PLAYS

BY

LOUIS ESSON
KATHLEEN WATSON
WILLIAM MOORE

TURN Verein Hall
VICTORIA Parade
WEDNESDAY,
MAY 15, 1912
A play is no play until it has endured the glare of the footlights. That is one reason why at least one evening a year should be devoted to the production of local plays. The drama night has also a place for music and poetry, and it is hoped that this phase will be expanded. As the movement grows, it may bring out new actors, reciters, and singers, as well as dramatists. The drama night of the future will be an Australian festival of all the arts.

I have the pleasure of announcing the first appearance of a new dramatist in Kathleen Watson (Mrs. W. Dearden), author of the "Literacies of Life" and other novels.

Before departing on a short trip to London, I wish to express my gratitude for the support given to this enterprise.
The first series of local one act plays was produced at the Old Melbourne Hall, Lonsdale-street, Melbourne, March 30th, 1901, when William Moore produced "The Only Game," "Acting en la Mode," and two of his shorter pieces. The second series, consisting of "The Burglar," by Katherine Fritchard; "The Woman Tanner," by Louis Esson; and "The Tea Room Girl," by William Moore, was staged at the Turn Verein Hall, October 5th, 1910. The third series, consisting of "The Only Game," by William Moore; "Dead Timber," by Louis Esson; "The Children's Bread," by Blamire Young; and "The Sacred Flame," by Alfred Buchan, was produced by Mr. Gregan McPhail under the auspices of the Melbourne Repertory Theatre, at St. Patrick's Hall, December 13th and 14th, 1911.

Admission - Three Shillings

Tickets on sale at:

RONALD'S
Central Florists, 89 Swanston Street, at the various Studios, and from:

R. H. CROLL, Hon. Secretary, Education Department.

No Seats Reserved.

Citizens in evening dress not admitted.
Drama.

The Orchestra will play from 7.45.

At 8 sharp—

THE SACRED PLACE

By Louis Esson

Sadé Shah Sherief | Ms. T. SAWANS
Ray Chandra | Mr. A. W. FORSTER
Abdulla | Mr. L. WILKIE
Ahmad | Mr. H. TAYLOR
Mahomed | Miss CORNER

Rev. Herbert Jordan | Mr. L. ASHLEY
Contesté Matthews | Mr. S. MACKAY
Munshi Goolam Mahomed (A Shopkeeper) | Miss G. B. KING

Scene: Hawker's Room in the Slum Quarter, Melbourne.

TEN MINUTE INTERVAL.

IF YOUTH BUT KNEW

By Kathleen Watson

Arthur Antrobus | Mr. L. Y. CHRISTIAN
Gwendolen (His Wife) | Mrs. ALLIE ROBSOH
Mrs. Murray Stewart (Their Friend) | Miss MAUD JOHNSON

Morning Room in a House in Regent Park Terrace, London.

Scene 1—Morning
Scene 2—Midnight (ten months later).

The curtain will be lowered for three minutes after Scene 2.

Furnishings by Robertson and Moffat Proprietary Limited.

TEN MINUTE INTERVAL.
The Mysterious Moonlight
By William Moore

The Dramatist..........Mr. Donald Alsy
The Dramatist's Wife...Miss Isabel Handley
A Waitress.............Miss Maud Sutherland

MISS STELLA NATHAN and JAMES OAKLEY
Pierrots
MISS LILY CHRISTIAN and H. THOMAS
Scene: Tea Garden outside the East Entrance of a Seaside Hotel.

A gong will be sounded before the rise of each curtain.

THE LONG INTERVAL
Coffee, Talk, and Cigarettes.

POETRY AND MUSIC
MISS CORA TERRY will sing "I Dream," words by DOAORS FRANCES MCCRAE (Mrs. C. E. Perry) and music by RUPERT BUNYNS.

MISS STELLA NATHAN will read (a) "She Comes as Comes the Summer Night." (b) "On Falling at a Lady's Feet After a Dance," from Frank Williamson's volume, "Purple and Gold." MR. HENRY TATE (piano) and MISS FOLEY WESTWOOD (violin) will play for the first time "The Frog Scherzo," composed by MR. TATE.

The curtain will be lowered a few moments after each number.

After a five minute interval a condensed version of

ACTING A LA MODE
By William Moore

A Stage Manager.........MR. WILLIAM MOORE
A Junior Premier.........MR. DONALD ALSY
An Aspiring Ingenue........MISS MARY MOORE

Scene: Stage Manager's Office.

The final curtain is timed to fall before 11 o'clock, but the hall is yours till midnight.
Spoken in the character of a Dramatic Author

To hold, as were, the mirror up to nature
(Saint Helier) was the Drama's leading feature.
But now, it seems, when thinly shorn we scan,
We hold the mirror to the booking plan.
Give people what they want, and leave the rest;
The play that runs the longest is the best.
Choice Melodrama, Farce, and Pantomime,
Stockbrokers' Music, Picture Shows sublime,
Shakespeare, or Cibber, played at distant years.
Shaw for the suburbs, lines without tears—
Such is our Drama. In this busy age
Plain business men control the modern stage.
"London success!"—thus all the legends run,
And local drama we have but begun.
Had may our plays be, futile, dull, perverse,
But than the rest they surely can't be worse.
What, worse than that?—Then drop the curtain down.

Some day a Marblehead will shame the town.
—Louis Esson.