

## THE REPERTORY SOCIETY

The Brisbane Repertory Theatre Society has "arrived." Its initial production, A. A. Milne's "Dover Road," presented to a full house (including his Excellency) at the Theatre Royal last night, was an undoubted success, and the acclamation with which it was received, far from voicing noisy encouragement, expressed the genuine appreciation of the audience. If the standard of artistry is maintained and improved, those who have at heart the interests of the Repertory movement will have cause for jubilation. Inaugurated by a small but enthusiastic body, the Repertory Society in Brisbane has for its main object the presentation of plays of literary merit, which have been overlooked by Australian theatrical managers. The Repertory movement, taken as a whole, has this motive—the restoration of the regular drama as a valuable educational and moral force in the community. In producing "The Dover Road," the Repertory Society made a happy choice. "The play is the thing," and A. A. Milne is a playwright of contemporary fame. "The Dover Road" is a comedy bubbling with laughable situations, and polished with subtle irony and an inoffensive criticism of our ethical code. Offering, as it does, so wide a sphere for intellectual enjoyment, it makes no great dramatic demands on the artists. Therefore, in this story of runaway matches, the Repertory amateurs had every chance of acquitting themselves admirably. The plot tells of two infatuated couples who fled along the Dover Road seeking more amorous climes than that of conventional England. And on this road the enigmatical Mr. Latimer lays the runaway couples and holds them prisoners in his house until they have had time to meditate over their conduct, and, generally, by the time they have reflected they have also become heartily sick of one another. In this instance one Leonard and one Anne are decoyed to the house. Leonard unfortunately possesses a wife, who, in her turn, fleeing with a lover, is trapped in the house, too. Of course, hilarious situations crop up at every successive step, and much clever analysis of male and female psychology ensues. The pivot of the play is Mr. Latimer, the wealthy old philanthropist, and upon the interpretation of this character, witty, original, loveable, yet enigmatical, depends the success of the play. Mr. Devereux, who played the part, had not an easy task. But as the play proceeded it became obvious that Mr. Devereux, knew his work, and knew it well. His clever interpretation, his correct air, his address, and his simplicity of acting impressed the most critical. He had a great deal to do in the three acts, and he bore the strain excellently. A good character impersonation was that of Dr. Nisbet, who played Dominick, a mysterious butler. Such a butler, too. Nervy, secretive, benevolent, and kind—a worthy Dominick to his master, and this delicate blending of characteristics Dr. Nisbet skillfully limned. Miss Lockhart Gibson as Anne was quite satisfying. Her acting was smooth and finished. Her charm of personal-

ity was smooth and finished. Her charm of personality made a distinct impression on the audience. Perhaps Mrs. Robinson, as Eustasia, the wife from whom a husband is fleeing (but to whom she returns), exaggerated the role a shade too much, otherwise the character was delightful, obviously intended as an exaggeration of the feminine "ministering angel." Mr. Macgregor, young and striking in appearance, played the role of Nicholas, another lover, in a surprisingly meritorious Leonard. As the masculine Leonard, Mr. Harding was good, although the role of the somewhat petulant husband was a

little exciting. Just a shade more variation in voice tone would strengthen Mr. Harding's performance. Misses McEwan and Clarke and Mrs. Henchman, Messrs. Blake, Mocatta, and Johnstone completed the cast. Miss Barbara Stacey, the producer, was called to the front after the performance and loudly congratulated. The play will be repeated to-night.

**THE TOWN TOPICS.**—Though the programme presented by the Topics of 1925 at Cremorne, last night, was a lengthy one, consisting in all of 28 items, at no part of the evening did the entertainment lag. A high note of amusement was struck with a rollicking introductory fantasia, and it was successfully sustained until the programme was brought to a close with a finale equally appropriate and brilliant. This latter was entitled "The Deviation of Melody," in which the producer, Mr. Robert Roberts, echoed as Mephisto, deplored the disappearance of the melodious music of old times, and condemned the substitution for it of the "rag" of the ultra modern musical stage. In the heat of his vituperative outburst he threatened to make the orchestral drummer swallow his drum, a threat which the performers averted by singing "Beautiful Blue Danube." The company was well to the fore with vocal artists, including in its band Misses Dora Warby, Ina Thornton, and Louise Meadows, all delightful artists. The former was heard to good effect in "The Call of May" and "Salaam," but her best effort was as "Marguerite," in the prison scene from "Faust," in which she appeared with Mr. Maurice Jaffey as Faust, and Mr. Fred Monument as "Mephisto." In "Smilin' Through," her only solo contribution, Miss Ina Thornton was exceptionally pleasing, whilst Miss Louise Meadows, though having a very large share in the programme, was equally successful. She was particularly good as "Chinwah," in a delightful American Indian scene, and as "Little Moon," in another "redskin" scene. Among the male members the serious work fell to Mr. Maurice Jaffey, whose pleasing tenor voice was heard in "Where the River Shannon Flows" and "Dreams" (Caruso), and Mr. Fred Monument, baritone, who rendered in artistic style "The Charmed Cup" and an enjoyable composition of his own entitled "Undaunted." Together they gave "Two Beggars" inimitable fashion. Messrs. Robert Roberts, Stud Foley, A. G. Spry, and Harry Avondale sandwiched the programme with numerous mirth-provoking songs and sketches. One of the sketches, "The Author's Dilemma," revealed the efforts of an author who was "a glutton for blood" to provide a suitable finale to a dramatic scene. It delightfully satirized the methods of dramatists in casting their productions. To the efforts of Miss Doreen May, a charming scottie, and Miss Marion Johns, who led the ballet in several breezy numbers, must go a share of the credit for the night's success. Mention must also be made of the excellent singing effects, the swinging numbers of the ballet, and the enjoyable contributions of the "Topics" Orchestra under Mr. Will Burland.

**WINTERGARDEN THEATRE.**—A comedy drama that has the funniest series of complications ever screened is to be shown at the Wintergarden on Monday, with Douglas Mac-

ditions ever screened is to be shown at the Wintergarden on Monday, with Douglas Maclean in the "Sunshine Trail," Jimmy McTavish, owner of O-Bar-O ranch, had not returned to his home town since the war. In Pixley Centre lived his sweetheart, June, and his uncle, Jimmy leaves for home, and his troubles begin to pile up. A sheriff chases him, believing him to be a burglar, a crook steals his clothes and money, and when he gets home he finds that his uncle is dead, and that his inheritance is to be divided between his sweetheart and an old rival. Just imagine yourself in James Henry McTavish's boots. Pauline Garon in "The Average Woman" is the other feature. Old Judge Whipple loved his daughter Sally, but thought that she had been born a generation too late. Nevertheless, Sally had much of her own way in every matter. Rudolph Van Alten, a presumably wealthy man about town, proposed to Sally, but he put the ring on the right hand, saying that she would move it when she was sure she loved him. Jimmy Monroe is also in love with Sally. Van Alten asks Sally to meet him at the Tavern, and tells her that Jimmy will be there. On her arrival he tries to force her to marry him. A raid unexpectedly takes place, and Van Alten is shot by his confederate, Mrs. La Rose. Jimmy gets Sally away, and she tells him that she loves him. A delightful new number will be presented by the Wintergarden Poney Ballet. After concluding a successful season at the Sydney Tivoli Theatre, Harold Walden will commence a season at the Wintergarden Theatre. He will present an act that is refreshingly different from the usual musical entertainment. He is equally at home with the ukulele and the piano.

**"WHIRLED INTO HAPPINESS."**—The fact that local playgoers were ready to heartily welcome Miss Maude Fane and the J. C. Williamson new English Musical Comedy Company, has been made apparent by the phenomenal box office results since the opening of the plans for the season. It has now been decided to extend the Brisbane season another week. "Whirled Into Happiness" will be played as originally announced, for 19 nights and two matinees, commencing at His Majesty's Theatre, next Tuesday evening. "Primrose" will now be the second production of the season for six nights and one matinee, commencing Saturday, August 15, and "Betty" will be the final presentation of the season for four nights and one matinee, commencing Saturday, August 22. Gorgeous gowns and frocks will be worn by the chorus and ballet and principal ladies. The exploits of Blake Adams and Cecil Kellaway in their sensationallly clever and novel comedy work will prove of great appeal to all classes of the community, young and old alike.

**SIR HARRY LAUDER.**—The famous comedian, Sir Harry Lauder, and the talented company of vaudeville artists supporting him, will give a matinee performance at His Majesty's Theatre to-day at 2 p.m. To-night and Monday evening will be Sir Harry's farewell appearances in Brisbane prior to his retirement from the stage. Last night, before a crowded audience, and in his own familiar style, Sir Harry sang half-a-dozen songs which he had sung 22 and 23 years ago, and another half-dozen which he had not sung in Brisbane before. Each was embellished with the typical mannerisms of the character studied; the sailor's roll and soldier's flourish, each possessing the happy Highland flavour that is indelibly associated with a Lauder song. A brilliant vaudeville programme precedes the appearance of Sir Harry Lauder.

**ARTHUR JORDAN AND THE AUSTRAL CHOIR.**—More than ordinary interest is being evinced in the concerts arranged by the Brisbane Austral Choir, under the baton of Mr. E. R. B. Jordan, to be given in the Exhibition Hall on August 7, 8, and 11. The appearance in Brisbane of Mr. Arthur Jordan, English dramatic tenor, who is under exclusive engagement to the choir for these concerts, will add to the roping alone to the splendid programmes which have been prepared, and which will be changed each evening. Mr. Jordan will provide over 20 separate numbers, most of which will be heard for the first time in Queensland. The concerts, which are under vice-regal and Mayoral patronage, will provide links in the chain of festivities associated with the jubilee of the Royal National Association and afford a splendid opportunity for country visitors to

of the Royal National Association and afford a splendid opportunity for country visitors to hear a well trained body of choristers. Plans are at Palling's.

**CITY ORGAN RECITAL.**—The monthly recital on the city organ at the Exhibition Concert Hall will be given on Monday at 8 p.m. by the city organist, Mr. George Sampson, F.R.C.O. The following numbers will be rendered: Overture to "William Tell" (Rossini), "Chant Sans Paroles" (Tchaikowsky), "Berceuse" (Cesar Cui); Organ (Concerto No. 4 (Handel), "Bourée" (J. S. Bach), prelude (Bachmaninoff), air, with variations, and finale fugata (Smart); "Cradle Song" (Lange), in-formezzo, "Cavalleria Rusticana" (Mascagni), "March Triumphant" (Lemmens).

**G. P. HANNA'S FAMOUS DIGGERS.**—Patrons of these Famous Diggers, who delighted audiences at Cremorne Theatre for 18 months, will be pleased to hear that they are returning to Brisbane and will open a season in the Theatre Royal on Saturday, August 8. As the artists are all well known they should receive a big reception after their successful northern tour.

**EMPIRE THEATRE.**—Quite one of the most important bookings made by the Fuller firm for some time is announced to appear at the Empire to-morrow in Linn Smith's Jazz Band, the sextette of musicians who created such a favourable impression on their former visit to Brisbane some two years ago, and who, as a re-organised company, have just completed a triumphal tour of New Zealand. Morris and Cowley are recent importations of Sir Benjamin Fuller's, and have nothing to do with motor-cars, but are a pair of most entertaining burlesque vocal comedians. Mr. George Ward gives of his best next week in a farcical production, "Down for the Show," which is well up to the high standard maintained throughout his 17 weeks season at the Empire.

**ITHACA CHORAL SOCIETY.**—Before an audience which showed its appreciation in sympathetic attention and in generous applause which at times denoted a desire to hear more of the singer or singers, or of the elocutionist, Ithaca Choral Society again appeared before the public in the Albert Hall last evening. The hall was well filled, most of the patrons coming from Ithaca itself. The concert opened with Handel's "Glory of the Lord" in which the choir well maintained its reputation for this class of work. Perhaps it would have been as well, however, had this item been kept till the end, by which time the singers would have been able to work up to the great demands made upon their voices in this exciting piece, while Dudley Buck's quieter, "Hymn to Music," with which the concert closed, would have made a fitting opening. Other items by the full choir were Gounod's "Babylon's Wave," with its alternating plaintive and joyous passage, in which the choir showed a high degree of responsiveness to the insight and leadership of the conductor (Mr. Les. Edryk and Jenkins) "Ode of the Silence" in all of these full choruses, indeed, there was a gratifying absence of general or sectional flabbiness, the pitch, especially of the soprano, being well maintained. The ladies' choir sang "Tune Fishers" (Waldenbach) and "The Water Glass" (Waldenbach) and "Sabbath Chimes" (Edryk and Jenkins) and "The Absence" (Edryk and Jenkins). Mrs. Hugh Johnson conducted the vocal solo, "My Prayer," with introduction and accompaniment by a full band with "Wake Up" (Montague Phillips) which she sang indignantly and with power. Mr. A. McKenna conducted the "Hymn to Music" with Mr. Jordan in such a manner that, although the traditional feeling might have been more fully removed she still carried an air of devotion and responded with "Birthday" crochets, in which she was more at home. Miss R. Walden sang "I Love My Wings" (Hobbs) with good effect, but would have done better had she put more excitement into the song. Nevertheless, it was a good effort and she responded brightly back. She sang in return "They Say" (Montague Phillips). Mrs. A. A. Jordan was quite at home in Puccini's "One Fine Day," which she rendered with vivacity and ease. Her fine soprano voice was under good control, and her artistic temperament shone out in the song. An enthusiastic encore resulted, and the singer responded with another success, "The Heart's Aspiration" (Edryk). The only duet was

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enthusiastic encore resulted, and the singer responded with another success, "The Heart's Awakening" (Ketchy). The only duet was "Flow Gently, Dora" (Parry), sung by Messrs. T. and S. Lewis with fine effect. A recall resulted. Mr. Stanley Lewis afterwards was heard alone in "The Two Grenadiers" (Schumann), and the audience showed its appreciation by indicating that it would like another item. Mr. Lewis returned with "The Roary" (Nevin). The only other soloist was Mr. Edys himself, who thus appeared for the first time in such a role on a concert platform. He sang "High No More" (Albin) with pleasing, artistic effect. His expression was particularly effective, and his enunciation excellent. He responded to a recall with "Blackbirds and Thrushes" (O'Neil Starn). Mrs. Stanley Lewis, who was accompanist right through, performed her onerous duties with no small skill.

Miss Raddle Davis was the only elocutionist, but she was a host in herself. Her charming naturalness, her clear, flexible voice, and her easy demeanour and graceful, unexaggerated gestures, appealing very strongly to her audience. Her first item, "Comfort," with which she won first place at a recent contest, was such as to evoke emotion in the audience. She reappeared in response to an urgent, so request with "Little Wise Son," in which she was equally effective. In the second half her item "At the Box Office Window" showed that she was equally at home in humorous pieces. She had to add two further items before the audience would let her go.

**"THE IMPORTANCE OF BEING EARNEST."**  
—The University Dramatic Society can always be relied upon to serve up something good in the way of dramatic entertainments, and already this year they have scored a distinct success with "Everyman," played in the University courtyard during University week. They aim to surpass their previous successes when they present "The Importance of Being Earnest" at the Theatre Royal on Friday, August 7. This sparkling comedy is one of Oscar Wilde's best.

**VALLEY THEATRE.**—"Sally," that wonderful screen version of the musical-comedy success of the same name, will be presented to Valley Theatre patrons for the last time today and to-night. Everyone who has witnessed this creation has pronounced it to be the success of the year. Colleen Moore appears in the name title role. At both afternoon and evening sessions "Princess" Rangitiri and her Nine Maori Maids, will render a positive goodbye to Brisbane. Their entertainment is beautiful and entrancing. The second item on the pictorial programme will be "Her Husband's Secret," with Antonio Moreno, Patay Roth Miller, and Ruth Clifford, whilst gaudy, comedy, and travelogue will also be included. On Monday the Valley Theatre will present for its star attraction "The Mystery of the Hanson Cab," a thrilling drama, filled with suspense and romance.

**TIVOLI THEATRE.**—Four extra special attractions are listed for the Tivoli Theatre on Monday, which include First National's master drama of "One Year to Live," a sensational narrative. The story tells of the hectic life led by a girl when informed that she had one year to live. The gay Parisian city, its night life, theatrical atmosphere, are brilliantly transplanted to the screen. Another feature for Monday is "Love and Glory," a story of the Sahara sands, with Charles De Roche, Madge Bellamy, and Wallace MacDonald. "Stereoscopes" will also be prominently displayed, whilst commencing at the night session and thereafter at the afternoon and evening sessions, "The Famous Four," the happy harmony quartette will be heard in brilliant programme. "Que Vadis" is booked for the Tivoli Theatre for an extended season in the near future.

**"THE ROYAL SQUADRON SYNCOPATORS."**—These artists, who are at present in Sydney, have been engaged by Haymarket Theatres, Ltd., to appear at the local Tivoli on Monday, August 17, for a season strictly limited to one week. These brilliant musicians give the finest art of syncopation and jazz. This is the biggest combination of brilliant jazz exponents to go on tour and their season at the Tivoli marks the most costly theatrical event that the management have yet presented to their patrons. The setting represents the quarter deck of a battleship, and each musician is attired as a naval officer. It is coincidental that their presentation is the south synchronised with the arrival of the American battle fleet in Sydney.

**BAND CONCERTS.**—On Sunday afternoon, in Newstead Park, at 3.15, the South Brisbane City Band will render the following programme: March, "Au Rivoir"; selection, "Beatrice Di Tenda"; fantasia, "Two Arms"; intermezzo, "Secret"; suite, "Silver Moonbeams"; hymns, selected; march, "Punjab." In New Farm Park, at 3.15, the Brisbane Excelsior Band will render the following programme: March, "The Elephant" (Rimmer); overture, "Raymond" (Suppe); waltz, "Old Abbey" (Greenwood); selection, "Kitty Gray" (Barrett); intermezzo, "Cubana Glide" (Krag); march, "Comack" (Rimmer). In Wickham Park, at 3.15 o'clock, the Brisbane Municipal Concert Band will render the following programme: Overture, "The Armourer" (Lortzing); Andantino and Polacca, "Miranda" (Howill); clarinet solo by Mr. Doug. Williamson; song, "Last Night" (Kjerulf), Miss Yvonne Quinn; selection from "Il Traviatore" (Verdi); popular numbers: (a) "Mandalay" (b) "Isn't She the Sweetest Thing?" song, "Mexican Song," Miss Yvonne Quinn; selection: "Tons of Blues," "Chin Chow" (Norton).