Glumdalca, of the Giants, a Captive Queen, belov'd by the King, but in Love with Tom Thumb.

Cleopatra, in Love with Doodle.

JUDITH STOKES

JOAN MATTHEWS

Drums, Trumpets, Thunder and Lightning.

SEQUEL the Court of King Arthur and a Plain theareabouts.

ACT I—Scenes I to VI

The Throne Room

(There have not been wanting some who have represented these scenes in a ludicrous light, and I believe, rather unfortunately than otherwise, that these characters appear to be the leading parts of tragedy, and designed to baffle what we generally call Fine Things from the Stage.—H.S.S.)

ACT II—Scenes I and II

A Street

(Among tragedies is extravagantly transient, and Death is the Certain End of all Men.—H.S.S.)

ACT II—Scenes III to VIII

Princess Huncamunca's Apartment

(It is not difficult to perceive how these scenes have been copied by our Writers of Tragedy.—H.S.S.)

ACT II—Scenes IX to X

Another Room

(Mr. F. tempus this Parus to have been a Welshman from his script.—H.S.S.)

ACT III—Scenes I to VI

The Battlements

(Or all the particular in which the Modern Stage falls short of the Ancient, there is none in so much lamented as the great scarcity of Ghosts in the former.—H.S.S.)

ACT III—Scenes VII to IX

A Plain

(Note the Character of Merlin, which is wonderful throughout. Who, but our author, would have past by such an opportunity of being a Political Prophet.—H.S.S.)

ACT III—Scene X

The Throne Room

(I know no tragedy which comes near to this charming and bloody catastrophe.—H.S.S.)

Performances by the University Students Group

Production

ROMA WILLIAMS

Scenery and Backdrop

ALLAN SIERP

Lighting

THOMAS KERN

Electrician

HERBERT KOLLOSCH

FORTHCOMING GUILD EVENING:

Early August—Catherine Shepherd's Australian Play, "Daybreak."
THE TRAGEDY OF TRAGEDIES

Fielding was 23 years of age when he wrote the first version of his "Tom Thumb." It was acted as an afterpiece at the Little Theatre in the Strand, and Paterson's review of it is quoted, with its own words, "a wholesome physic for the soul.

H. Scriblerus Secundus

His Preface

This town hath hitherto been more divided in its Opinion than concerning the Merit of the following Scenes. Whilst some publicly affirm, That no Author could produce so fine a Piece but Mr. Pope, others have with as much vehemence insisted, That no one could write anything as bad but Mr. Fielding.

Now, if I can set my Country right in an Affair of such Importance, I shall lightly esteem any Labour which it may cost. And this I the rather undertake knowing my self more capable of doing Justice to our Author than any other Man, as I have given my self more Pains to arrive at a thorough Understanding of this little Piece, having for ten Years together read nothing else; in which time, I think I may modestly presume, with the help of my English Dictionary, to comprehend all the Meanings of every Word in it.

I shall prove what hath caused such Feuds in the Learned World. Whether this piece was written by Shakespear, this certainly That, were it true, must add a considerable Share to its merit, especially with such as are so generous as to buy and to commend what they never read, from an implicit faith in the Author only. A Faith! in which our Age abounds as much as it can be called deficient in any other.

As for the Sentiments and the Diction, What can be so proper for a Tragedy as a Set of big sounding Words so contrived together as to convey no Meaning? Ouy Author excels in this. He is rarely within sight through the whole Play, either rising higher than the Edge of your Understanding can soar, or sinking lower than it cannot to stoop. I could give numerous Instances of Authors who have imitated him in this style, but think it fits to leave it to the Audience to determine their merits. However, since those Writers who have borrowed the Sublimer Passages from our Author are difficultly read at all—It being easy to transcribe a Thought, but not the Wind of one. In order that Readers should meet with due Satisfaction on this point, I have a young Commentator from the University, who is reading over all the modern Tragedies, at Five Shilling a Round, and collecting all that they have stole from our Author, which shall shortly be printed as an Appendix to this Work.

H.S.S.

BEFORE THE PLAY. Dr. Falla's "Danze Espagnole" will be danced by Walter Dasborough.

DRAMATIS PERSONAE

MEN

King Arthur, a passionate sort of King, Husband to Queen Dollallolla, of whom he stands a little in Fear; Father to HunCamunca, whom he is very fond of; and in Love with Glumdalca.

Tom Thumb the Great, a little Hero with a great Soul; something violent in his Temper, which is a little abated by his Love for HunCamunca.

Ghost of Gaffar Thumb, a whimsical sort of Ghost.

Lord Grenville, extremely zealous for the Liberty of the Subject, very choleric in his Temper, and in Love with HunCamunca.

Merlin, a Conjurer, and in some sort Father to Tom Thumb.

Noodle, Courriers in Place, and consequently of that Party that is uppermost.

Foodle, a Courrier that is out of Place, and consequently of that Party that is undermost.

Raff, and [Of the Party of the Plaintiff.]

Dancer, Musician

QUEEN DOLLALLOLLA, Wife to King Arthur, Mother to HunCamunca, a Woman entirely faultless, saving that she is a little given to Drink; a little too much a Virago towards her Husband, and in Love with Tom Thumb.

WOMEN

SYDNEY DOWNIE

OWEN EDEN

BRUCE WILLIAMS

DAVID ROBIN

ROY LEANEY

JEFFREY JOHNSON

BRUCE WILLIAMS

STAUTON McNAMARA

DAVID BARNES

DAVID KERR

WALTER DASBOROUGH

FRANK GARGARO

MARGARET HUBBARD
THE TRAGEDY of TRAGEDIES

Fielding was 23 years of age when he wrote the first version of his "Tom Thumb." It was acted as an after-piece at the Little Theatre in the Strand, and was a failure. Mr. Pope was so incensed at the performance that he wrote the preface of the tragedy which preceded it in his day and, especially in the introduction, pointed it at Fielding's expense. Such an unpremeditated attack on the author's own work, "is altogether foreign to the robust spirit of satire." The period and manner of the presentation are intended, like its conception, to be in the nature of parody.

H. Scriblerus Secundus

HIS

PREFACE

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MEN

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Ghost of Gaflar Thumb, a whimsical sort of Ghost.

Lord Griselda, extremely zealous for the Liberty of the Subject, very choleric in his Temper, and in Love with Hunacommas.

Merlin, a Conjurer, and in some sort Father to Tom Thumb.

Noodle, Couriers in Place, and consequently of that Party that is uppermost.

Doodle, a Courtier that is out of Place, and consequently of that Party that is undermost.

Relief, and of the Party of the Plaintiff.

Dancer - - - - -

Musician - - - - -

WOMEN

Queen Dollallolla, Wife to King Arthur, and Mother to Hunacomma, a Woman entirely faultless, saving that she is a little given to Drunk; a little too much in Love with her Husband, and in Love with Tom Thumb.

SYDNEY DOWNIE

OWN EDEN

BRUCE WILLIAMS

ROY LEANEY

JEFFREY JOHNSON

BRUCE WILLIAMS

STAUNTON McNAMARA

DAVID BARNES

DAVID KERR

WALTER DASBOROUGH

MARGARET HUBBARD
Glumdalca, of the Giants, a Captive, Queen, belov'd by the King, but in Love with Tom Thumb.

Cortes, Maid of Honour, in Love with Doodle.

Maids of Honour, Noodle. Judith Stokes

Mustachio in Love with Doodle. Joan Matthews

Drums, Trumpets, Thunder and Lightning.

SCENE the Court of King Arthur and a Plain thereabouts.

**ACT I**—Scenes I to VI

The Throne Room

(There have not been wanting some who have represented these scenes in a ludicrous light, and I believe, rather maliciously than purely for the sake of ridicule, the first acts of Tragedy, and designed to banish what we generally call Fine Things from the Stage. —H.S.S.)

ACT II—Scenes I and II

A Street

(There is more than one way to skilfully transfigure, and Death in the Certain End of All Men. —H.S.S.)

ACT II—Scenes III to VIII

Princess Hunca munca's Apartment

(1) is not difficult to perceive how these scenes have been copied by our Writers of Tragedy. —H.S.S.)

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(Mr. F. imagines this Parson to have been a Welshman from his simile. —H.S.S.)

ACT III—Scenes I to VI

The Battlements

(Of all the particulars in which the Modern Stage falls short of the Ancient, there is none in which so much decorated to the great expense of (Clues in the letter. —H.S.S.)

ACT III—Scenes VII to IX

A Plain

(Note the Character of Merlin, which is wonderful throughout. Who, but our author, would have cast by such an opportunity of being a Political Prophet? —H.S.S.)

ACT III—Scene X

The Throne Room

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Production — Roma Williams

Scenery and Backdrop — Allan Sierp

Lighting — Thomas Kern

Electrician — Herbert Kollossche

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