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Monday, June 22nd, 1931

**METROPOLITAN.** Rehearsal 12. DEBROY SOMERS & HIS BAND, etc. **CHELSEA.** Rehearsal 12. W. BARRY BALDRICK & G. E. WILLIAMS Co. "ALL RIGHT ON WESTERN FRONT." **SOUTH LONDON.** Rehearsal 12. JAMES HUNTER presents his "VAUDEVILLE MENU" **WALTHAMSTOW.** Rehearsal 12. JACKSON OWEN & CO., JACK LEWIS and his ROLLING STONES, 2 BLACK ACES, WEE THREE KIDS, CYRIL AND MAY, RUSSELL AND DAWN, COTTIBLOS

**EAST HAM.** Rehearsal 12. WILLIAM NEWMAN presents "SMOUL FOR JOY." **REGENT, KING'S CROSS.** Rehearsal 11.30. MARTIN SABINE presents "THE MIDNIGHT WATCH." Commencing Saturday, 20th June. **WATFORD.** Rehearsal 2.30. ALBION PRODUCTIONS, LTD. "BEAUTY SPOTS." **EMPRESS, Brixton.** Closed for Re-building. Opening October, 1931. The above are communicated for information without prejudice.

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## CALLS FOR JUNE 22nd, 1931.

THE LONDON COLISEUM, 2.30 & 8.15. Erik Chander's "WHITE HORSE INN." **CHATHAM PICTURE HOUSE** "Talkies." **BRISTOL HIPPODROME** Rehearsal at 12.30 p.m. for: Bobbie Hill & His London Bonnet Band, Claude Leter, Clapham & Dwyer, Wesley & Dale, Lolita Bonaventura, George D'Ormonde, Somers & Fell. **MANCHESTER HIPPODROME** "Talkies." **STOLL PICTURE THEATRE (Newcastle-on-Tyne)** "Talkies." **LEICESTER PALACE** "Talkies." **LEICESTER FLORAL MALL** "Talkies." **ARSWICK EMPIRE** "Talkies." Rehearsal at 12.30 p.m. for: Alfred, assisted by Jen, Roy Fey, Da Marie & Denzer. **MANCHESTER HIPPODROME** Rehearsal at 10 a.m. for: Will Fyfe, Walker Hinton, Bob Fender Troupe, Road & Road, The Silver, Kison Grey, 24 Beam Babes.

# The Amateur Theatre

**WHEELS AND WINGS O.S.** The rapturous applause of a large audience at King George's Hall gave the impression that the performance of "The Gondoliers," by the Wheels and Wings O.S., was highly satisfactory. There was little in it, however, to raise it above the ordinary level. Many of the players, as is so often the case, do not speak nearly as efficiently as they sing.

Mr. Arthur Powell, one of the most promising performers, has a powerful and well-controlled tenor, and he rendered the role of Marco with an excellent understanding of tempo. He is, however, too afraid of looking "like a stick," which is not to be confused with the need for a certain amount of repose. This was most apparent in his "Pair of Sparkling Eyes" solo, in which he gestured too much. He sang it extremely well, however, and deserved the three encores it brought him.

Another voice of pure and excellent quality is that of Miss Doris Henshaw, who made a dainty Casilda. Misses Frances G. Shipton and Edna Badcoe were fairly lively as Giannetta and Tessa, and Mr. Arthur Hopkins, quiet, but not unsatisfactory, as Giuseppe.

Mr. Thomas Harrison sang his one solo well as Antonio, but Mr. Henry Froom was too self-conscious to do himself justice as Luiz. Mr. Stanley Kingett made the Grand Inquisitor quite a generally sepulchral gentleman, and Mr. Stanley Lee was well-cast as the Duke of Plaza-Toro.

Some of the chorus-work was very fine, but the whole was unlevel and showed patches of unceasingly. The orchestra was conducted by hard-working Mr. C. King Palmer, while Mr. Leslie Skinner was responsible for the stage direction.

## LONDON STUDENT PLAYERS

The London Student Players, the unofficial Dramatic Society of the University of London, presented four one-act plays for their summer performance at East London College. Each of the plays was produced by the members of a different college, Bedford College beginning with "The Spinsters of Lushie," a pleasant trifle by Philip Johnson of "genteel" village life in the early 19th century, quite competently done. East London College followed with "The Man who Wouldn't Go to Heaven," by F. Sladen-Smith. The scene is the foot of the steps leading up to one of the gates of Heaven. The angel Tharief sits receiving those who come up from earth, and a curious crowd they are. The philosophy of the play is perhaps a little woolly, but there were delightfully effortless per-

formances by Miss Norah Farrow and Mr. John Anderson. The most ambitious production of the evening was "The Shadowy Waters" by W. B. Yeats, produced by University College. It is a typical Irish story of the yearning after the unknown. Mr. Leonard Abley was particularly good as Aibrie. The evening closed with a performance of "The Monkey's Paw" given by Westminster College.

## PLAYFELLOWS D.C.

Many amateurs, having realised their desire to appear upon a public stage, have not the least idea how to deport themselves when they get there, but the opposite is true of the Playfellows D.C., as could be seen at their performance of Aimee and Philip Stuart's amusing play "Her Shop." Miss Dorothy Smith, in her satisfying characterization of Lady Mary Torrent, missed none of her opportunities, and played with a sparkle that marks her as a true disciple of "the little theatre."

Mr. Wilfred Sellars, whose work we have before had occasion to praise, gave a droll impersonation of a Jewish gentleman. As the Scotsman with the Jewish name, Mr. William Robertson's accent seemed to hover between Lancashire and Bowery, but if his true surname is any indication of his nationality, he is probably a shade better judge of a true Scottish accent than we are. Miss Gladys Dawson had not a particularly pleasant part as Miss Mutchison, for her chief work was to assume an appearance lacking personality. That she was able to do so is an indication of her histrionic powers.

Miss Stella Carlisle and Miss Ella Nordstrom played mannequin-cum-showroom lady parts very brightly and effectively, and Miss Dorothy Peters and Miss Margaret Henneker were sufficiently convincing as two society ladies. Mr. Lawrence Downton was adequate as Henry Torrent and Mr. Charles Chappelle colourful as Gilbert Smith, but Miss Marjorie Webb's impersonation of a "painted lady" was an effort artistic down to the smallest detail.

## OLD MASONIC D.S.

The confession of producer Mr. Sydney N. Folker that rehearsals had taken place in a very small room for the Old Masonic D.S.'s performance of "Murder on the Second Floor" at the Cripplegate, was hardly necessary. There was a "flat" quality in the production which told a plain tale of insufficient and incomplete rehearsal. Many of the players spoke in undertones and waited listlessly in one spot to take up their cues. (Continued in next column)

# BOURNMOUTH LITTLE THEATRE

Opening Ceremony and Production

The Bournemouth Little Theatre was formally opened on Monday evening by Mr. St. John Ervine, in the presence of a large gathering of prominent and representative townspeople, the Mayor of Bournemouth presiding. The theatre, which occupies a fine site in Bournemouth's entertainment centre, has a dignified front elevation of bath stone. The auditorium has a sharp rake and an uninterrupted view of the stage is obtained from every seat. The decorative scheme is grey and silver, and the seating capacity of the theatre is 550. Behind the circle and over the entrance foyer is the foyer proper, which forms a distinctive feature of the theatre. Buffet, managers' rooms, cloak-rooms are close at hand. Over the foyer is the projection room for screen productions if required.

## Modern Equipment

The stage is 50 feet wide and 24 feet in depth. The proscenium opening is 28 feet wide and is 18 feet high. A fine stage lighting equipment and up-to-date scenery apparatus is installed. The dressing rooms are comfortable and ample in number.

Mr. Fitz-Alan Parker, late of the Royal Court Theatre, London, is the newly appointed manager. The bookings already made include a season of the Brandon-Thomas Company in repertory.

The Bournemouth Dramatic and Orchestral Club, whose efforts have resulted in the erection of this finely equipped theatre, fittingly occupy the stage for its first week, the first half devoted to the presentation of "The Merry Wives of Windsor."

## An Ambitious Venture

Although attempting such a play was an ambitious venture, the club gave a presentable performance and came through with credit. Miss Joyce Page's clear articulation and easy natural movements as Mistress Ford were a pleasure to the ear and eye, while the Mistress Page of Miss Ethel Pool also displayed a sense of character and elocutionary power. Miss Joyce Webster played Mistress Quickly successfully and with the requisite humorous touch. Falstaff was played by Vivian Stenhouse, who delivered some of the lines finely and was skilfully made up. Yet he failed to impart to this character the personality and prominence it should take.

## Producer as Understudy

A. H. Rogers, as Ford, achieved an effect by measured speech and sound timing. O. T. Curtis, as Evans, attained the character, but suffered from a too hurried delivery. Owing to illness, Mr. George Stone, the producer, stepped into the breach at the eleventh hour to play the part of Pistol, and his resourcefulness and experience proved of great service to the club in this emergency.

(Continued from preceding col.)

Miss Nellie C. White brought her inimitable style to bear on the famous part of Miss Snell, and was funny, but the missing teeth scene, which usually "brings the house down," went for very little. Miss Marion Ritchie-Brown, possessing a sense of humour and being very well cast, made perhaps the greatest impression as Mrs. Armitage. Mr. Basil G. Crichton was almost convincing as Jam Singh, and as this is a difficult part that is to his credit.

Mr. Gerald D. Gilbey did not look or speak anything like the bad, bad man that Mr. Reynolds was supposed to be, and Mr. Charles A. Hallas was colourless instead of merely meek as Mr. Armitage.

Miss Mildred E. Boutwood worked up her dramatic scene as the slavey very well indeed, and thoroughly deserved the burst of applause which greeted her exit, but Miss Dorothy Churcher as Sylvia Armitage appeared to feel no differently whether she was discussing the weather with her lover or hearing the news of a horrible murder. Mr. Reginald C. Draper, too, should raise his voice and look less self conscious.