(ca. 1906-1964) Variety entertainer, actor.

The daughter of comedian Phil Smith and variety performer Jessie Barlee, Mona Barlee was born in London but raised in Australia from 1913. She likely made her professional debut in the chorus of J.C. Williamson's *Merry Widow* (1922) and after touring with the Lionel Walsh Comic Opera Co (1924-25) returned to the Firm for the remainder of the decade. Although her Australian stage career mostly comprised musical comedy, Barlee did appear briefly in several revues, including Tivoli productions (1930-31), and made her feature film debut in George Wallace's *His Royal Highness* (1932). She moved to America in 1933 and went on to appear in more than 50 films (as Mona Barrie).

- Barlee's sister, Rene Barlee, was also a well-known variety artist in Australia during the 1920s.
- The *Wikipedia* entry for Mona Barrie gives her birth details as 18 December 1909 and further records: "She made her professional debut as a ballet dancer in Sydney at the age of sixteen." Barlee's first known professional stage appearance, however, was in the chorus of J.C. Williamson's 1922 revival of *The Merry Widow*. If her year of birth was indeed 1909 this would have made her 13 (or thereabouts) when she appeared in the production. Although not impossible (given her father's connections), this would have been unlikely. A photograph of Barlee and other members of the *Merry Widow* chorus in *Table Talk* invites speculation that she was at least several years older (see below). If she was aged sixteen in 1922 this would suggest her year of birth as 1906.

A number of other secondary sources similarly record the 1909 year of birth (including the *Internet Movie Database*). None provide details of where the information has been sourced, and hence their veracity is questionable. These same secondary sources record, too, that Barlee trained as a ballet dancer (IMDb) and made her professional debut as a ballet dancer (*Wikipedia*). While Barlee undoubtedly received dance training during her formative years there is no evidence that she trained specifically in ballet. In this respect the authors of these mini-biographies may be unaware that the term ballet was also used during the late nineteenth and early twentieth centuries to refer to a member of the chorus in musical comedies, revues and revusicals. These roles often involved singing and the portrayal of minor characters as well as dancing.

- Barlee's career in musical comedy saw her perform alongside many leading Australian-based variety stars - including Jack Cannot, Fed Bluett, Roy Rene, Ada Reeve, Edgely and Dawe, Joe Lawman, George Moon Snr, Syd Hollister, and Hector St Clair.
- Barlee moved to America in 1933, initially living in New York. She was given a film test which led to a contract with the Fox Film Corporation and her first US film was *Sleepers East* (1934). While her lack of a glamorous beauty resulted in her generally being cast in important but secondary roles, Barrie's film career spanned almost twenty years. She also performed at various playhouses across the U.S. and made her Broadway debut in 1937.
- Her first husband was Charles Harold McLeay Rayson. The couple divorced in 1931. She married her second husband, Canadian Paul Macklin Bolton, in 1938. They remained together until her death in Los Angeles, California on 27 June 1964. Bolton and Barlee are buried together in the Knox United Church Cemetery in Agincourt, Toronto.
- "Sometimes described as a poor man's Kay Francis, brunette, hazel-eyed Mona Barrie possessed neither quite the looks nor the personality required to become a major player in 1930's Hollywood. Nonetheless, the London-born and Australian-educated former childhood ballerina (born Mona Barlee, daughter of veteran comedian Phil Smith) enjoyed a fairly substantial career as a versatile 'second lead' for more than two decades" (I.S. Mowis. "Mona Barrie." *Internet Movie Database*)
- Barrie's contribution to the American motion picture industry saw her given a star on the Hollywood Walk of Fame (6140 Hollywood Boulevard).
Film credits:

1934: Sleepers East • Charlie Chan in London • I'll Fix It • One Night of Love • Carolina
1935: Unwelcome Stranger • Mystery Woman • Storm Over the Andes • The Melody Lingers On • Ladies Love Danger
1936: King of Burlesque • Love on the Run • A Message to Garcia • Here Comes Trouble
1937: I Met Him in Paris • Something to Sing About • Mountain Justice
1938: Love, Honor and Behave • Say it in French • Men are Such Fools
1939: The Rookie Cop
1940: I Take This Woman • Lady with Red Hair • Who Killed Aunt Maggie? • Love, Honour, and Oh Baby
1941: Never Give a Sucker an Even Break • Murder among Friends • Ellery Queen and the Murder Ring • When Ladies Meet
1942: Cairo • Today I Hang • Dawn on the Great Divide • Lady in a Jam • Syncopation • The Strange Case of Doctor RX • A Tragedy at Midnight • Road to Happiness
1943: One Dangerous Night
1944: Storm over Lisbon
1946: The Devil's Mask • Just Before Dawn • The Secret of the Whistler
1947: Cass Timberlane • When a Girl's Beautiful
1948: My Dog Rusty
1952: The First Time • Strange Fascination
1953: Plunder of the Sun

Sources: Internet Movie Database, Find a Grave, Wikipedia.

► See also: Phil Smith
Merry Maidens Who Encircle "The Merry Widow"
A BEAUTY SHOW IN ITSELF.

Nine Pretty Girls Who Adorn the Production at Her Majesty's

TOP ROW—Dora Judd, Mona Barlee, Irene Atkin.
MIDDLE ROW—Mabel Gibson, Beatice Pay, Muriel Calbert.
BOTTOM ROW—Midge Brew, Margaret Westwood, Doris Davey.

Mrs. Augustus Neville was hostess at an afternoon tea at Farmer's, in honor of her daughter, Dorothy, who returned to Sydney with the Naughty Princess Company. Among the guests were Mrs. Wilks, Miss Sybil Wilks, Miss Bessie Foy, Miss Mona Barlee, and Miss Goodall.
Coming to Armidale

"THE O'BRIEN GIRL."

At the Town Hall on Friday, June 13, Mr. Lionel Walsh will present the greatest musical comedy success of recent years, "The O'Brien Girl," by arrangement with Geo. M. Cohan, of New York City. It was Mr. Lionel Walsh who so successfully introduced "The Maid of the Mountains" to our notice. He has got together now even a bigger and stronger combination than ever, and "The O'Brien Girl" is easily eclipsing the box-office receipts everywhere put up by "The Maid." The principals include besides Mr. Lionel Walsh, a recent importation on behalf of the management in Mr. Fred Coyne, who was associated with Mr. Robert Courtinridge at the Shaftesbury Theatre, London, and subsequently toured India as producer for the Handman Opera Company, and South Africa under the South African Trust management; Miss Norah King, Miss Mona Barlee, Miss Marporie Le Stange, Miss May Geary, Miss June Addell, and Messrs. Wilton Power, Harry Young, Arthur Clarke, Ernest Haywood, together with chorus, ballet, and orchestra. The dressing is on.

Earl's Court.

THE LEADING THEATRICAL ATTRACTION FOR CARNIVAL WEEK.

THREE WORLD-FAMED MUSICAL COMEDIES.

TO-NIGHT (MONDAY), & TO-MORROW (TUESDAY).

LIONEL WALSH presents by arrangement with Geo. M. Cohan of New York City, the Most Dazzling and Wonderful Musical Comedy ever seen in Australia.

THE O'BRIEN GIRL, THE O'BRIEN GIRL, THE O'BRIEN GIRL.

Introductory: - Fascinating Performances; Cost of Characters: -

LIONEL W. Walsh,.............. HENRY DEWEL.
FRED COYNE,.............. BLAIR, WEATHERLY.
WILSON POWER,.............. LAWRENCE O'BRIEN.
ARTHUR B. CLARKE,........... LARRY PATTER.
HARRY YOUNG,.............. JOE FLY.
MISS JUNE ADELL,........... HESSLER WOOD.
MISS MAY GEARY,........... ALICE OELING.
MISS JUNA KING,........... ELLIS.
MISS NOELLE LE STANG,........... ELLIS.
MISS MAY GEARY,........... ELLIS.
MISS MONA BARTEE,........... ELLIS.
MISS MAY GEARY,........... HESSLER WOOD.
MISS JUNA ADELL,........... HESSLER WOOD.

TOGETHER WITH CHORUS, BALLET AND FULL ORCHESTRA.

Glorious Dressing, Dazzling Ballets, and Brilliant Lighting Effects.

WEDNESDAY AND THURSDAY: ............ "SALLY.
FRIDAY: .......................... "THE O'BRIEN GIRL."
SATURDAY: ................. "THE MAID OF THE MOUNTAINS."

DAY SALES & BOX PLANS AT MUNROS, where seats may be reserved.
3.00: 5th Floor, 4th-2nd Floor, (Plus Tax).

Morning Bulletin (Rockhampton, Qld) 23 June 1924, 2.

Olympic

TO-NIGHT—WEDNESDAY!

LIONEL WALSH presents

SALLY, SALLY.

Interpreted by the Following Characters:

LIONEL W. WALSH,.................. A Waiter at the Ally Inn.
MARGARET L'ESTRANGE,.............. Sally of the Alley.
NORA KING,...................... Constance, Duke of Chirkavore.
HARRY YOUNG,...................... Rosalind Rafferty.
WILSON POWER,...................... Sascha.
OTIS HOOPER,...................... Frederic Coyne.
Arthur Clarke,.............. Fred. Coyne.
MAY GEARY,...................... May the Bat.
ARTHUR CLARKE,.............. Blair Parquey.
MONA BARTEE,...................... Jimmie Speelum.
JACK O'SULLIVAN,...................... Richard Parquey.
FRED RUSSELL,.............. A Waiter at the Inn.

SCENES

ACT 1.—"THE ELM TREE ALLEY INN."
ACT 2.—GARDEN AT RICHARD PARQUEY'S HOME.
ACT 3.—Scene 1.—SALLY'S DRESSING ROOM.
Scene 2.—THE LITTLE CHURCH AROUND THE CORNER.
Scene 3.—RICHARD PARQUEY'S HOME.

Box Plan is at Hunters, Rockelle; Sydney-street, until 12 o'clock (Sun., and during the Afternoon at the Showground.
The Reserve Plan will close at 9 p.m. Sharp, Prices: 5/-, 4/-, 2/-, (Plus Tax).

Daily Mercury (Mackay, Qld) 2 July 1924, 8.
"SALLY."

THE GREATEST MUSICAL COMEDY SUCCESS.

At Balaklava Institute on January 9th.

The much read and talked about musical comedy “Sally” is to be staged at the Balaklava Institute on Friday, January 9th, by the Lionel Walsh Company, responsible for the introduction here of that other successful play, “The O’Brien Girl.” On this occasion there will be a new principal in Miss Marjorie Le Strange, in the title role. Young, vivacious and pretty, she makes an ideal “Sally.” The whole action of the plot centres round this delightful character, and Miss Le Strange is said to fit the part as if it were specially written for her. The piece is proving even a bigger success than did “The O’Brien Girl.” The dressing is said to be beautiful, and to strike a pleasing note to the feminine mind. All the members of the company are happily cast, and the performance is said to surpass anything yet presented by Mr. Lionel Walsh.


LIONEL WALSH COMIC OPERA CO

This Commonwealth renowned manager comes for his annual visit to Launceston for a week, which starts to-night at the National Theatre. They open for three nights and Saturday matinee with “Sally,” the much heralded musical comedy, with a cast of excellence. They broke all records for attendance in Hobart, and no doubt they will be given a great reception here. Marjorie Le Strange in the title role, young, vivacious, and pretty, makes an ideal “Sally.” The whole action of the plot centres round this delightful character, and Miss Le Strange is said to fit the part as if it has been written for her. The piece is even drawing bigger crowds than the O’Brien Girl,” which made a fortune for Mr. Walsh.

Mr. Sydney Hollister, who will be remembered here with Hugh Huxham’s “Serenaders,” plays Otis Hooper the theatrical agent shines in his part, and keeps his audience in roars. He is said to give a perfect reading of this live wire agent.

Other members of the cast are Mona Barlee, May Geary, Arthur Clarke, Wilton Power, Harry Young, etc.


On Thursday and Friday the company will play “The Maid of the Mountains,” and on Saturday “The O’Brien Girl,” when the favorite Miss June Addell will appear.


Palace—Snap.

Several variations were made in the revue “Snap” at the Palace Theatre on Saturday night. Mr. Ronnie Whelan, a son of the celebrated Australian entertainer, Mr. Albert Whelan, made his first appearance in song and dance numbers, and created a favourable impression. Miss Mona Barlee, a clever young Australian soubrette, also joined the cast on Saturday and scored a success. The 10 “Snap Girls” introduced another of Mr. Kenneth Duthie’s bright numbers, “Twice One Are Two,” given in a schoolroom setting, which proved one of the features of the night. Mr. Hector St. Clair, the principal comedian, introduced new songs and patter. “Snap” continues to attract large audiences.

MONA BARLEE, the new Jane of
"Leave It to Jane," considers herself an
Australian, although she was born in
England, she came here when very
young, and has grown up with the typical
Australian love of outdoor life. Miss Bar-
lee has had several years of training in
the J.C.W. chorus, and is well qual-
ified for the part, which she has played
since last Wednesday afternoon.

FARMER'S SYDNEY SERVICE.
2FC (1,100 Metres).

Morning.—10.10—Chimes and announcements.
10.15—Weather information, commercial news.
11—Cables. 11.30—Cooking talk by Miss Ruth
Furst. 11.20—Educational talk. Midday.—12 30—
Chimes and announcements. 12.35—Stock Ex-

&—From Her Majesty's Theatre. The musical
comedy, "Leave It to Jane." Scene: Atwater
College. The terrace of the memorial hall on
the opening day of the fall term. Late afternoon.
Musical numbers:—Opening chorus, "Atwater Col-
lege Songs"; duet, "What do You do a Sunday,
Mary?" Maude Fane, Leyland Hodgson, and
chorus; song, "Wait Till To-morrow," Mona
Barlee and boys; song, "Just You Watch My
Step." Leyland Hodgson, Eliza Nugent, and girls;
trio, "Leave It to Jane," Mona Barlee, Leyland
Hodgson, Maude Fane, and girls; duet, "The
Siren's Song." Maude Fane, Mona Barlee, and
girls; medley of college songs, principal and
ensemble; dance. "There It Is Again." Cecil
Scott, Eliza Nugent, Mona Barlee, and town girls;
song, "Cleopatterer," Winnie Collins and ballet
girls; duet, "The Crickets are Calling." Mona
Barlee and Cecil Scott; dance. 9.20—A talk from
the dressing-room at the theatre by Athol Tier,
the new comedian. 9.40—From the studio: Mr.
A member of the J. C. Williamson New English Musical Comedy Company opening at His Majesty’s on November 4.

Mirror (Perth) 23 Oct. 1926, 8.

Miss Mona Barlee actress, who appeared in Adelaide recently in “Tip-Toes.”

News (Adelaide) 27 Sept. 1927, 11.

Three Ladies, A Comedian and a Chorus
On the right is Mona Barlee, whose natural uninduced [sic] slimness is one of the graceful physical assets of [White Cargo]

Table Talk (Melbourne) 19 Aug. 1926, 23.

• “Mona Barlee, who plays Jane has a fine soprano voice” ("Across the Footlights: Leave it to Jane." News 20 May 1926, 5).
Truth (Brisbane) 3 July 1927, 10.

His Majesty’s Theatre

**COMMENCING MONDAY EVENING.**
FIRST BRISBANE PRODUCTION
Of the Record-Breaking Musical Comedy.

**“TELL ME MORE”**
With an all-star cast, including
OLSEN AND JOHNSON, ELIZABETH MORGAN, GUS BLUETT, FLOIE ALLAN, GERALDO AND ENID ADAIR, LEYLAND HODGSON, BERTHA RICARDO, MONA BARLIEE, WINNIE TATE, HARRY WOTTON, CECIL SCOTT.

Together with the
FAMOUS BEAUTY CHORUS AND BALLET OF
J. C. WILLIAMSON’S NEW ENGLISH MUSICAL COMEDY COMPANY.

**“TELL ME MORE”**
A delectable feast of color, music, song, jest, and scene, equal to anything in the J. C. Williamson collection of light entertainment.

Box Plans, Day Sales, Paling’s.

cont...

Telegraph (Brisbane) 5 July (1927, 14)

Northern Star (Lismore, N.S.W.) 1 Aug. 1928, 2.

Northern Star (Lismore, N.S.W.) 1 Aug. 1928, 2.

**FROCKS AND AUDIENCE**
Scenes of brightness marked the production of “Tell Me More” by J. C. Williamson’s New Musical Comedy Company at His Majesty’s Theatre last evening. There was an ever-changing procession of picturesque groups, clad in beautiful diaphanous frocks, dancing and singing with charming abandon through the various scenes.

Miss Mona Barlee’s costume for the fancy dress ball was a dainty Dresden shepherdess frock of pink silk taffeta, the bouffant panniers showing a rich design embroidered in the corner of large pink roses; her flat shepherdess hat was wraithed with minute posies. Miss Barlee also wore a frock of pale golden brown crepe de chine with pointed draperies of dark cinnamon brown. In the final act her pretty dance frock was of diaphanous cyclamen pink tulle, with a bodice of pompadour satin bordered with brilliants; the skirt showing a fall of rose petals down one side.

PLANS OPEN THIS MORNING ——
J. C. WILLIAMSON’S NEW COMIC OPERA COY.,
presenting

**“TIPTOES”**

AND

**“WHIRLED INTO HAPPINESS”**

AT THE
STAR COURT THEATRE,
THURSDAY and FRIDAY, August 9 & 10.


THE CAST:

These glorious Musical Comedies will be interpreted by a magnificent cast, with JACK CANNOT, MABEL GIBSON, SYDNEY HOLLISTER, MONA BARLIEE, ROY GALLOWAY, CHORUS JENNISON, BASIL DEAN, CHAS. HOGS, ELLEN PERCYVALL, GLADYS HERMES, MARY CLAXTON, etc.

Together with the World-Famous Specialty Dancers, SYLVIA MILLAR and ROBBY HELFMAN.

Also CHORUS, BALLET, and FULL ORCHESTRA.

TWO WONDERFUL BIG SHOWS.
1930

**KING'S THEATRE: BOATRACE NIGHT TO-NIGHT. MOVING PICTURES.**

TO-NIGHT, Moving Pictures of Every Phase of the Race will be Shown (by Arrangement with Australasian Films Ltd).

**TO-NIGHT AT THE KING'S, AT 7.55.**

MATINEES NEXT WEDNESDAY and SATURDAY, at 2.

Richard White and Eric Edgley will present for the first time here the Wonderfully Successful Musical Comedy from the Winter Garden Theatre—London's latest sensation.

**“SO THIS IS LOVE.”**

Smart, clever, lively, and lovely, full of speed, dancing, delightful acting, melodious song hits, and everything that goes to make up a perfect musical comedy entertainment, with an unusual amount of comedy.

**ANOTHER FINE ROLE FOR CLEM DAwE, “THE PERFECT FOOL.”**

And a Magnificent Cast in Association, including Bobby Gorden, Rita McLean, Betty Ely, Peter Lane, Mona Barlee, Mona Zappell, and Harry Guinberg, and others, together with the famous SUNNYBALLET. Play Produced by Eric Edgley.


SPECIAL MATINÉE PRICES: 3d., 2d. (All Prices Plus Taxes).

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**THEATRE ROYAL.**

FOR THE FIRST TIME IN AUSTRALIA.

A GREAT LONDON CAST, THEATRE TRIUMPH.

**RICHARD WHITE and MR. EDGLEY PRESENT**

**“LOVE LIES.”**

Written by Stanley Lupino and Arthur Rigby. Produced by arrangement with Laddie Cliff. FIRST AUSTRALIAN APPEARANCES: RITA McLEAN, BETTY ELY, BOBBY GORDON, DAVID ASARE, MONA BARLEES, NINA ZAPPELL, PAUL PLUNKET.

**CLEM DAWIE, THE PERFECT FOOL**

Brilliant Ballets of Beautiful Young Australians. Original Dance. 2d., 3d., 6d. SATURDAY AND SUNDAY, 7/4, 7/5. Prices plus tax.

SPECIAL MATINÉE next WEDNESDAY at 2.

---

**“LOVE LIES.” MUSICAL COMEDY AT THEATRE ROYAL.**


With no pretensions to lavish spectacular display the piece is developed along the usual musical comedy lines, with little love complications deftly woven into a thin plot to please the average theatregoer, and give the comedians scope for hilarious by-play.

cont...

Sydney Morning Herald 26 May 1930, 7.

"HAPPY DAYS." Direct from the St. James Theatre, Sydney.

The GREATEST AGGREGATION of STAR ARMS of the National Stage History.

ADA REEVES, In her Great Comedy Feature,

ADA REEVES, "REMEMBER MADAME."

GASTON MERVALE, SYD HOLLSSTEIN.

NELL FLINN.

FRESH FROM UNINTERUPTED SUCCESS AT THE ODEON, LONDON.

Hector S. Clain, Fred Blissett.

Hector S. Clain, Fred Blissett.

In Brand New Sketches and Songs.

SENIA CHOSTKOFF, Romantic Russian Dame.

HAIL HAWAIANS.

In a South Sea Island Scene, Introducing Vocal and Harmonious Numbers of Atmospheric Fascination.

WARD and SHESMAN, BILLY MALCOLM, HUGH RILEY, ROBERT MELONY, HUGH RILEY, KATHLEEN HOWARD, BETTY LAMBERT, NICK MAUDE, PATRICKSON, and the TIVOLI'S ESQUIETS LIGHT.

Age (Melbourne) 1 Nov (1930), 26.

Argus (Melbourne) 15 Nov. 1930, 26.

"GATHERING OF THE CLANS."

Introducing in a Magnificent Song Scene the Brilliantly Suited Scottish Dancers, a Selection of Marches, Dance and Mystic Love in a New Highland Atmosphere.

WITH MISS SHEILA WANG, MABEL CRANE, MARY WALKLEY, COLONEL WALKLEY, COLONEL WALKLEY and the Full Strength of the Tivoli Company Dance and Orchestra, augmented by the South and Port Melbourne Ladies Pipe Band.

MISS TILLY WYATT, Premier Scottish damsel, who recently toured England.

Wahlurop, Hardtack Lightly.

MISSIE CRANE, MISSIE CRANE, MISSIE CRANE and the New Scottish Novelty, introduced into the Latest Tivoli Revue.

"WE THE SEA."

"WE THE SEA."

WITH THE FULL STRENGTH OF THE TIOVOLI DANCE AND ORCHESTRA.

WILL ROSS, WILL ROSS.

"WE THE SEA."

"WE THE SEA."

Argus (Melbourne) 29 Nov. 1930, 28.

New Revue at Tivoli.

Perhaps as a subtle allusion to the aquatic sports of Henley Day, the new production at the Tivoli Theatre on Saturday had been named “By the Sea.” There certainly was no other reason. The most ambitious attempt in the long programme was the “Gathering of the Clans.” A well-conceived Scottish mood provided an effective background for the ballet in plaid and kilt, and they gave satisfactory, support to Miss Beryl Walkley and Mr. Colin Crane, whose interpretation of “A Border Ballad” was good. The climax was reached in the South and Port Melbourne Ladies’ Pipe Band piping its way through the theatre to the stage.

One of the surprises of the night’s entertainment was the performance of Miss Mona Barlee in an amusing sketch, “Father’s Voice,” in which also Miss Millie Engler and Messrs. Fred Bluett, George Moon, and Jack Grant did excellent work. Mr. Roy (“Mo”) Rene’s comedy was quieter than usual, and his performance in consequence, “A Daughter of Japan,” a sketch on “Madame Butterfly” lines, failed to hold attention. Mr. Colin Crane, who has made a feature of negro melodies, was heard to advantage in the perennial favourite “Oh! Man Riber,” as

Argus (Melbourne) 1 Dec. 1930, 12.


cont...
Age (Melbourne) 21 Feb. 1931, 20.

Brisbane Courier 25 Mar. 1931, 2.

News (Adelaide) 3 June 1931, 5.
Herbert Browne gave one of the best of the innumerable roles he has filled in Australia, and if only it was not his ill-luck to play opposite leading ladies of more than average stature, to wit, Marie Burke, Gladys Moncrieff and to a less extent Miss Hicklin, he would be really impressive. These two carry the story along almost on their own, but in a minor role Mona Barlee displayed a gift of humor that merits special mention ("Bitter Sweet: Theatre Royal." Table Talk (Melbourne) 31 Mar. 1932, 14).

1932

Argus (Melbourne) 26 Mar. 1932, 22.

Argus (Melbourne) 19 Sept. 1932, 3.

New Australian Talkie

Two of the most beautiful stations in New South Wales are at the command of Mr. Ken Hall, who is directing "The Squatter's Daughter," a Cinesound production, to follow "On Our Selection."

This week-end Mr. and Mrs. Hall, with Capt. Frank Hurley, who will film the picture, are at the home of Mr. Fred McMaster, Dalkeith, Cassilis. They will examine Dalkeith carefully for outdoor scenes.

Mr. and Mrs. Alfred White, of Belltrees, Secone, have also offered their station, their sheep, and every facility for filming "The Squatter's Daughter." Nearby is a famous mob of kangaroos.

No announcement has been made, but it is understood that the choice of leading lady lies between Miss Mona Barlee and Miss Joy Howarth.

Mail (Adelaide) 4 Jan. 1933, 22.
STAGE AND SCREEN: THE THEATRE ASCENDANT.

"You have no doubt heard that the theatre is dead," said Mr. Henry Wenman, of the Waltzes From Vienna company, addressing members of the Argus Luncheon Club. "Not so; it is very much alive. It has passed through many vicissitudes and mud: competition, and it is passing through the depression. In the siege of Paris in 1870, when a grilled rat for dinner was a luxury, the theatres were packed. As long as we have ears and eyes and can talk, we shall need the theatre and flesh-and-blood actors. "I still regard the stage as the senior service," Mr. Wenman said, "but the stage owes the screen one debt - the ruthless elimination of all weak and mediocre plays. I should like to pay my tribute to the very high standard of Australian acting. You have in Miss Mona Barlee a potential international star. Your choruses and ballets nip the best in the world, and, a most rare thing, they are all ladies and gentlemen" (Mercury 26 Jan. 1933, 10)
Miss Mona Barlee

Engagement in Hollywood

Hollywood (U.S.A.), Sept. 2.

The Fox Film studios announced today that Miss Mona Barlee, the Australian actress, had been given a long-term contract. A production had not yet been selected for her.

Miss Mona Barlee, who is the daughter of Mr. Phil Smith, the comedian, has appeared in many productions in Melbourne, and has impressed everyone with her acting, particularly in comedy. Recently she appeared in Melbourne in “Autumn Crocus,” “Bitter Sweet,” and “While Parents Sleep.” She left Australia for America last April.

Argus (Melbourne) 4 Sept. 1933, 9.

Australian Variety Theatre Archive: Research Notes
Published by Clay Djubal: 28/10/2015

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