

Boston Little Theater Movement in 4th Year

By ALVIRA HAZZARD

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(Photo on Picture Page)

BOSTON, March 14. — This city boasts a Little Theater movement which has weathered the test for three years and begins its fourth year with a clear and unchanged aim, "Art for art's sake."

This movement, known as the Allied Arts center, was conceived and established by Maud Cuney Hare, musician and author. Mrs. Hare, anxious to center attention on the artistic capabilities of the race child, has interested many distinguished people in this cultural endeavor.

The first meeting place of the Allied Arts center group was a single room in a community house. Climbing slowly but surely, however, the center is now located at 295 Huntington Ave. in the neighborhood of the New England Conservatory of Music, Y. M. C. A., Symphony hall and the Jewett Repertory theater. This studio includes an assembly hall with a typical Little theater stage, a workshop where those interested in the technical side of the project may design and execute sets and costumes, dressing rooms and an office. Voluntary subscriptions aid the work and much is done with a minimum of means, yet the climb is always upward.

Many persons of literary and musical prominence have visited the Allied Arts center and placed a stamp of approval on the work it is fostering. Its message is universal and interracial, and those who catch the spirit of the work represent groups from both races. A few nationally known friends are W. E. B. DuBois, Clarence Cameron White, John Matthews, Alvin Locke, Addie Hunton,

Hazel Harrison, Frank Wilson and Jules Bledsoe.

Local friends include Prof. Henry W. Longfellow Dana, instructor at Harvard; Mrs. Robert Hillyer, wife of the author; Hans Werner of the Boston Symphony orchestra.

On the board of managers are Louise Winsor Brooks, Louise Cushing James and Eleanor Smith.

The advisory board is made up of Mary Bicknell, president Provincetown Warf players; Henry Hunt Clarke, museum school of fine arts; Meta Warrick Fuller, Mrs. Henry F. Gilbert, Edith Noyes-Green; Joy Higgins, Clayton D. Gilbert, Belford Forrest, English playwright and instructor at Emerson College of Oratory. Maud Cuney Hare is general director.

The departments of the center are: The Allied Arts players, Catherine Huntington, dramatic coach; Children's Little theater, practice drama groups, voice, violin (Mr. Werner) and dancing classes; voice class, William Richardson.

Carefully chosen plays having artistic and historical value as well as workshop plays by members of the group have been successfully presented. Representative authors are Lord Dunsany, Paul Green, Anton Tchekoff, Booth Tarkington and Strindberg.

"Invisible Threads," a delightful Spanish drama, by Benavente, translated by Wm. Laurence, was the last play presented by the Allied Arts players to a packed house. Gena May Brown, Emerson College of Oratory, and Granville Stewart, well known tenor, were outstanding stars. The other players were Virginia Tucker, Eleanor Smith, Suzette Perkins, Alvira Hazzard, Theresa Barco-Johnson, David S. Klugh Jr., Herbert Wilkins, Theodore Carter, Avon Long, John Miller, Gilbert Robinson, William Howard, Allen Crite and Jay Perry.