

FINE, PLAY BY AUSTRALIAN

Catherine Duncan's play "Sons of the Morning" is a notable contribution to Australian theatrical writing.

A purist might cavil at its lack of action and situation, and the over-dependence on dialogue for dramatic effect. But Miss Duncan has something to say, and she says it with a fire of fervent patriotism, and a great love for Australia.

A farmhouse in Crete during the Australian landing on that island is the setting of the piece, which was staged by Brisbane Repertory Theatre Society in the Albert Hall last night.

Through a couple of "diggers," a Cretan farmer and his daughter, and a merchant of the country a fine tale of the supremacy of Democracy over Nazism is told.

Splendid acting gives a credible quality to the piece. Franklyn Evans' study of the old farmer is almost of professional standard.

Eye-rolling, lip-pursing, head-cocking Bernard Barry is a cringing, or belligerent (as the occasion demands) merchant. Frank Badger, Leonard Turner, and Les Crine might have stepped from an A.I.F. platoon on to the stage. In lesser roles Bill Roberts and Don Kellet Cameron are adequate.

Love and tenderness is provided by Moya Connolly, a soft refinement in the midst of high drama.

"Sons of the Morning" will be repeated to-night and to-morrow night.—TE PANA.
