

## House Dramatics 1930s

### 1933

The first Inter-House Dramatic Competition took place on July 26<sup>th</sup> 1933. The test piece was a scene from "The Queen of Hearts", the dramatised version of "Alice in Wonderland." Dr Claude Pyecroft of South Elmsall judged and awarded first and second places to Holgate and Price Houses respectively and congratulated the School on a very successful first competition

### 1938

The day before the School broke up for the Easter, the Junior House Dramatic Competition took place. This year the test piece was "In a Street" by Beatrice Mayor, and the play offered plenty of scope for individual House production and talent. The adjudicator was Mr. Greenwood of Morpeth, and we are very much indebted to him not only for his kindness in coming to judge, but in so carefully writing for this Magazine a full criticism of each performance. We hope that it will not be the last time that he will come to give us the benefit of his wide experience.

### The House Dramatic Competition

When the Headmaster of Hemsworth Grammar School kindly invited me to judge the House Dramatic Competition I did not fully anticipate the pleasure in store for me, for I was fortunate enough to arrive in time for the "Staff Play" as well, and see my old friend Mr. Storer on the stage in celestial garb uttering many wise saws. I must first compliment Miss Clifford on choosing a play for the Competition that afforded scope for so much individual interpretation that I had not expected to find. The arrangements for the Competition were excellent, the audience appreciative and in behaviour a model to many an adult audience while the attention to detail in production and costume was remarkably thorough. The parts were well cast - 'stout' ladies were bravely and uncompromisingly stout, the fathers-in-law gallant fellows, quite equal to the spirited attacks of each and every son-in-law; and the 'Rags, Bones and Bottles' gentlemen were all good character studies. I was rather overwhelmed by the professional competence of the Columbines and wish I could have seen the Hemsworth 'Corps de Ballet' in pas-de-quatre. The old ladies fainted with a grace their great-great-grandmothers might have envied, and the lovers, whose effectiveness, I imagine, varied in ratio with their amorous experiences, were of one mind, and muscle in the cave-man stuff. The opportunities for dancing gave an advantage in some cases, but these were not balanced by equal opportunities in singing, the poor beggar maids being required to sing out of tune! In Holgate the acting, speaking and teamwork were good. Talbot's production was good, very good. The acting was sincere, but with here and there a flagging in the touch. Teamwork was good and the stout lady and the beggar woman each got a special mark. The 'pas de deux' was very well done, but rather out of the play and into the 'Palais de Dance Cabaret'. The weakest part in this entry was the speaking. However, Talbot was a close third. Guest won the Competition, not by individual star-shine, but by teamwork, general competence, and a smooth, well-balanced, performance. The struggle and fall were effective and free from awkwardness. The pace was perhaps on the slow side. I fell promptly in love with the stout lady, but this in no way biased my judgement! In Price the acting was good. The production was not so good. Clear speaking by some members of the cast was cancelled by the too rapid utterance of others. The teamwork was sound, but possibly owing to the strain of waiting so long, a point I made allowances for, there was some lack of confidence in attack in this performance. One or two individual points remain in my memory:- the amusing squeak and squawk of prostrate ladies when prodded with a stick, the variety of Bones and Bottles, a very effective 'curtain' by one House and the lugubrious air and draped shawl of one of the street singers. A very enjoyable afternoon.

**B. Greenwood**