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G. H. S. DRAMATIC CLUB
PRESENTS "SEVENTEEN"

(Continued from page one)

several members of the cast this was the first attempt at any public dramatic performance," remarked the director. The scenery, the settings, and the costumes were excellent and showed careful planning.

Usually in a review of this kind a small paragraph is found near the end telling that "the stage managers succeeded admirably and deserve commendation"; but in this case the stage head and his crew deserve first mention. Special note should be made of the work of Bill Roach, who worked incessantly days on end; without him the play could never have achieved its success. He deserves equal mention with the principals of the cast. Assisting him were Lanier Griffin, Stanley Sturm, Finley Atkinson, Claire Connor, James Cates, Phil Shelton, and Charlotte Van Noppen.

In discussing the work of the individual characters it would be unnatural not to mention Dick Ziglar first, not merely because he had the title role, but because he was the outstanding figure of the play. He was "Seventeen," lovable and laughable, and in character every second of the time, constantly working and co-operating with the other members of the cast, and showing result of his hard and faithful work at numerous rehearsals. His interpretation was without flaw.

Perhaps the character most enjoyed by the audience was Jane Baxter, the typical "kid sister," impersonated by "Liz" Darling. Her role which she lived through every second on the stage, was extremely clever and original. Every action of her dainty feet or her jam-besmeared hands, portrayed the little girl. It was as enjoyable as interesting, and above all as natural a comedy portrayal as one could well wish to see. The cute and cunning "Liz" of everyday life outdid herself in Jane Baxter.

Judah Shohan, in the role of Mr. Baxter, played with great praise the difficult part of the unsympathetic father. At no time during the whole performance did he fall short of the interpretation.

Cecile Landau portrayed the mother. Her self-mastery and ease of speech and movement delighted those who had seen her less able attempts in rehearsal.

Natural charms and graces were used to great advantage by La Verne Ware in her role as the "baby-talk lady," the vivacious summer visitor who turned Willie's world topsy-turvy.

Lola's hostess, May Parcher, was a none too easy character to interpret, for she could shine only by the reflected light of the glorious Lola. The role was capably handled, however, by Elizabeth Umberger.

The work of Arthur Pearce as Genesis, the inevitable negro butler, gardener, and general man of all work was above the usual work of the amateur "black-face." The broad comedy, negro, the minstrel end-man, so usually the example taken by amateurs in their portrayal was avoided in "Seventeen." The audience was treated to a view of a natural, lazy, no-account colored man-servant.

Mr. Parcher, May's father, who understands even less than Mr. Baxter the "word" young people, was acted by Edward McNeely. Joe and Johnnie, "Silly Bill's" pals, depicted with the delicate finesse that Booth Tarkington loves to devote to his minor characters, were acted by George Newman and Guy Hill, respectively. They were both successful in their roles and "went over big" with the audience, especially in the dance scene and in Johnnie's "serious" discussions of love and matrimony with Willie Baxter.

Ed Young as the "city slicker" was true to type, lauding it over the less sophisticated and automobile-less Willie Baxter and Willie's friends and making tragedy in Willie's life by taking away the "baby-talk lady" in his "Chevrolet racer." Ethel Boke, the fat girl with the good-natured and well-meant bravado, added her bit to Willie's tragedy with her attempts at sociability. Louise Craven did a splendid interpretation of this character. The other characters, Wallie and Mary, impersonated respectively by "Bunny" Wimbish and Cynthia Vaughan, added to the gayety of the farewell party and the success of the play.

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