

## REPERTORY PLAY IN LIGHT MOOD

Sceptics may complain that the stage version of "You Can't Take it with You" lacks the breadth of the film, which picture-goers saw in the city recently. They may be correct in their assumption, but this does not detract from the value of the legitimate production which was presented at the Princess Theatre last night by the Brisbane Repertory Theatre Society. When all is carped at and done with, we should be grateful to the repertory movement, which gives us the opportunity to compare the work of the two mediums.

Its authors, Moss Hart and George S. Kauffmann, wrote the play for "legitimate" showing, and it is just very good fun. There isn't any great point to it—unless the playwrights are saying that men are amiable fools capering about their business affairs and their love affairs, doing silly things to satisfy the whim of the moment. And that, perhaps, it is just as well to buy a little sunshine with wealth, for "you can't take it with you." Certainly Messrs. Hart and Kauffmann make it quite clear that the sanctity of the American home has nothing whatever to do with its sanity. They do it splendidly through a grandfather and his eccentric family.

As Grandpa Vanderhof Mr. Ludovic Gordon turns in a fine, restrained, character study, dominating every scene, and Miss Clare Clarke's vacillating study of an eccentric mother, who writes plays because "a typewriter was left at the house eight years ago in mistake," is carefully limned. The work of Miss Joyce Armstrong, Miss Ailsa Krimmer, and Mr. Don Kellett Cameron is commendable, but some of the other players in attempting "dialect" fall short of the mark. This, however, does not apply to Miss Betty Weatherlake, whose Grand Duchess sounds like the real thing.

"You Can't Take it with You," which is produced by Daphne Roermann, will be repeated this evening—  
**Te Pana.**