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**The**  
**LITTLE THEATRE**  
**MAGAZINE**

*Edited by* **Noëla Marienthal**

July, 1933.

THE LITTLE THEATRE MAGAZINE.

Price 3d.

The August LITTLE THEATRE MAGAZINE will contain the opening chapters of a new thrilling Mystery Story, specially written for the Magazine by Australia's foremost Mystery Writer, AIDAN DE BRUNE, and entitled:

### "The Little Theatre Mystery"

IT is a tale that will enthrall you from the first line until you reach the startling and totally unexpected climax. Yet, it is more than a mystery story for it obtains a background of the Little Theatre Movement by one who knows its aspirations, trials and disappointments, firmly believing in its ultimate triumph.

THE tale anticipates slightly, in that its first pages record the official opening of Sydney's Little Theatre; an imposing structure dedicated to the Little Theatre Movement--and standing proudly amid the commercial theatres of the metropolis. At the hour of triumph tragedy, and sordid mystery, intervenes.

GET THE AUGUST ISSUE.

YOU WILL ENJOY AIDAN DE BRUNE'S PHANTASY!

## FORTHCOMING ATTRACTIONS

- Adelaide Repertory Society, Inc.—Competition, closing September—  
Full length play. Open to Australian dramatists. Adelaide.
- Alon Hynes' Dramatic Club—"Scrubby", St. James's Hall, July 11. Syd.
- Australian Theatre Society—Dulcie Deamer's Morality Plays, The Tom  
Thumb Theatre, July 22. Sydney,
- Bryant's Playhouse—"Uncle Anyhow". Sydney.
- Doon Dramatic Society—"From Nine to Six". Sydney.
- Experimental Theatre—"Mr. Proback", Savoy Theatre, July 19. Sydney.  
One-act plays, Studios (355, George Street), August.
- Four Arts Theatre—"The Blue Lantern"; "The Lone Scent"; "The Whirl-  
pool"; "Salome". Sydney.
- Impressionist Theatre—"Cyrano de Bergerac", Criterion Theatre or  
Theatre Royal, October, Sydney.
- Junior Theatre League—The Chinese Theatre, August 3; Dramatic  
Contest Prize Distribution and Party, September 7; Some Young  
People of Shakespeare, October 5; Children's Orchestra & Toy  
Symphony Orchestras (Madame Jensen), November 2; The Plays  
of J. M. Barrie (S. Elliott-Napier), December 7. Macquarie  
House. Sydney.
- Sydney Players' Club—"Tobias and the Angel", St. James's Hall, July  
22 & 29, and August 5. "Monna Vanna" (reading), Lyceum Club  
Rooms, July 6. Four one-act plays, St. James's Hall, July  
13. Sydney.
- Perth Repertory Club—Four short plays (in own theatre): "Enter  
Melpomene" (Kornwibel, of Perth); "When the Whirlwind Blows"  
(Essex Dane); "Symphony in Illusion"; "The Farewell Supper"  
(Schnitzler).

### AUDIENCE--?/- A DOZEN!

NO one wants to go to the trouble of working up a production, and then play to empty seats. How much would you give for every dozen filled seats? What DO you do to fill them? One thing which is always worth doing, and which costs very little, is to have a few bright show cards or small posters displayed in good positions. But they should be good ones, with plenty of punch and a touch of a craftsman—like this magazine's heading. Go to the Seymour School of Lettering, 17, Bond St., Sydney

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offers to Little Theatres Per-  
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# The LITTLE THEATRE MAGAZINE

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## YOU AND OURSELVES

TO-DAY we give you the first issue of THE LITTLE THEATRE MAGAZINE. We hope you will like it and give it your wholehearted support. We would like to mention at once that it is only through the interest of a friend of the Little Theatre movement that we have a magazine. This friend offers to print it on Multigraphs, used in his business, at bare costs, until such time as we are financial, and can afford to print in the usual manner. In the meantime, "Live, and Let Live".

The Magazine has been established to give members of Little Theatres an opportunity of expressing their views; of bringing members of the movement together. It will also be a medium of review on productions, and give help and encouragement to the actors.

We believe much will be learned by readers from the articles by experts we hope to publish from time to time, thus inspiring a higher standard of acting and production. To the Secretaries of Societies we would say: Here is YOUR magazine. Use it freely.

Send us the dates of your forthcoming shows, with time, dates, and places of rehearsals. If you show in Sydney, we will gladly send a member of our staff to report your show. If you are in another state, or in the country, we will be grateful if you will arrange for a member of your Society, or a friend, to send in a criticism.

Articles on Little Theatre topics will be welcomed eagerly. Don't be afraid of expressing your opinions on paper.

In later issues we hope to include an art supplement. Press-prints or the loan of blocks of your celebrities will be appreciated.

We hope the magazine will grow steadily from month to month. It is up to you, our readers, to help us realise our ambitions—your ambitions—and have a real LITTLE THEATRE MAGAZINE.

Copies of this issue have been sent, gratis, to all Society Secretaries we are aware of. We want Secretaries who have not received copies to write, giving particulars of their Society.

Once more: Here is YOUR magazine. Will you help us to make it one of which we may be proud?

**ALON HYNES THEATRE COMPANY**  
**"A Child Is Born"**

"A CHILD IS BORN" has had its fourth production. Good luck to the authoress for her perseverance! Mrs. Alon Hynes is to be congratulated on having written a sincere and capable piece of dramatic literature upon a theme exceedingly difficult to handle.

"A Child Is Born" is a fantasy of the Second Coming of the Christ. The central inspiring idea is a plea for Christianity and she reveals in her characters the inner consciousness of God against worldly wisdom, argument, or reasoning. It takes persistence to be a playwright.

To a keen dramatic sense Alon Hynes adds that necessary degree of tenacity. She has completed two plays. Her first play "Black Bondage", sequel to Leon Gordon's famous "White Cargo", received a great ovation from the public and earned brilliant press notices. In "A Child Is Born" she has given us something striking, deserves high praise on a treatment of a very delicate subject. It is no easy matter to write and produce a play. Alon Hynes has done both, proving herself worthy of another effort.

Another play from the same pen, entitled "Scrubby" is well under rehearsal and Sydney audiences will be delighted with this simple story of home-life in one of Sydney's suburbs. The story centres around a boy, Scrubby, who proves himself, eventually, a good Australian.

A song entitled "Scrubby" the words written by the playwright, is introduced in the play.

**A PRODUCER'S PRAYER**

O LORD protect me from the lazy ham.

Send me good players, and players who learn their lines.

Give me a public pure in mind and practical.

And, if it be in Thy province, Lord--

Let my actors be natural, and all press comments fair.

Counsel the critics to be kind, and let them learn even a little comedy and the drama.

Take away from my actresses petty jealousy and all perversity, and save their souls from petty pride.

Grant unto my productions applause, and more applause, and make me humble as a hen that has laid a pullet's egg.

Teach now my cast to listen to my words.

And let me linger not on leading ladies' lawns.

If I have asked too much forget my plea;

But lend me strength to put away my scorn

When beardless youths and giggling flappers come

And try to take my thankless task from me.

C.L.C.

**Your Best Little Theatre Story**

THE Proprietors of THE LITTLE THEATRE MAGAZINE will pay half-a-guinea for every quaint episode of Little Theatre life published. The incidents submitted must be strictly true, although real names and places need not be revealed.

**AUSTRALIAN THEATRE SOCIETY****Morality Plays**

THE Tom Thumb Theatre, in King Street, Sydney, whose unassuming staircase entrance is to the side of the Regal Bag Store, was scarcely even a name to Sydney's dramatic circles until the Australian Theatre Society made it the centre of its activities.

It's an intimate little place, with an "atmosphere", and possesses the best system of stage lighting of any of the city's "pocket" theatres. And during July the Australian Theatre Society will stage an unusual programme there—four one-act Morality plays from the pen of Dulcie Deamer.

This type of production is practically new to Sydney, though it has been revived recently in Europe. It lends itself, by its very simplicity, to heightened dramatic and emotional effects. C. L. Cunnington is the producer, and the casts include such already well-known members of the Australian Theatre Society as Noela Marienthal, Marie Boyers, Nora Sattler, Joan Marienthal, Leslie Hay-Simpson, Reg. Bolton, Vern. Cunnington—and two very clever kiddies, Vivian and Nona Cunnington.

**FRENCH PLAYERS****"Le Gendre de M. Poirier"**

THE four-act French play, "Le Gendre de M. Poirier", by Emile Augier and Jules Sandeau, was presented at the Mosman Town Hall on Saturday 10th June, to an almost entirely French audience. The play shows nothing new in the

way of plots, and deals with the usual crisis marking the average French comedy.

Of the players, the performance of M. Segaert, as Poirier, left little to be desired. M. E. Dullieu, who impersonated the Marquis, gave life and color to the part. Mme. G. Brenac gave a very good rendering of the vivacious, yet emotional, Antoinette. The rest of the players gave very creditable performances.

**INDEPENDENT THEATRE****"London Wall"**

DURING the past month the Independent Theatre, under the very able direction of Miss Doris Fitton, has given the opening nights of a season of John van Druten's comedy, "London Wall". The scenes of the play deal amusingly with modern commercial life and gave ample scope to the players.

The honors of the evening went to Miss Jean Lawson's fine emotional study. Mr. Eric Brewer scored heavily with his audience with his portrayal of a dandified and philandering executive. A highly-polished and finished study of a boisterous, casual and self-centred office boy, by Mr. John Stacey, highly delighted. The various and diversified types of femininity met with in the usual commercial office were excellently sketched by Misses Estelle Macken, Lorraine Smith and Joyce Smith.

The comedy was warmly received by large audiences on each night of the season.

### THE MORALITY PLAY AND THE LITTLE THEATRE

IN the first place, what is a Morality Play? Nine people out of ten seem vague on the subject, and several times I have been asked "What's that you say you're writing? An immorality play?" Sad comment on the mental angle of our era!

The Morality Play goes back to the Middle Ages, when it was usually performed in the churches at festival seasons, such as Christmas and Easter, for chief among its characters were saints, angels, and personified human qualities, who helped to point the moral. It is admittedly a primitive form of drama--and therein lies its strength, for it cuts straight down to the very roots of human action, and its "pattern" from its very naked simplicity, almost effortless, can present the striking effect of an archaic fresco, where Love and Death, and Anger, and Justice, and Victory, stand forth as persons with their appropriate symbols.

I maintain that this unsophisticated dramatic form is pre-eminently suited to the Little Theatre, for it can be put on, if desired, with a minimum of properties. Indeed, as all its properties should be symbolic, they should be as few as possible, to preserve the point and strength of the effect, and in order to carry out the suggestion of antiquity a Morality Play can be played more suitably in a setting of dark curtains than with realistic scenic adjuncts.

Then again, as the characters of a Morality are principally, if

not exclusively, personified qualities there is no difficulty whatever as to interpretation, thereby enormously simplifying the task of the producer, and giving the actors singularly definite and clear-cut images into which to breathe the breath of life.

Lastly, a Morality Play, calling as it does for close attention to every significant gesture and sentence--and every gesture and sentence should be significant in a Morality Play--demands the small, critically intelligent, and more or less "hand-picked" audience for which the Little Theatre caters.

Dulcie Deamer.

### WHY NOT A LITTLE THEATRE BALL?

THE "Artists" have their "night-out" at a colorful and somewhat notorious function each year; the Movies, the Charities, the Returned Soldiers, etc., have their distinctive Balls; we hear rumors of a "Wireless" Ball, at which the patrons will gygrate to weird sounds the Broadcasting Commission optimistically name "dance-music".

Then, why not an annual Little Theatres Ball, at which those who believe in Stage, not "Flicker", may gather for mutual enjoyment--and, between dances, deplore the public preference for Shadowland?

There are many who would enjoy Little Theatre programmes, but they do not visit Little Theatres. They fear a non-existent morbid "high-browism". The Ball I propose would show we were far more human.

A.deB.



## LITTLE THEATRE ATMOSPHERE

### Importance of Acting

ATMOSPHERE in the theatre must be created with the rise of the curtain or it is lost for ever. The audience is at your elbow. A false start, an awkward entrance, will spoil a carefully worked-for effect. I am reminded of an occasion when a very young man was cast to play the part of an aged retainer. The young man bounced on to the stage entirely forgetting his decrepitude, and as suddenly remembering, bent over his stick and hobbled to the footlights. Of course, everybody roared.

Acting is all important. A Little Theatre group seldom has funds, or accommodation, for the ingenious mechanism with which the professional stage creates atmosphere. Without special lighting, or costly stage settings, the Little Theatre actor must, if the play is to be successful, by getting into the skin of the part, create the dramatic illusion. How often, alas, one feels that the play is being elocuted instead of acted? The players do not live their parts. I have seen actors so carried away with the characterisation they were portraying that they inserted whole sentences into their parts—and they weren't fluffing either!

As an example of fine acting in the Little Theatre, I am reminded of "The Emperor Jones", Eugene O'Neill's play, produced at the Playbox, Sydney, by Duncan Macdougall. Arthur Reardon took the part of the Emperor. The action takes place in the heart of a jungle, on an island, in the West

Indies. It is night. The black emperor, despoiled of his throne and pursued by those who would destroy him, is fleeing to the coast. He is alone. In the distance the tom-toms drum with a dull insistence. As the negro recoils deeper into the jungle he becomes a prey to elemental fears. Step by step he sinks lower in the human scale, to become at last a shivering, frightened savage. It is a wonderful psychological study, and was excellently portrayed. But how much depended on the acting!

One of the most common faults of Little Theatre actors is fluffing. The actor who fluffs has forgotten his lines but is carrying on with any dialogue in character that comes to his mind, all the while listening for Prompt. God bless Prompt—when he doesn't overdo it! How embarrassing for actor and audience alike is the sound of the cue—always ten seconds late—in a "stage-whisper" that can be heard at the end of the hall. It is now that the actor without the ability to fluff grows red and feels himself bathed in perspiration. Prompt whispers, cajoles, entreats, but the poor actor is beyond help. This sort of thing, which all Little Theatrites have seen or suffered, damages the play atmosphere beyond repair.

The moral of all this is that the actor must know his lines. Easy to say! There comes a time when the best actor loses the thread of dialogue. He is lucky if he can fluff, and fluff successfully.

E. Goldie.

### THE LITTLE THEATRE MOVEMENT

THE Little Theatre Movement is now so flourishing in Sydney that a magazine devoted to its activities should be welcomed by our numerous and increasing amateur groups. The professional theatre has fallen on evil days, but the amateur has advanced to carry on the torch of real dramatic art.

The only way to become a professional actor is to get a commercial management to give you a job. If your ambitions tend that way, the amateur society supplies a training-ground. But for the vast majority, with no intention of embarking upon what is perhaps the most heart-breaking of all careers, the amateur stage provides an opportunity of pursuing theatrical art for art's sake.

The amateur has a noble function to fulfil. Undeterred by commercial considerations, he can devote himself to the task of giving the best presentation in his power of the best plays he can secure. The producer of an amateur society has, of course, his limitations to contend with. He is restricted to such plays as can be suitably cast among his members, and must forgo lavish mountings and spectacular effects. But with very few exceptions the whole field of dramatic literature is open to him on payment of the prescribed royalties (a very weighty consideration), and rarely does he stage an absolutely worthless play.

Herein lies the abiding difference between professional and amateur performance. More and more the commercial theatre has become a business; it caters for public entertainment and is con-

trolled by box-office standards; it panders to, sometimes even debases, unenlightened public tastes; its actors and actresses, bored by long runs in trivial pieces, seek release from their artistic impulse in Stage Society performances where they can practise their profession for love. More and more the future of dramatic art lies with the amateur, as recent theatrical history, both in Europe and the United States, makes plain. The amateur stage can venture to experiment--not only in acting, but in lighting and mounting, and even in play-writing. It can make use of new contributions from any source whatever to the art of the theatre.

R. Windeyer,  
President,  
The Players' Club.

### THE REPERTORY CLUB, PERTH

OBTAINING the advantage of more central and spacious accommodation (including its own theatre) the Perth Repertory Club moved into its new premises at West Australian Chambers, St. George's Terrace on July 1. The new premises are very spacious, comprising lounge, rehearsal rooms, wardrobe, library, lobby and offices, as well as a modern, well-fitted theatre with seating accommodation for an audience of 300.

The first theatre programme will be given on July 20, when four one-act plays, one by a local writer, will be staged.

The present club membership is now 400.



**IMPRESSIONIST THEATRE**

SO enthusiastic was Mr. John Tait at the presentation of "Hannele", Gerhart Hauptmann's phantasy, presented by the Impressionist Theatre (Hon: Producer, Dr. Raoul Cardamatis) that an offer has been made by J. C. Williamson, Ltd to take over the entire responsibility of presenting "Cyrano de Bergerac", the next production of the Impressionist Theatre. Either the Criterion or the Theatre Royal will be used, whichever is available in October, the date on which it is expected the cast will be fully rehearsed and ready to play this interesting and enormous piece of French drama.

It will, of course, be played in English and the Thomas and Guillimard translation is being used. If any readers have any copies on loan, or for sale, the Hon: Secretary, Miss Catherine Grant, will be most grateful to know of them. Australia has been scoured for 22 copies required by members of the cast and only five have been forthcoming. It seems that a number of copies available when the first announcement of the production was made, have been bought by a public interested in the work of this theatre.

The cast is an enormous one, about fifty members of that ever-growing band of amateur actors being roped in for service. Dr. Cardamatis would be glad to give a trial to a few more men, especially those of big build, who would care to act in this play. Any Tuesday or Thursday night, on or after July 4th, at 7.45 p.m., rehearsals will be going on at the Mia Mia Tea Rooms, 127, King

Street, Sydney, (above Sellers' Silk Store) and men with or without will be welcomed by the doctor.

Another mark of appreciation of the work of this Theatre was the sudden filling of the plan for the studio presentation of "The Chinese Lantern", by Laurence Housman. The plan was opened at 10 a.m. on Monday, 19th June, for the production in the Forum Theatre Club on Wednesday, 28th June, and by 4 p.m. (six hours later) it was filled.

Thus does the public show its appreciation of the work being done by the Little Theatres of Sydney. Who, then, can say that the interest in the legitimate theatre--that of flesh and blood--is dying?

**SYDNEY REPERTORY THEATRE****"The Way You Look At It."**

THE author of "The Way You Look At It" has strange views on play-writing and stagecraft; views so uncommon that Mr. Scott Alexander was somewhat unwise to burden his company with it. Further, the plot of the play has very little appeal to the average man and woman. It may be deemed "high-brow" by certain people--certainly not sufficiently numerous in Sydney to constitute an audience.

William Gates did wonders with the fantastic part of Bobby Rendon and Milly Finn very ably seconded his efforts to put the play over. Frances Cottingham, Alan Stone and Francis Corvin played excellently in a well-balanced cast.

**SYDNEY PLAYERS' CLUB**  
**"A Social Convenience"**

"A SOCIAL CONVENIENCE" produced by The Sydney Players' Club, at the St. James's Hall, on Saturday, June 17, is a far cry from the Club's preceding production, "Bread"—a play dealing with conditions in Russia. "A Social Convenience" deals with the matrimonial entanglements of a more or less normal English country gentleman. Harold Marsh Harwood, the author of the play has a dozen or so successes to his credit, produced in London. He is a master of clever dialogue and amusing situations.

The plot of the play is slight, dealing with the tribulations of a married lady who desires further matrimonial adventures, with the assistance of the divorce court. A personable and impecunious young man is engaged to play the innocent co-respondent. Complications occur when the professional co-re: falls in love with the husband's niece. In the end, the lady decides her present husband is worth a further trial—and young love comes into its own.

The honors of the evening went to S. R. Irving in his dual role of producer and interpreter of Prothero, the agent who provided the necessary co-re: Not only did Mr. Irving give his audience a clever study but his production of the play was masterly and remarkably smooth.

Wilfred Blacket was well cast as Denis Lestrangle, the potential co-re: being particularly pleasing with his ease of manner and sympathetic interpretation. Sybil Reimer, as Millicent Hanney, the

adventurous wife, gave a very creditable performance of a rather unsympathetic part. Arthur O'Keefe was quite adequate as the ego-centric member of Parliament, Nigel Bellamy. The minor characters were efficiently filled by Marjorie Cumberland, William Wines, H. Ernest Way, and Theo. Flatau. It is worth noting that the prompter was in no way prominent; in fact, the cast showed a commendable familiarity with their lines.

"A Social Convenience" was repeated on June 24, and will again be performed to-night—July 1.

**SYDNEY REPERTORY SOCIETY.**

Stage v. Screen

CHAMPIONS of Stage and Screen gathered in the Sydney Repertory Theatre, Kent Street, Sydney to debate the rival merits of Stage and Screen. For the Stage, Mr. Scott Alexander opened the debate in a very effective speech, bristling with facts. He was very ably supported by Mr. Nicholas Hannen and Mr. Alan Stone.

For the Screen, Mr. Herbert Hayward (General Theatres Corporation) spoke vigorously, claiming that the screen will ultimately triumph; his worst argument being that the screen presented its audience with actual scenes. Here Mr. Hayward obviously forgot the enormous faking in the production of films. In his arguments he was supported by Mr. Hermann Flynn (Paramount) and Mr. Darby Jewell (Fox).

A vote of the audience resulted: Stage, 136; Screen, 58.

**FOUR ARTS THEATRE**  
**"The Romantic Young Lady"**

THIS play, in three acts, by Martinez Sierra, was presented at the Emerson Hall on July 21. The story of the play is very light and, although there is nothing new in the plot, there runs through it a pretty streak of romance and light comedy.

The character of the romantic young lady, Rosario, was played by Althea Glasby, who showed skill and vivacity in the handling of the lines and one or two difficult situations which arose.

Ida Caunter, as the aged retainer, Maria Pepa, showed a fine comedy sense with an excellent make-up. Paul Furniss, who doubled the parts of Mario and Don Juan Medina, was very effective, especially as the brother of Rosario. The remainder of the cast all showed ability, and with a little more experience should do better in future productions.

The one feature that marred the production, from the audience's point of view, was the many prompts taken during the evening. We would emphasise upon Little Theatre actors and actresses the necessity of learning lines early in rehearsals, allowing time, during the later rehearsals, to acquire poise, characterisation and self-assurance.

The play was produced by Paul Furniss and Althea Glasby. The stage management and scenery were exceptionally good.

The editor of the Little Theatre Magazine will be glad to receive articles and paragraphs from readers on any L.T. subject.

**ALON HYNES THEATRE COMPANY**  
**"Scrubby"**

ALON HYNES'S new play, "Scrubby", a comedy-drama, will be presented at St. James's Hall on July 11, at 8 p.m. This premiere production is being produced by Claude Hansfield, with a cast of well-known players. The star part, "Scrubby", will be played by a twelve-year-old boy.

The supporting cast includes Helen Blood, Marjorie Jones, Margaret Chalmers, Irene Beatty, E. Jackson, Robert Gill, Ron Dargin, Jack Neath, Phillip Ludgater, Dick Matthews, Jack Whitely, George Hamilton, and Gordon Ramsay, as "Scrubby".

**THE P.J. PLAYERS**  
**"The Scarlet Lady"**

THE P. J. Players will present their second production, "The Scarlet Lady", a delightful modern comedy, at the Emerson Hall, Liverpool Street, Sydney, towards the end of July.

The first production by this Society was extremely satisfactory, and every success is anticipated for the new play.

Featured members of the company include Gwendolen Griffiths, Yvonne Cahill, Ray Marcus, Alma Davis, Gladys Davies, Irene Beattie, Leal Dearsley, Harry Farrell, Thos. Lowe, and Jack Saul. Paul Johnstone is producer.

Experienced amateurs are invited to join the Society. The membership fee is 1/- and a fee of 3d. per week from each person rehearsing. The range of plays produced is limited to Comedy, Comedy-drama, and Revue.

**ADELAIDE REPERTORY THEATRE, Inc.**  
**Australian Play Competitions**

THIS Little Theatre Society is the oldest of its kind in Australia, being established in 1908. From its inception it has made rapid progress; its list of members, published in the programme of its last production, being long and impressive.

While every member of the Society has worked untiringly for the advancement of Adelaide's premiere Little Theatre, a great deal of credit for the ultimate success of the Society is given justly to Mr. Bryieson Treharne, of the staff of the Elder Conservatorium of Music, its founder and ardent supporter. It is universally acknowledged that without his enthusiasm and technical knowledge the Society would not have so quickly reached its present high standing in the State.

This year the Adelaide Repertory Theatre is promoting competitions for Plays, open to playwrights throughout Australasia. A prize of Twenty Guineas is offered for a play lasting about two hours playing time. This Competition closes on September 15, 1933.

A prize of Five Guineas is offered for the best one-act play submitted, to play not longer than 45 minutes. This competition is only open to members of the Adelaide Repertory Theatre. The closing date is July 31, 1933.

Further particular may be obtained from the Hon: Secretary, Miss Muriel Craigie, G.P.O. Box 1072J, Adelaide, S.A.

**BRYANT'S PLAYHOUSE**  
**"Uncle Anyhow" and "From Nine to Six"**

BRYANT'S Playhouse is very busy at present rehearsing "Uncle Anyhow" by Suttro. The leading parts of the production will be played by H. Casterton Harper, as Uncle Anyhow; Beryl Davie as the girl in the chorus; and Otto Bohrsman and Kit Dewar as the other young people. Suzanne White will play the part of Lady Alex, who greatly disapproves of her stepson's marriage; and Richard Dowse will play the father of the girls.

In addition to her work in connection with the Playhouse, Beryl Bryant is rehearsing the Doon Dramatic Society in "From Nine to Six", to be produced at the Savoy during August, for the Bush Book Club. The D.D.S is also appearing in one of the programmes for the Antique Exhibition.

Bryant's Playhouse has made steady progress during the past seasons, and now has a large membership. George and Beryl Bryant firmly believe that particular attention must be paid to voice production in all Little Theatre work, and in consequence all members receive tuition on these lines, as well as in other branches of stagecraft.

AT times proposals have been made for amalgamation of all Little Theatre Societies under one management. An ideal, but one facing huge difficulties in accomplishment. Little Theatre people are enthusiasts and are supremely proud of their individual clubs.

If you are interested in this question read "The Little Theatre Mystery", starting next month.

### SYDNEY PLAYERS' CLUB

THE Sydney Players' Club was formed in 1923, and gave its first public performance in 1924. Throughout the ensuing years it has, without cessation, produced at least four full-length plays each year, and has also held studio evenings nearly every month, at each of which four one-act plays have been presented.

In addition, the best modern plays of Great Britain, Europe, and America, have been read at the Club's regular play readings. The works of Australian playwrights have been encouraged by the production of locally written plays, both in the public seasons and at the studio evenings.

The programme for the current year is an extensive one embracing six public seasons, eight studio evenings, ten play-readings, and a nativity play, together with a number of social functions and lectures.

At the first public season, in March last, the Quintero brothers' "Dona Clarines" was presented with great success, the performance of Gladys Shaw in the name part, and of Viola Wilding as Tata, were exceedingly good.

The second public season, in April, introduced to Sydney for the first time the use of the Jessner style of production, when "Bread", a locally written play by S. Steadman, portraying conditions in Russia during the working of the Five-Year-Plan, was presented. Both the play and the method of presentation created great interest and favorable comment from the critics. J. E. C. Appleton and Kenneth Fowles were responsible for the production.

H. M. Harwood's comedy, "A Social Convenience" is being presented during June and July, under the direction of S. R. Irving.

For the Fourth public season, James Bridle's delightful comedy "Tobias and the Angel" is now in rehearsal. This will be presented at St. James's Hall on three Saturday nights, July 22 and 29, and August 5. The story is founded on the Apocryphal Book of Tobit, but is written in modern colloquial English.

On July 6 Maeterlinck's "Monna Vanna" will be read at the Lyceum Club Rooms, and on July 13 four one-act plays will be presented at St. James's Hall.

### SYDNEY GIRLS' HIGH SCHOOL

"The Cudgewa Outlaw" and "The Heart of a Woman"

ON July 15 members of The Australian Theatre Society produced two one-act plays, Australian written, at the Sydney Girls' High School, in aid of the School's P. & C. Association fund for the Crown St. Women's Hospital.

The first play shown was Dulcie Deamer's "Heart of a Woman", a morality play. Marie Boyers gave a wonderful interpretation of Intelligence, and Noela Marienthal, Joan Marienthal and Nora Sattler were excellent as her sisters, Indulgence, Pity and Vanity. Reg Bolton played The Intruder with great feeling.

C.L. Cunnington's "Cudgewa Outlaw" was the second play. Noela Marienthal played the role of Grace Lesteven with great success, ably supported by Reg Bolton as French; J. Ogden (Dr. Valder), W. Hudson (Watt), and E. Hull (Skeets).

**THE EXPERIMENTAL THEATRE****"Mr. Prohack"**

THE Experimental Theatre, founded and directed by Edward Howell and Threse Desmond, will present the brilliant and amusing comedy, "Mr. Prohack", adapted from the celebrated novel by Arnold Bennett and Edward Knoblock, at the Savoy Theatre, on Wednesday, July 19. Edward Howell will appear in the title-role, and the caste will comprise the Misses D. Hemingway, F. Dancinger, E. Browne, B. Nerea, M. Tivey, and Messrs. D. Harnett, Cedric Kempson, Alton Lillie, Max van Hemert, and W. J. Stapleton, all students of the Royal Academy of Dramatic Art, in association with the Swords Club. Rehearsals are being held on the following dates at 7.30 p.m.: July 7, 10, 12, 14, 16 (Sunday, 2.30 p.m.), 17, 18 (dress).

The usual monthly performance of one-act plays will take place early in August, at the Experimental Theatre Studios and Private Theatre, 355 George Street, Sydney.

The Experimental Theatre has monthly performances alternating between its Private Theatre and The Savoy Theatre.

An item of interest is the news that Edward Howell and Therese Desmond will appear in the Independent Theatre's forthcoming production of "Once in a Lifetime", which commences its season at the Savoy Theatre on July 8.

**MACCABEAN****LITERARY AND DRAMATIC JUNIORS****Red and White Ball.**

THE Fourth Annual Ball of the Maccabean Literary and Dramatic Juniors held on June 24 will certainly be recorded as one of the chief social functions of the present season. The hall was tastefully decorated and the floor management effective and not obtrusive.

His Excellency, the Governor-General and Lady Isaacs, attended by Captain Bracegirdle, were received on arrival by Rabbi and Mrs. Cohen and the ball committee. Lovely bouquets were presented to Lady Isaacs and Mrs. G. S. Keating by little Mara Joffe.

Perhaps the most interesting table, from the Little Theatre point of view, was that at which the Misses Noela and Joan Marienthal entertained a large party of Little Theatre folk, authors, poets and leading journalists, among whom were the Misses Catherine Grant, Nora Kelly, Dulcie Deamer, Beverly Berry and C. L. Cunnington, Leslie Hay-Simpson, Eric Baume and Aidan de Brune, and many others.

While it is regrettable that Miss Joan Marienthal was forced to resign the secretaryship on the ball's eve her guests much appreciated her freedom.

By inadvertence Mr. Gordon Bowman (Jackie Lennon), and Mr. Vern. Cunnington (Ah Sin) were omitted from the players in "The Cudgawa Outlaw". Both gentlemen gave excellent renderings of their respective characters.

## THE PASSING OF A GREAT THEATRE Her Majesty's Theatre

HOW many of us, watching a production at Her Majesty's Theatre, have not dreamed of the day when we, ourselves, would be playing on that stage before hundreds of people? Probably more of us than would admit it. And now the theatre is no more! What are the feelings of we amateurs. Despair? No. Hope? Perhaps; for we know that a new theatre will be built to replace the historic playhouse that gave us so much entertainment and fired us with ambitions. And now let me—one of the throng of amateurs—give you my impressions of the closing scene.

We are in the circle. Around us people are reminiscing: "Did you see..." "Do you remember..." "Did you like..." We join in. A girl with a familiar face is selling souvenir programmes. It is Vinnia de Loite. Shades of Gilbert and Sullivan!

At last the orchestra! What an ovation! Tension is high as the lights fade and the curtain rises. More applause. Suddenly a terrific din. People in front stand up and cheer. We can't see but we know Gladys Moncrieff has appeared. Every song is encored again and again. Everyone enjoys the unrehearsed fooling. Now the show is over. The curtain is raised again and again; there has never been such a demonstration in that theatre. Speeches are made; memories of old favorites are brought back in tableaux; flowers!

Now we are silent, listening—Gladys Moncrieff is singing "Farewell" We all sing "Auld

Lang Syne". The Anthem—and down comes the curtain—for the last time.

There is a mad scramble for the exits. Not for us; we are among the lucky ones and make our way on to the stage. We are introduced to Miss Moncrieff, and find her more charming than we dared to imagine. The stage is crowded; and they are dancing. We join in, and waltzing around we pass John Moore and Shirley Dale, Miriam Sabbage, John Fernside, Jessica Harcourt, Vinnia de Loite, John Longden, and Chris. Hassell, from the Criterion. We speak to Norman Wister. Going out we notice Phil Smith, Arthur Stigant and Sidney Burchall. In the wings are Leonard Stephens, C. B. Westmacott, Frank Tait, and Carrie Moore, the original "Merry Widow".

We feel proud to be among these celebrities of the stage, and proud, for after all, professional and amateur belong to the same family—and there is always room in the profession for the good amateur.

A great theatre has passed. Until the new theatre is uilt there will be a larger public for the Little Theatres. It is our work to go after that public; put on plays that please them—and keep on pleasing them.

I believe there is, to-day a splendid opportunity for the Australian play and dramatist. If you are interested in a local play; get it before the play-going-public, and boost it for all you are worth.

Paul Johnstone.