

MARGE ANTHONY PAT CARROLL
ANNE MARIE COPPLE JOHN LECLERC



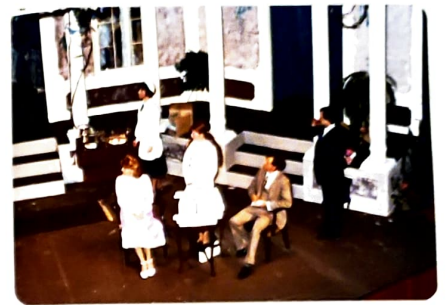
MARGOT BEAK



ANNE MARIE COPPLE BOB HARVEY



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MARGOT BEAK BOB HARVEY MARGE ANTHONY



JOHN LECLERC



'Philadelphia Story' revival lacks style, sophistication

By Audrey M. Ashley
Citizen staff writer

Revolutions are the big thing in theatre these days, and there's certainly a case to be made for reviving Phillip Barry's durable comedy *The Philadelphia Story*. The movie version of this tale about the prob-

lems encountered by a wealthy Philadelphia family on the eve of their daughter's second wedding was illuminated by the performances of Katharine Hepburn (who also starred in the original stage version), Cary Grant and James Stewart, way-back-when, and the story was also the basis for a later musical version, *High So-*

Theatre review

The Philadelphia Story
Kanata Theatre, Earl of March High School, through Oct. 24, 8 p.m. Tickets \$4 and \$3; students and senior citizens \$2. Telephone 592-1715.

Despite all the witty lines, nobody really seems to be enjoying themselves. Too

many voices are flat, too many hands hang limply at sides.

Margaret Anthony struggles valiantly with the leading role of Tracy Lord, the slightly wild young woman who is about to marry beneath her exalted station in life. She has the strength, but not the effervescence, to

make us believe Tracy is all the things she claims. Pat Carroll manages to make the tolerant ex-husband Dexter a rather endearing fellow, and Margot Beak is amusing as Dinah, the brattish young sister.

Laurence Thornton has directed the traffic all right, but he hasn't given

the production the pace that is so essential. Drunk scenes always run a risk of being tedious, and the one that opens the second act is excruciatingly so. On opening night it wasn't until halfway through the last act that things picked up, with the cast galloping down the home stretch as if they could at last see the finish.

The set, designed by Philip Lawless and financed partly by a Wintario grant, is very elegant and takes advantage of the unusually wide stage. Wintario can rest assured that its money was used to good advantage. The costumes are attractive and interesting, but they have the look of today rather than 1919.



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MARVIN BOSS ET ALIERS



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