

"LIMELIGHT" HAD HARD GLITTER

PLAYGOERS anticipating a good presentation of Gordon Sherry's "Black Limelight" by Brisbane Repertory Theatre Society in the Albert Hall last night were not disappointed.

They were given a play well directed by Alex Foster, and competently enacted — a murder mystery in the modern style full of sex an' sin.

Nevertheless there was a hard glitter to the piece. This was due chiefly to the intensity of the players, keen on making every line, and situation tell. In plays of the kind underscoring can be equally as effective, without placing too great a strain on the author's intent.

So far as performances went it was Babette Stephens' night. She developed the leading role well and gave a sympathetic study of a woman convinced of her husband's innocence, and willing to take tremendous risks to prove it.

As the man who held the key to the real crime, Peter Buchanan showed he had a hearty grip of his subject—particularly in the murder scene, when he held Babette's throat.

There was much more to these two important parts than met the eye and ear. The players did them full justice.

Gloria Birdwood Smith in a character role of a forthright, but loyal servant, always was in the picture, and provided some light relief. Lesser parts found good interpretation by Harold Cox, whose detective might have stepped from the screen, Muriel Burton and Colin Luckman—a weak and vacillating sort of husband.

Keen response from an alert audience that included Chips Rafferty, "talent scouting," was an indication of what can be expected to-night and to-morrow night when the play is repeated. — TE PANA.