

FINE AMATEUR PERFORMANCE "Macbeth," By The Repertory Players

The brood and gloom of the sinister and the tragic in "Macbeth" were relieved not a few times by the irrepressible spirit of youth in the production by the Brisbane Repertory Theatre Society at the Princess Theatre last night.

It is a mission of the society to present a Shakespearian play that is to be an examination subject. The audience last night, as no doubt it will be to-night and to-morrow night, was to an appreciable degree drawn from the schools. Production and playing were so admirable that they mostly received rapt attention, but there were passages and a fragment here and there of a scene that appeared otherwise than meant to a young humorist or two—and amid tension a laugh is infectious. That there was ample occasion for humorous appreciation in one scene is a tribute to the fine comedy of Mr. Robert Risson, as the porter.

To students the presentation must have revealed full meaning in the lines, because of the skill of inflection and nuance in the speech of the cast, and the evidence of deep study in probing the significance of the speeches and in the evolution of the plot. To those versed in Shakespearian drama it must have been a satisfying model of amateur performance. For the result as a whole a full measure of credit must be accorded the producer, Miss Barbara Sisley.

MAIN ROLES

Among the large cast of remarkable evenness two require to be singled out. Brisbane is fortunate in having in Mr. Leo Guyatt a player so attuned to Shakespearian drama and tragedy. He entered with sound understanding into the moods of Macbeth, and played with a strength toned by his characteristic reserve, spoke scrupulously within the range of the character, without the exaggerated emphasis and stilted delivery that is the pitfall of the amateur in Shakespearian work.

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There was a suggestion in the initial stages that Miss Marjorie Mant might lack the power demanded to bring conviction to the role of Lady Macbeth, but in her case also there was a continuous access of intensification, with an unflinching artistic restraint.

Mr. Tom McMinn's Duncan, Mr. Stanley Hildebrandt's Malcolm (his work in the scene with Ross and Macduff was one of the highlights of the night), Mr. Robert Kelly's Banquo, Mr. Ralph Talyor's Macduff, Mr. Colin Turbayne's Ross, and Miss Esther Jones's Lady Macduff were conspicuous among the many well-sustained roles.