequently took to New York. He has given hundreds of performances on CBC-TV, ranging from the title role in Shakespeare's "Macbeth" to musical and comedy routines. He also has appeared in every major television show in the United States, gaining international star status in the part of Lieutenant Gerard in the ABC-TV series "The Fugitive". He has now been appointed Artistic Director for the 1966 Shaw Festival, Niagara-on-the-Lake.

His two children are studying at the Royal Academy of Dramatic Art, each of them having won scholarships there.

The Western Ontario Region of the D.D.F. extends a warm welcome to this extremely versatile and knowledgeable theatre personality.



*Tuesday, March 22 - 7:46 p.m.*  
**BURLINGTON LITTLE THEATRE**  
presents  
**SUNDAY IN NEW YORK**

A comedy by Norman Krasna

Directed by James Costley

Co-Directed by Vernon Chapman

Produced by Floyd Meggs

*Cast*

(in order of appearance)

Adam Taylor	:	Dennis Stephenson
Eileen Taylor	:	Claudia McDermott
Man	:	Earl Paikin
Woman	:	Connie Robertson
Mike Mitchell	:	Russel Korenowsky
Russell Wilson	:	Bill McDermott

ACT 1 — Scene 1: The New York apartment of Adam Taylor, 10 a.m.

Scene 2: A Fifth Ave. bus, 3 p.m. A safety zone, 3:05 p.m.

Scene 3: A booth in Longchamps Restaurant, 3:15 p.m.

Scene 4: A movie theatre, 5 p.m.

Scene 5: The apartment, 7 p.m.

Scene 6: The apartment, 7:15 p.m.

ACT 2 — Scene 1: The apartment, 7:30 p.m.

Scene 2: A room in a Japanese restaurant, 8 p.m.

Scene 3: The Ferrari automobile, 8:15 p.m.

Scene 4: The apartment, 10 p.m.

**THE TIME : PRESENT**

*Production Staff*

<i>Stage Manager</i>	:	Al Bridge	<i>Furnishings:</i> Jean Smith, Jo Snedker, Tony Snedker
<i>Ass't. Stage Manager</i>	:	Dave Alford	
<i>Producer's Assts.</i>	:	Lillian Tenant, Carol Hermachuck	<i>Properties:</i> Elaine Hartley, Sid Hartley, Chris Hartley, Heidi Krause, Marion Rainford, Betty Kerley, Verna Jenner, Gail Kerley, Gwen Feaver, Dorothy Knutsen
<i>Choreographer</i>	:	June McFarlane	
<i>Programming</i>	:	Jim Thompson	
<i>Set Designer</i>	:	Phil Acheson	
<i>Lighting</i>	:	Harold Sellers	<i>Publicity:</i> Geoff Read, Marie Butt, Marie-Therese McGuinness, Margo Watson, Bob Duvall, Marilyn Groves, Phil Twibell
<i>Make-up</i>	:	Sheila Thompson	
<i>Special Effects</i>	:	Lowry Bonanno, Brian Jorgenson, Bob Duvall	
<i>Set Construction</i>	:	Dave Alford, John Curtiss, Floyd Meggs, Al Bridge	<i>Tickets:</i> Carole Reynolds, Ruth Garner, Ellen Costley, Brenda Cox, Edith Carroll, Sandra Cole, Berny Borg
<i>Set Decoration</i>	:	Sandra Cole, Jan Reid, Lillian Tenant, Carol Hermachuck, Roger Devine, Elaine Hartley	<i>House Manager:</i> Wanda Curtiss
<i>Costumes</i>	:	Eileen Read, Joan Tatti, Marilyn Groves	<i>Ushers:</i> Pat Howlett, Jane Densmore, Joan Patterson, Gail Atcheson, Linda Kerley, Gail Kerley, Heidi Krause, Edith Carroll, Connie Bracknis, Ruth Garner

*Wednesday, March 23 - 7:46 p.m.*

ST. CATHARINES COMMUNITY THEATRE  
presents

# FLOWERING CHERRY

By Robert Bolt

*Produced by special arrangement with Samuel French (Canada) Limited*

### *The Cast*

(in order of appearance)

Isobel Cherry	:	Molly Hancock
Tom Cherry, her son	:	Rod Fraser
Jim Cherry	:	Norman Harding
Gilbert Grass	:	Dermot Duggan
Judy Cherry, daughter	:	Sue McEwan
David Bowman	:	Peter Hemingway
Carol, an art student	:	Jane McEwan

The Play directed by Margaret Newby

*There will be an interval of 15 minutes between Act 1 and Act 2.*

### SYNOPSIS OF SCENES

The action of the play passes in the kitchen and garden  
of the Cherry's house in the suburbs of London.

Act 1 — An afternoon in early Spring.

Act 2 — One month later — afternoon.

There will be a black-out for a few moments to indicate the passing of one hour.

TIME : PRESENT.

### *Production Staff*

Production Manager	:	Jim Cull
Stage Manager	:	Marjorie MacSweyn
Set designed and built by	:	Grant Hawes and Walter Korinowsky
Prompt	:	Sydney Crawley
Costumes	:	Joan Beale
Lighting	:	Jim Cull and Stan Hogarth
Sound	:	Chris Hawes
Make-up Adviser	:	Marion Ballinger
Properties	:	Janice Berg and Mildred Corbett
Set Dresser	:	Marian Lightfoot
Publicity	:	Marjorie Nutt and Drew Kemp
Box Office	:	Barbara and Bob Maartmann
House Manager	:	Teddy Weiler
Programme	:	Joan McConnell
Stage Crew	:	Ken Dakin, Alice Crawley Derek Lundy, Ken Craig

*Thursday, March 24 - 7:46 p.m.*

SIMCOE LITTLE THEATRE

presents

**NOAH**

A fantasy in three acts by André Obey

*English adaptation by Arthur Wilmurt*

*Cast*

(in order of appearance)

Noah	:	Bob Edmonds
Mama	:	Beryl Burgess
Shem	:	David Peart
Ham	:	Bryn Jones
Japhet	:	Dan McCue
Norma	:	Betty Lou Hemsley
Sella	:	Shirley Gloweski
Ada	:	Audrey DeKoning
A Man	:	Adrien Sloot

ANIMALS

The Bear	:	Norman Burgess
The Lion	:	David Shoup
The Monkey	:	Carol Sommerville
The Elephant	:	Rick Lefler
The Cow	:	Lou Best
The Tiger	:	Irene Susan
The Wolf	:	Dolores Brown
The Spring Lamb	:	Catherine Tyler

*Production Staff*

<i>Director</i>	:	Stan Mound	<i>Properties</i>	:	Ida Mae Lyons
<i>Producer</i>	:	Ollie Sutton	<i>Makeup</i>	:	Wynn Booth, Helen
<i>Stage Manager</i>	:	Barbara Ryerse			Edmonds, Marie
<i>Ass't. Stage Manager</i>	:	Estelle Anderson			Smith, Judy McIntosh
<i>Settings</i>	:	Gypsy Harker, Grace Mound, Marg Hicks, Nancy Brown, Margaret White	<i>Costumes</i>	:	Myrna Rutherford, Sylvia McManis, Barbara Craven, Lisabel Godfrey, Bubby Brook, Jean Sparks, Margaret McClure
<i>Set Construction and Stage Crew</i>	:	George Eerenberg, John Brown, David Montross, Rick Lefler, Ron Hemsley, Ted Burns, Norm Burgess, Jack MacKay, Bob Ryerse, Ted Fielder	<i>Sound</i>	:	Peter Duke
			<i>Bookholder</i>	:	Linda France
<i>Lighting</i>	:	Ron Hemsley, Jim King	<i>Dances directed by</i>	:	Betty Bedford
			<i>Acknowledgements</i>	:	Dol-Mor Beauty Salon, Madge Electric, Pond's Sport Shop

Produced by special arrangement with Samuel French Inc.

*Friday, March 25 - 7:46 p.m.*  
LONDON LITTLE THEATRE  
presents  
**MOTHER COURAGE  
AND HER CHILDREN**

*A Chronicle of the Thirty Years War*

Author: Bertolt Brecht

Translation: Eric Bentley      Music: Paul Dessau      Lyrics: Bertolt Brecht

Design: Ed Kotanen      Musical Direction: Don McKellar

Staging and Direction: Peter Dearing

**PART ONE (1624 to 1632)**

Protestant Recruiting Officer	:	Syd Leech
Protestant Sergeant	:	Peter Seaman
Mother Courage	:	Lucille Walker
Kattrin (Her Daughter)	:	Robin Dearing
Swiss Cheese		
(Her youngest son)	:	Norman Hargreaves
Eilif (Her eldest son)	:	Dennis Mills
Cook	:	John Ferns
Protestant Commander	:	Hew Crooks
Chaplain	:	Stan Lacey
Ordnance Officer	:	Hadden Whiteside
Yvette	:	Brenda McCabe
One-Eye	:	Allan McPhail
Catholic Sergeant	:	Paul Eck
Old Colonel	:	George Allen
Regimental Clerk	:	Syd Leech
Angry Soldier	:	Ron Baker
1st Catholic Soldier	:	Peter Seaman
2nd Catholic Soldier	:	George Allen
Woman	:	Jean Mayo
Man	:	Hadden Whiteside
Soldiers	:	Ron Baker, Paul Eck, Allan McPhail, Ron Gobert

**INTERMISSION**

**PART TWO: (1632 to 1636)**

Mother Courage	:	Lucille Walker	Eilif	:	Dennis Mills
Kattrin	:	Robin Dearing	Girl's Voice	:	Ann McDermid
Young Man	:	Ron Gobert	Angry Officer	:	Ron Baker
Old Woman	:	Vera Pollard	1st Catholic Soldier	:	Hadden Whiteside
Chaplain	:	Stan Lacey	2nd Catholic Soldier	:	Syd. Leech
Cook	:	John Ferns	Old Farmer	:	Peter Seaman
Yvette	:	Brenda McCabe	Wife	:	Jean Mayo
Soldier	:	Allan McPhail	Son	:	Allan McPhail

*Costumes designed by Ed Kotanen and executed in the L.L.T. Wardrobe  
under the supervision of Vera Pollard. Men's and women's hats executed  
by Harry Shelton. Boots by Seegal-Nolan.*

Saturday, March 26 - 7:00 p.m.

THE ST. THOMAS MORE PLAYERS

presents

(by permission of Dramatist Play Service)

# A VIEW FROM THE BRIDGE

A Play in Two Acts by Arthur Miller

Produced by: Dorothy Moorcroft

Directed by: Helen Moore

Set Design: Dani Podetz

### Cast

Louis	:	Frank Spezzano	1st Immigration	
Mike	:	Bill Wade	Officer	: Brian Glynn
Alfieri	:	Peter Cheeseman	2nd Immigration	
Eddie	:	Tom Mackan	Officer	: Barry Snow
Catherine	:	Carol Tulloch	Mr. Lipari	: Phil Robson
Beatrice	:	Jeanne Bentley	Mrs. Lipari	: Madeline De Paul
Marco	:	Don Garstin	Submarines	: Casey Locke,
Rodolpho	:	David Mallis		: Barry Jessop
			The Girl	: Cathy Drew

The action takes place in the apartment and environment of Eddie Carbone,  
all in Red Hook, on the bay seaward from Brooklyn Bridge.

### Production Staff

Ass't. to the Director	:	Betty Brogley	Properties	:	Barry Jessup
Technical Co-ordinator	:	Andy Walker	Assisted by	:	Margaret Aylmore
Production Secretary	:	Sheila Cosentino	Lighting	:	John Beckett
Stage Manager	:	Mal McPhee	Assisted by	:	Brian Glynn
Master Carpenter	:	Tony Lloyd	Programme	:	Barry Snow
Costume Mistress	:	Cathy Drew	Ticket Chairman	:	Phyllis Melko
Assisted by	:	Barbara Legg, Madeline De Paul	House Manager	:	Margaret Stevenson
Publicity	:	Mary Locke	Assisted by	:	Eileen Lunman
			Sound	:	Glen Jones
			Make-up	:	William Wade
			Assisted by	:	Anne Gauthier

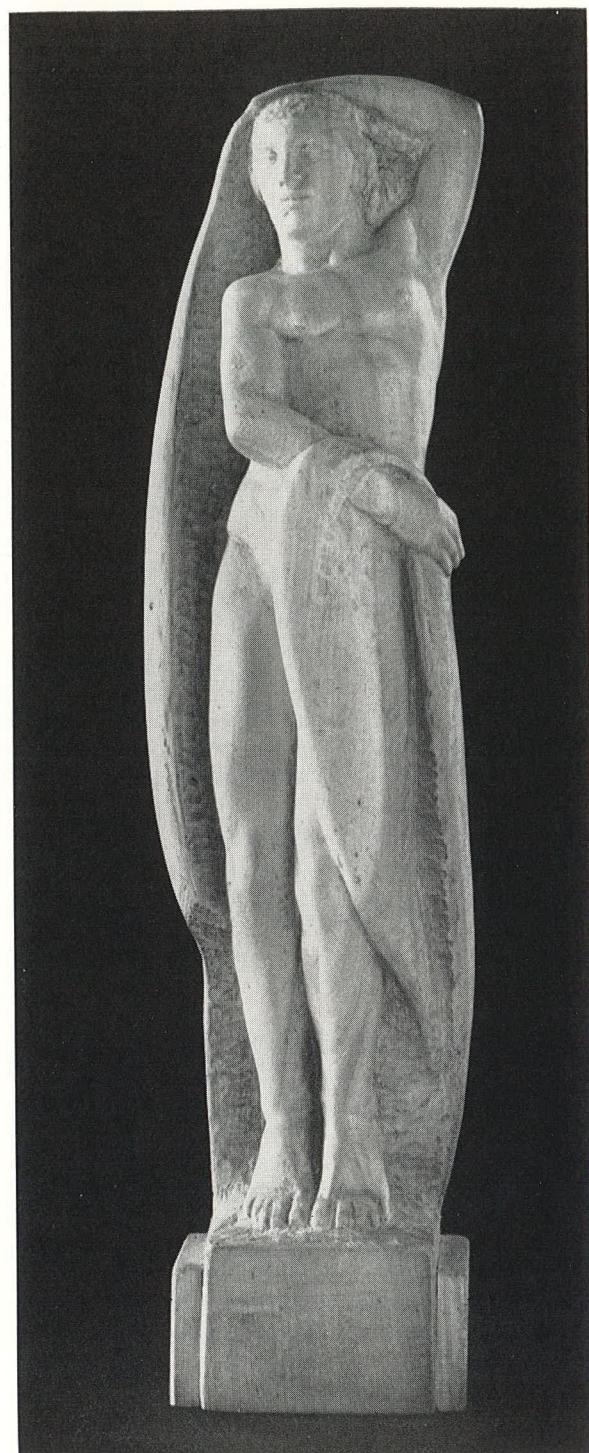
Set Construction Painting : Norma Walsh, Maureen Walsh, John Thompson,  
Rosa Thompson, Anna Marie Morris, Frances Koziuk.

## Festival Awards

### AWARDS OF THE W.O.D.L. FESTIVAL

- \* **RADIO-SIMCOE AWARD**  
*The gift of Radio Station CFRS, Simcoe, to the best performance by a supporting actress.*  
Winner .....
- \* **RADIO-SIMCOE AWARD**  
*The gift of Radio Station CFRS, Simcoe, to the best performance by a supporting actor.*  
Winner .....
- \* **BRICKENDEN AWARD**  
*The gift of Mrs. G. A. P. Brickenden, Simcoe and London, for the best performance by an actress.*  
Winner .....
- \* **JORDAN MEMORIAL AWARD**  
*The gift of Mrs. A. D. Jordon, London, for the best performance by an actor.*  
Winner .....
- \* **CKCO-TV AWARD and the cash AWARD of \$50.00**  
*The gift of Station CKCO-TV, Kitchener, for the director of the best-directed play.*  
Winner .....
- \* **The LINCOLN TRUST & SAVINGS COMPANY AWARD**  
*The gift of the Lincoln Trust & Savings Company, Niagara Falls, for the best visual presentation of a production, having regard to the ability of the groups to surmount the difficulties encountered on stages of different size and equipment.*  
Winner .....
- \* **The L. C. SMITH AWARD**  
*The gift of Mr. L. C. Smith, London, for the best stage manager in the Festival.*  
Winner .....
- \* **The FULLER AWARD**  
*The gift of Judge H. E. Fuller, Welland, to the group obtaining the second highest number of marks.*  
Winner .....
- \* **The DOMINION DRAMA FESTIVAL REGIONAL TROPHY and cash prize of \$100.00 donated by the CANADIAN ASSOCIATION OF BROADCASTERS to be awarded to the group obtaining the highest number of marks.**  
Winner .....
- \* **THE WESTERN ONTARIO PLAYWRITING SEMINAR AWARD**  
*The gift of Mrs. C. A. Johnston, Woodstock, to be awarded Festival to Festival, to the author of an original script produced by a group in WODL. The script and a copy of a production programme should be submitted to Mr. George Buckley, Professor of English at the University of Western Ontario or to 42 Belgrave Avenue, London, Ontario.*  
Winner .....
- \* **The JAMIESON AWARD**  
*The gift of Mr. D. Park Jamieson, Sarnia, to the best production of a full-length Canadian play during the current season. The winner is chosen by the WODL Awards Committee. To be Presented on the Final night of the Festival.*  
Winner .....

*“The Dance”*



# Rothmans

THE GREATEST NAME  
IN CIGARETTES

