

A Comparison of "Coaina" and "The Heart Cry"

By Ethel L. Holley

"Coaina" and "The Heart Cry" are entirely different types of plays, hence in comparing them one must depend greatly upon the presentation and the cast of characters.

In order to follow the outline I must first mention the setting. "The Heart Cry" is a play of the 20th century, the incidents of which take place shortly after the World war. "Coaina" is a play of the 17th century. It had its beginning in a Canadian forest, and the scenes of the play are entirely in the forest. Each of the plays is very good but I think "The Heart Cry" is a better play for presentation to a present day audience.

"The Heart Cry" is a play which teaches the necessity of training children to be honest, and loyal to their parents. "Coaina" teaches a lesson of truthfulness, and shows that humility, faithfulness, and sincerity will lead to the road of success. All of these are good lessons and I feel that each of the plays is equally balanced in this respect.

I think the cast of characters in "The Heart Cry" were more carefully chosen than the characters in "Coaina." Each person in our play was suited to the part which he played. Each person was chosen according to his own personality, that is, each one's personal actions seemed to correspond with the type of character which he represented. In "Coaina" the characters were probably chosen according to the teacher's knowledge of the student's ability.

The music which accompanied each play was exceedingly good. The type of music was suitable for the type of play which it accompanied. "Mother Machree" blended so smoothly with the sentiment of "The Heart Cry" that one would think the music had been written for the play. I think the music accompanying "Coaina" was rendered better than ours, that is the singing ability of the club in general is better than ours. Still, we are proud of the efforts made by each group, and we are hoping that the future will bring to them better opportunities of developing their talents.

A TALK ON PLAYS

By Elsie Brown

Recently I saw two excellent plays, "The Heart Cry," a comedy-drama, and "Coaina" an Indian drama. Each of these dramas has considerable merit. It is my task to compare them in general for, since the plays differ in type, it would be an injustice to say that one was better than the other.

"The Heart Cry" teems with agonizing situations, romantic moments, and humor, the latter serves to relieve the over-wrought feelings of the audience. "Coaina" was something different. It was surprising to find what varied wealth of emotion was accumulated in the play. The play left nothing to be desired in the depicting of Indian life, love, hate, and the strength of their faith.

In studying the characters of the play I find that Beth of "The Heart Cry" presents these character-

istics; dignity in speech, constancy in affection, and fairmindedness. Coaina is affectionate, faithful, and magnetic, and has a keen sense of humor. Mrs. Lyn in "The Heart Cry" shows fair-mindedness, self-control, and everlasting love. Winona's mother in "Coaina" displays conceit, no sense of feeling, a sharp tongue, and boldness. Ding, the crook, in "The Heart Cry," is a combination of wit and shrewdness. Lettie, the maid, in the same play shows unsuspected insight in a complicated situation.

"If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken and so die."

The interest in "Coaina" was heightened by the Indian music interspersed through the play, music that was in harmony with the theme of the drama. "The Heart Cry" made use of solos between the acts. Each selection was very good, but there was not the same assurance on the part of the singers as was noticed in the singers of "Coaina."

Our souls are eager for nourishment. We need an outlet for our emotions. We need to learn to appreciate the art of music and the art of the stage. A person who goes to a concert or theatre with his eyes and ears open to take in all that is said and done, will be far richer than the one who does not go. We have all kinds of talent here. All that is required is opportunity, inspiration, and guidance. We also have a public that is eager to learn and appreciative of that which is good. I am sure that the characters in each of the two dramas discussed can meet such a public without fear.

"THE HEART CRY" CAST.

On our cover page is a group of all-star amateur players. With two exceptions, they are members of the Junior Normal class of our school. They are reading from left to right: Messrs. C. Reddick, J. Joyner, R. Morris and John Jones; Misses N. Hunter, Araminta Ransom, Mayola Terry. These students have already given three successful performances of "The Heart Cry," a comedy drama of wide appeal. They are to appear in Norfolk, Virginia, on February 15. Their splendid dramatic efforts have helped to finance the school paper and also to advertise the school widely in other sections of the state. They were trained under Misses E. J. Lewis and W. M. King.

LIVE AND DEAD WIRES.

Everyone knows that every piece of machinery that is put together by means of wires must have live wires instead of dead ones. Even a student's ability to succeed may be determined largely by the kind of wires by which he allows himself to be strung together.

A student who is quick to grasp the thought of his lesson; who is always ready to volunteer for some outside work; who has a definite amount of time for each of his lessons; who knows each of his lessons daily is a "live wire." This student will not only be live in the classroom, but everywhere one might meet him. On the other hand, a student who does not comprehend readily; who never vol-

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