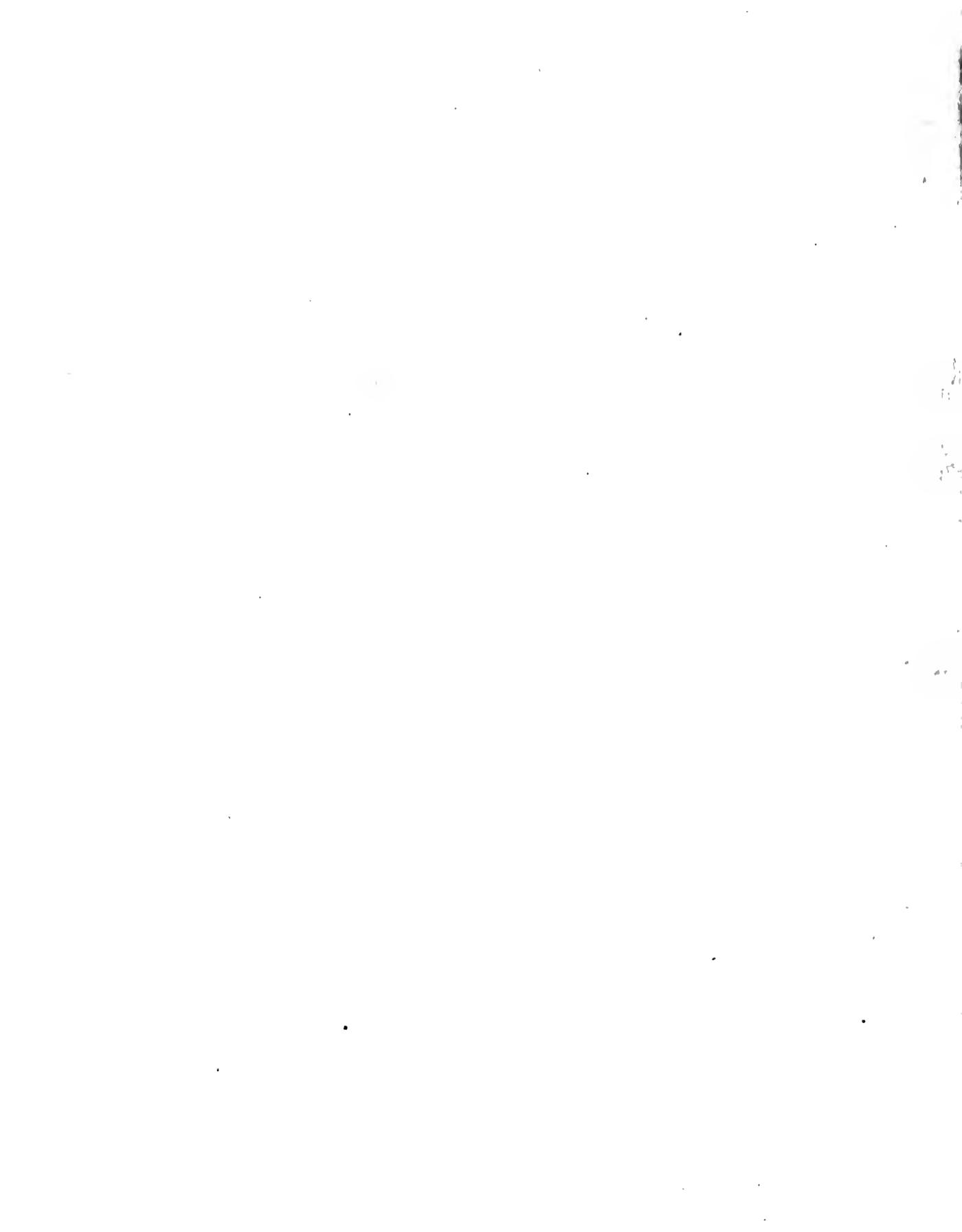
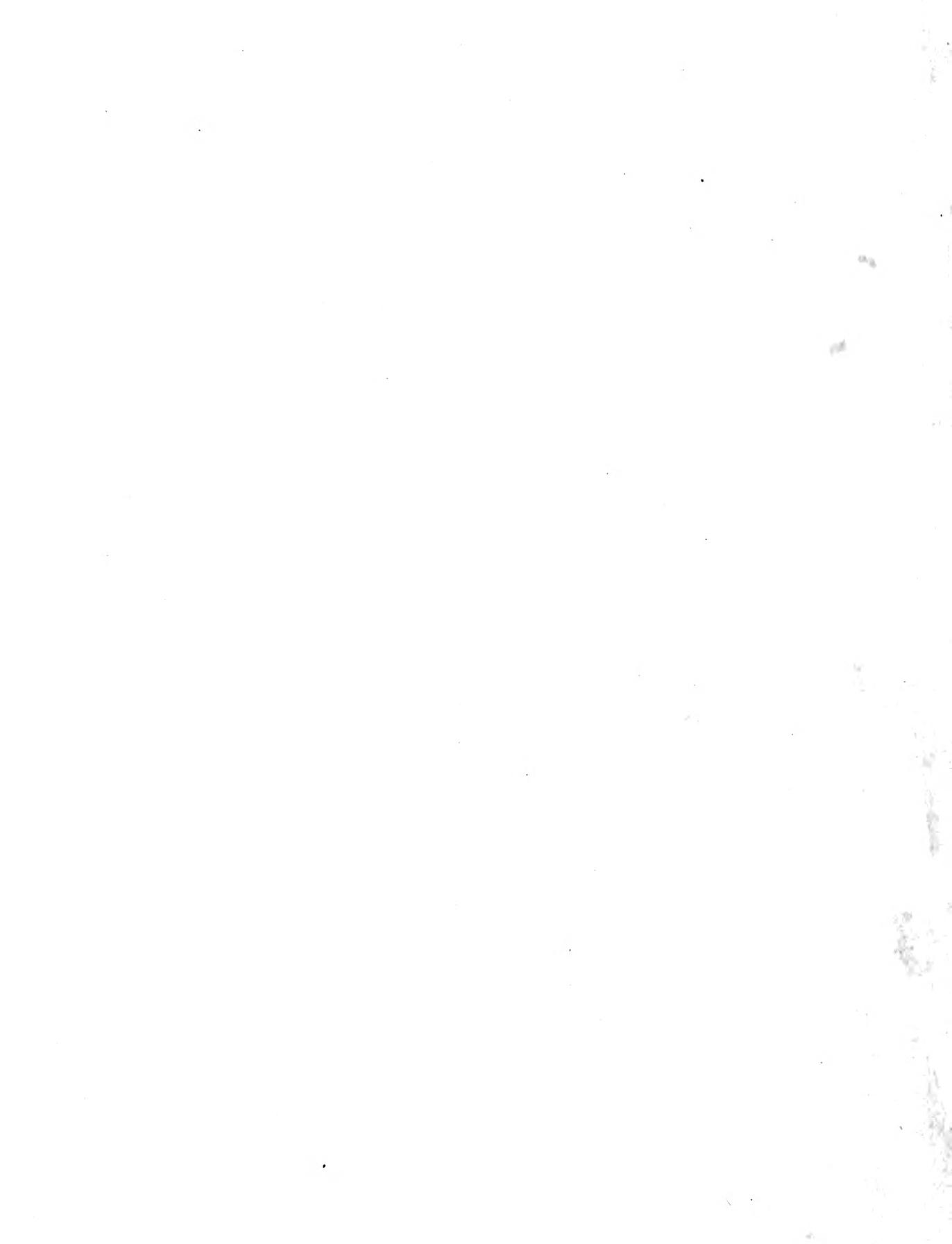


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VOLUME FIVE

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LONDON:

THE KINGSHURST PUBLISHING CO., LTD.,
12 REGENT STREET, S.W.

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The Play of the Month

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[Photo]

[Daily Mirror Studios

MR. ROBERT LORAINÉ
and MISS PAULINE CHASE
IN "MAN AND SUPERMAN"

PRESENTED WITH No. 25 OF
"THE PLAYGOER AND SOCIETY ILLUSTRATED,"
SIXPENCE MONTHLY

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Volume Five—A Foreword

THIS number of the PLAYGOER AND SOCIETY ILLUSTRATED marks the commencement of the Fifth Volume and the beginning of the third year of the magazine's life.

We have taken the opportunity of making one or two alterations which we feel confident will be welcomed by all our present supporters, and which we hope will facilitate the ever-widening circulation of the periodical.

THE PLAYGOER AND SOCIETY ILLUSTRATED will henceforth be published in the present size. It will be noticed that while the dimensions of the pages have been reduced, their number has been considerably increased. A square binding has been adopted, which will have the effect of considerably strengthening the magazine.

These alterations will remove any unwieldiness and inconvenience in handling that many of our readers have experienced, and the difficulty of keeping the copies flat for binding purposes has been entirely done away with.

It has been observed that among the hundreds of copies one sees in the hands of purchasers in the theatres or in the streets, scarcely a copy was carried flat, the somewhat awkward size necessi-

tating the folding or rolling up of the magazine, and the consequent spoiling of its appearance.

In its present size and proportions THE PLAYGOER AND SOCIETY ILLUSTRATED may be conveniently carried without folding or rolling, and the full beauty of the illustrations may be retained.

Another very important, though technical, reason led to our decision to alter the size. It was found that many of the photographs, too good to reduce to a half-page size, had to be enlarged to fill the space of a whole page, thereby sacrificing sharpness and proper contrast. In cases where they would not stand this enlargement it has been necessary to include a good deal of uninteresting scenery. In the new size we shall be able to reproduce the characters and scenes in proper proportions and with due regard to their relative values.

It will be noticed on scanning the magazine that the tone and handsomeness of production are fully maintained, and in hoping for a continuance of the popularity which THE PLAYGOER AND SOCIETY ILLUSTRATED has enjoyed up to the present we are confident that the hope will be realised.

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THE
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ILLUSTRATED

VOL. V. (New Series). No. 25

Published on 15th of each month

“MAN AND SUPERMAN”

By GEORGE BERNARD SHAW

Produced at the Criterion Theatre, London, on 28th September, 1911



Photo

[Daily Mirror Studios]

Robert Lorraine

Mr. ROBERT LORRAINE as John Tanner

“Man and Superman”

The Story of the Play, by H.V.M.

SO many things have been said, and so many things have been written about Mr. Bernard Shaw, that it would be difficult to say anything new. So much has been said and written



[Photo]

[Daily Mirror Studios]

also on “Man and Superman” that the same difficulty is experienced as regards the play. To suggest that “Man and Superman” deserves the position of its author’s masterpiece may not be new to Mr. Shaw; but the almost frantic applause to which the present revival is subjected surely warrants the reiteration. According to generally accepted records, “Man and Superman” was produced at the Court Theatre in May, 1905, since when it has seen several revivals, which in nearly every case have proved successful.

There is little or nothing in the story. A young man who possesses what is commonly called “advanced ideas” finds himself surrounded by a set of ordinary beings who are abject

slaves to convention; and the main idea consists of an endeavour to show how utterly futile are modern ideas and “advanced” thought when brought into practice amid the social conditions of our present “civilised” state.

John Tanner, the advanced young man in question, is regarded by his friends with horror. He has written a book in which he promulgates views and thoughts so foreign to the modern English mind that many of its readers are astounded at the author’s audacity in putting such a book before the public.

Among those who damn the work without reading it is an old gentleman, Roebuck Ramsden. He forbids John Tanner his house, but finds that it is impossible to carry his command into effect, inasmuch as he is appointed joint-guardian with that same young man over the fortunes of his friend’s daughter, Ann Whitefield.

Ramsden refuses to act, and Ann is appealed to. She must release the one or the other. Ann refuses. As will be discovered from the play, she had her own private reasons for doing so.

John Tanner’s views on marriage are very fully and definitely expressed as the play goes on, but the wily Ann sets her trap for him in spite of all.

No one realises the position of affairs more than John Tanner himself. He feels himself being gradually drawn into the net, little by little, against his will. He is the victim of circumstances over which he, even with his strong views, has less control than the simple, unsophisticated girl, who has nothing to guide her but her own natural femininity.

He runs away from her, but Ann follows. He finds himself placed in positions from which he is powerless to free himself, and finally, accepting the inevitable, beaten in spite of himself, he marries her.

One is almost forced to believe that the play was not written for the stage. But the stage was used as an outlet for the play, and the play, in its turn, does duty as an outlet for the whimsical thoughts of one of the cleverest men of the century.

Mr. Bernard Shaw’s plays are actually not plays at all, when viewed in the light of modern theatrical criticism; but that a Shavian play, which is not really a play, should draw playgoers in their thousands to see it is a remarkable fact, and one almost as Shavian as that the author should have written it.

The Story of the Play (*continued*)

That so many people take Mr. Bernard Shaw seriously is as astounding to me as it probably is to the author himself. If Mr. Bernard Shaw does not take himself seriously, what grounds have others for doing so? To me he is a brilliant humorist, with an abnormal imagination and an almost uncanny faculty for taking ideals and placing them side by side with the realisms of ordinary life.

In "Man and Superman" it is nothing but the brilliant dialogue that attracts. There is no real love interest, or, as a matter of fact, no real human interest, in all the three acts; while the ending of the story becomes obvious before the finish of the first act. We know perfectly well that John Tanner will marry Ann Whitefield—or rather that Ann Whitefield will marry John Tanner. We do not need the insight of a Straker to tell us that.

The wonderful power of the author shows itself here, for, even with the knowledge of its ultimate conclusion, the interest of the audience grows keener as the play proceeds.

While we blame nine out of every ten authors who commit the sin of making their characters talk irrelevantly, we not only condone the offence in "Man and Superman," but we encourage the author in his wickedness by our vigorous applause.

We want to hear John Tanner's views—that is, Mr. Bernard Shaw's views through John Tanner—on every conceivable subject; and although we admit the truth of them and try to imagine what an ethereal world this would be if we adopted them in the conduct of our lives, we are distinctly relieved to see how impossible they would be to follow.

Throughout the story of John Tanner's life between the first rising and the final fall of the curtain we admire the high principles upon which he is endeavouring to shape his ends, but we are mightily glad when we see this strong-minded and exceptionally "advanced" young man come a terrible cropper before the simple, hypocritical devices of an inexperienced, feather-brained young girl.

Roebuck Ramsden is a character not drawn from a small section of Society. We meet him every day; we respect him for what we consider his respectable traits, and until we have such a facile pen as that wielded by Mr. G. Bernard Shaw to show us how small he really is, we go on respecting and admiring him. As John Tanner points out, he and his friends are at cross-purposes with Nature, but the author is too

clever to let the purposes predominate over the cross-purposes.

We cannot imagine a Roebuck Ramsden with the thoughts of a John Tanner occupying a position of worldly trust.

Octavius, too, is drawn from a common type. He has a longing to do the right thing, but his outlook is so warped that his conception of the right thing is moulded by his conventional environments.

As much may be said of all the characters in the play—except John Tanner. They are taken from the crowd, put before us exactly as we know them, and then roasted alive by new thoughts and doctrines, the truth of which we cannot gainsay, but which, if we want to live happily, we are powerless to adopt.

There is much to think about in "Man and Superman," much to strive after, and a good deal to learn; but he who attempts to model his life on the dogmas of John Tanner will suffer a disappointment equal only to what we can imagine would be suffered by the author should he find anyone seriously trying the experiment!



Photo]

[Daily Mirror Studios

John Tanner is a very indignant guardian of Ann



Photos

Tanner: " Ramsden, do you know what this is? " ✓
Tanner: " It's a copy of Whitefield's will."

Ramsden (ERNEST MAINWARING): " No, sir."

[Daily Mirror Studios

Ann refuses to release either of her guardians



Tanner: "Granny! Do you intend to call your guardians Granny?"

Photo]

Daily Mirror Studios

In the Coils of the Boa-constrictor

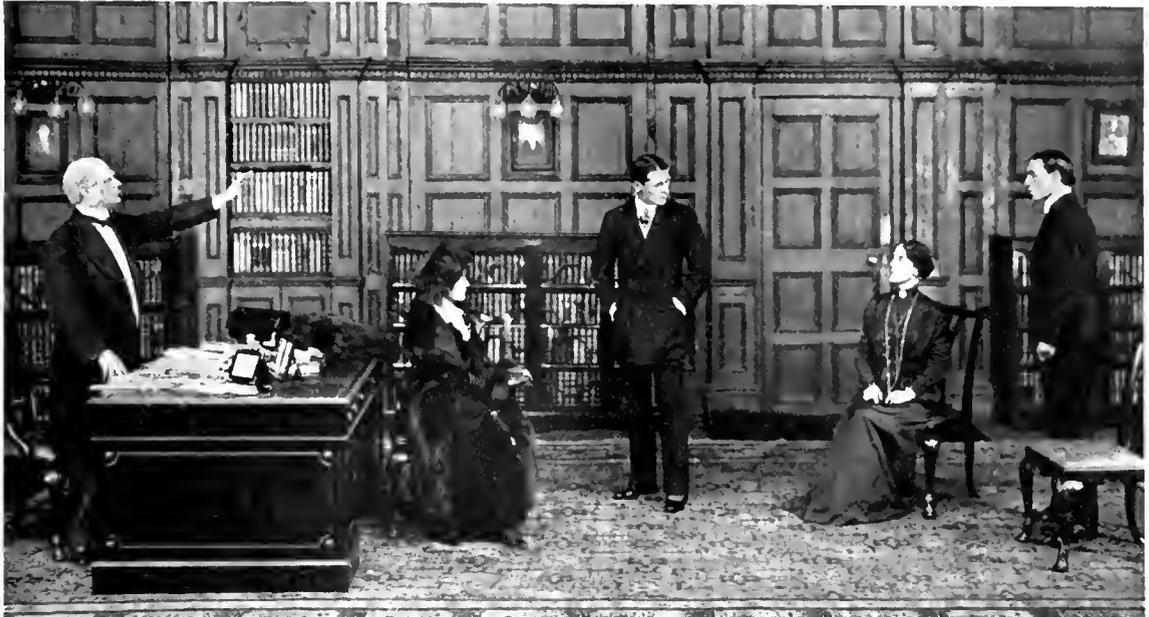


Photo

[Daily Mirror Studios

Ann (MISS PAULINE CHASE) : " Doesn't it feel nice and soft, Jack ? "

Violet's conduct is discussed by her friends



Miss Ramsaen (MISS AGNES THOMAS): "Octavius knows that I would not turn any truly contrite and repentant woman from your doors."

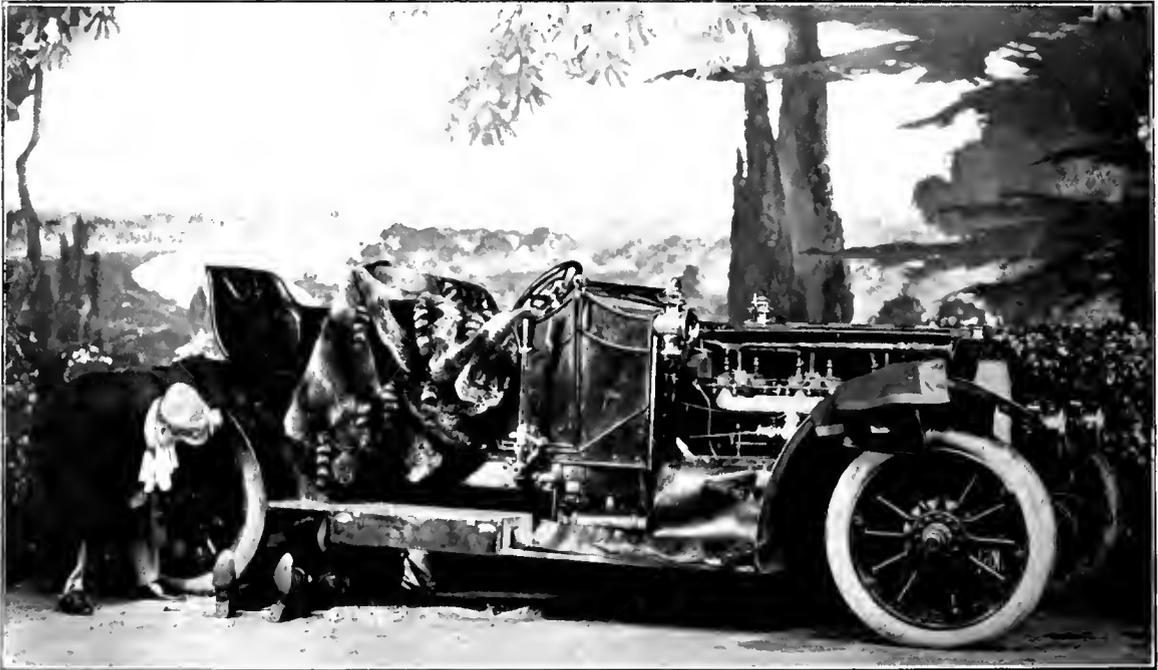


Photos

(Daily Mirror Studios)

Violet Robinson (MISS DORIS LATTON): "Yes, Ann has been very kind; but then, Ann knew!"

Philosophy on a Motor-car



The Chauffeur under the car.

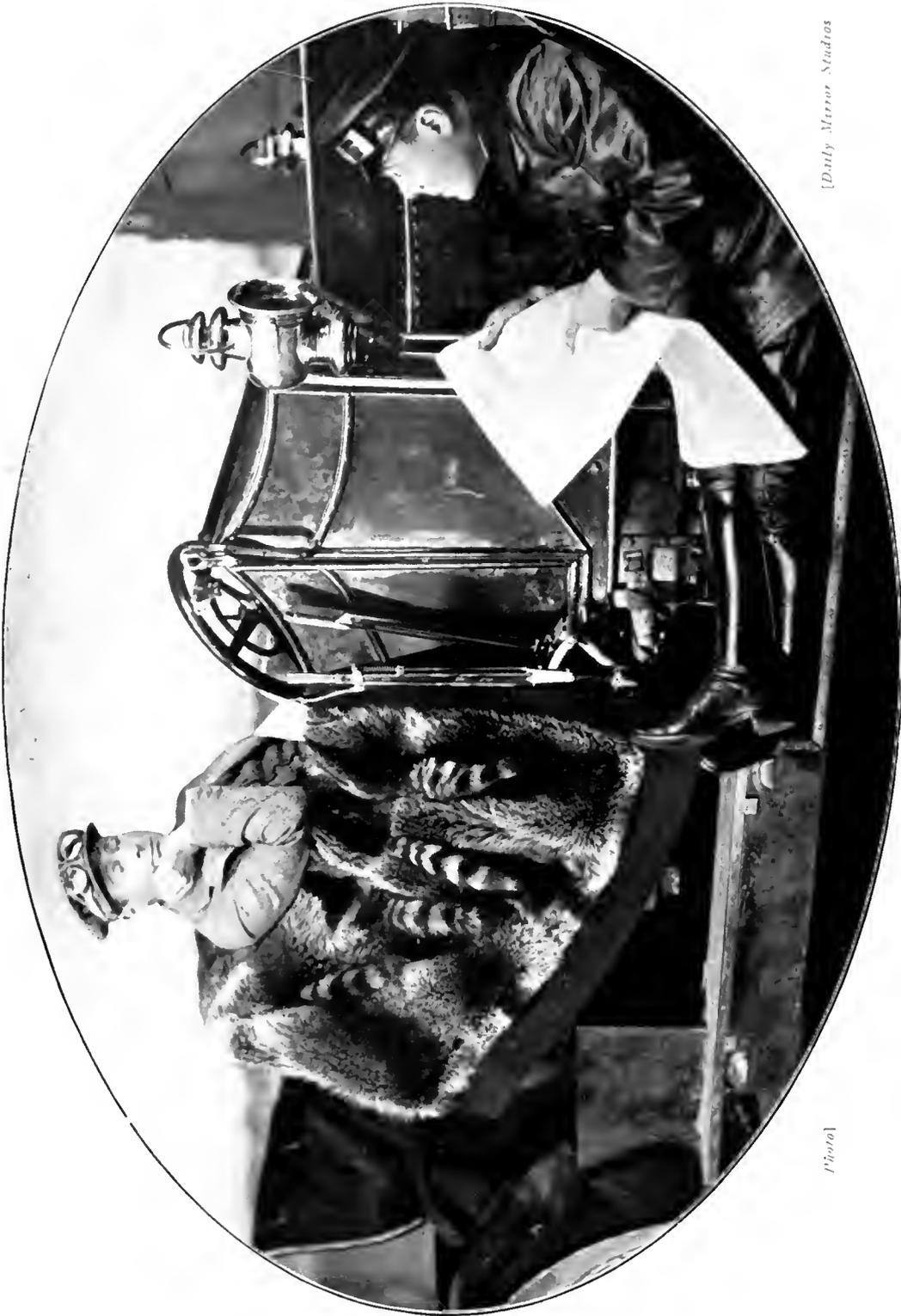


Photos;

[Daily Mirror Studios

Straker (MR. EDMUND GWENN): "American steam car! Wot! Racin' us down from London?"

Straker discourses on records

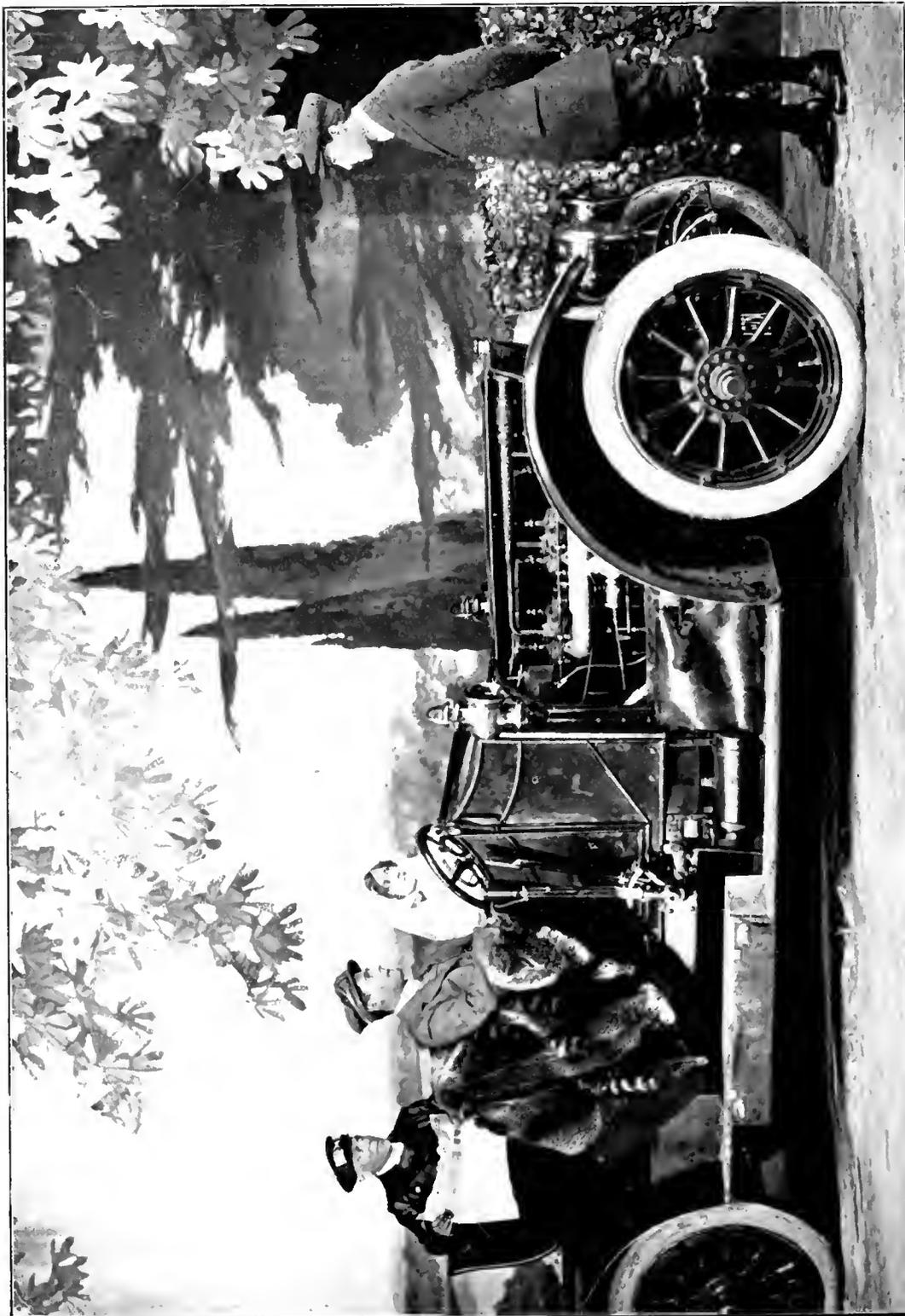


Photo

[Daily Mirror Studios

Tanner: "How many killed?"
Straker: "Two silly sheep."

Ann's schemes are laid bare

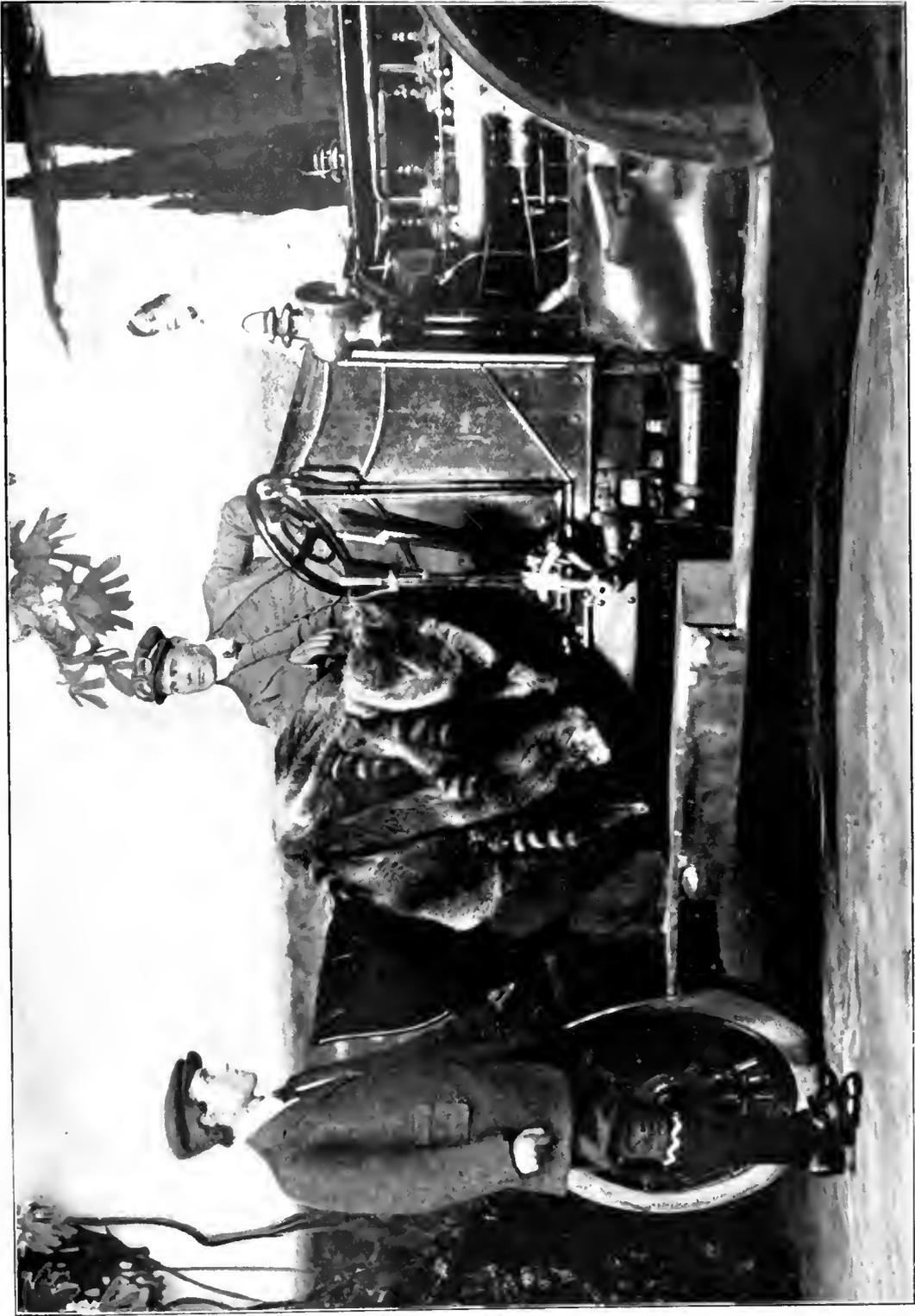


Photo]

[Daily Mirror Studio

Octavius (Mr. E. ION SWINLEY): "Surely you cannot misunderstand, Jack. Ann is showing you the kindest consideration, even at the cost of deceiving you."

Octavius endeavours to justify Ann's deceit



Photo

Octavius: "Ann was only doing her duty, Jack."

Daily Mirror Study

Ann throws the blame on her mother



Photo

Tanner: "Ha! I might have known it. The mother! Always the mother!"
Ann: "It was that dreadful book of yours."

[Daily Mirror Studios

Malone and his wife exchange confidences



Tanner: "Mrs. Whitefield objects. I am sure she objects. Doesn't she, Ramsden?"

Ramsden: "I should think it very likely indeed."

Violet: "You can be as romantic as you please about love, Hector, but you mustn't be romantic about money."

Hector (Mr. GUY STANDING):
"That's very English!"



Photost

[Daily Mirror Studios

Tanner learns from Straker that Ann is angling for him as a husband

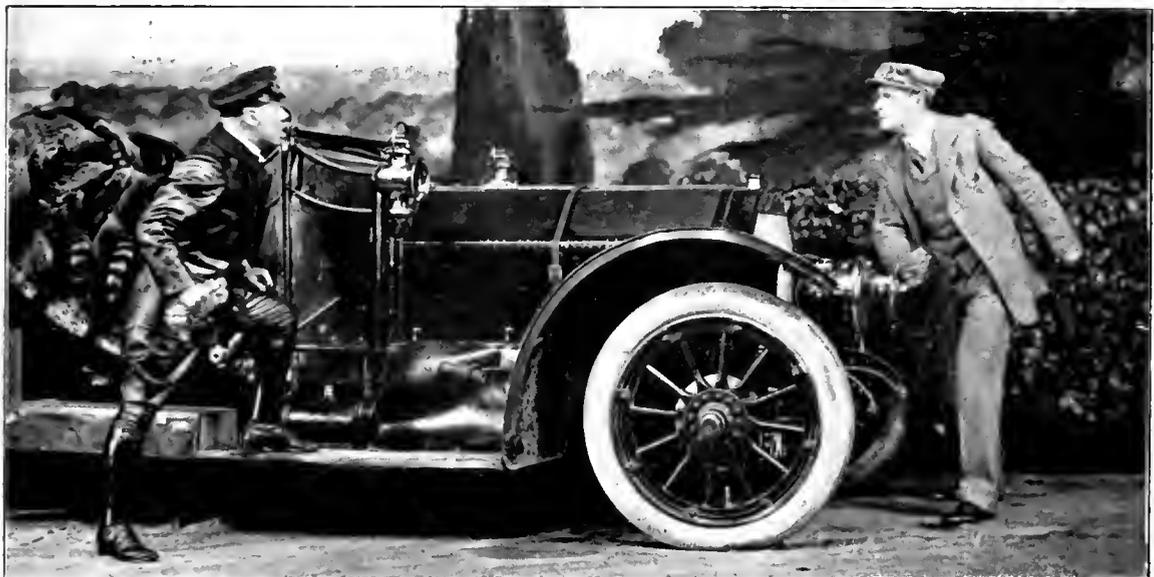
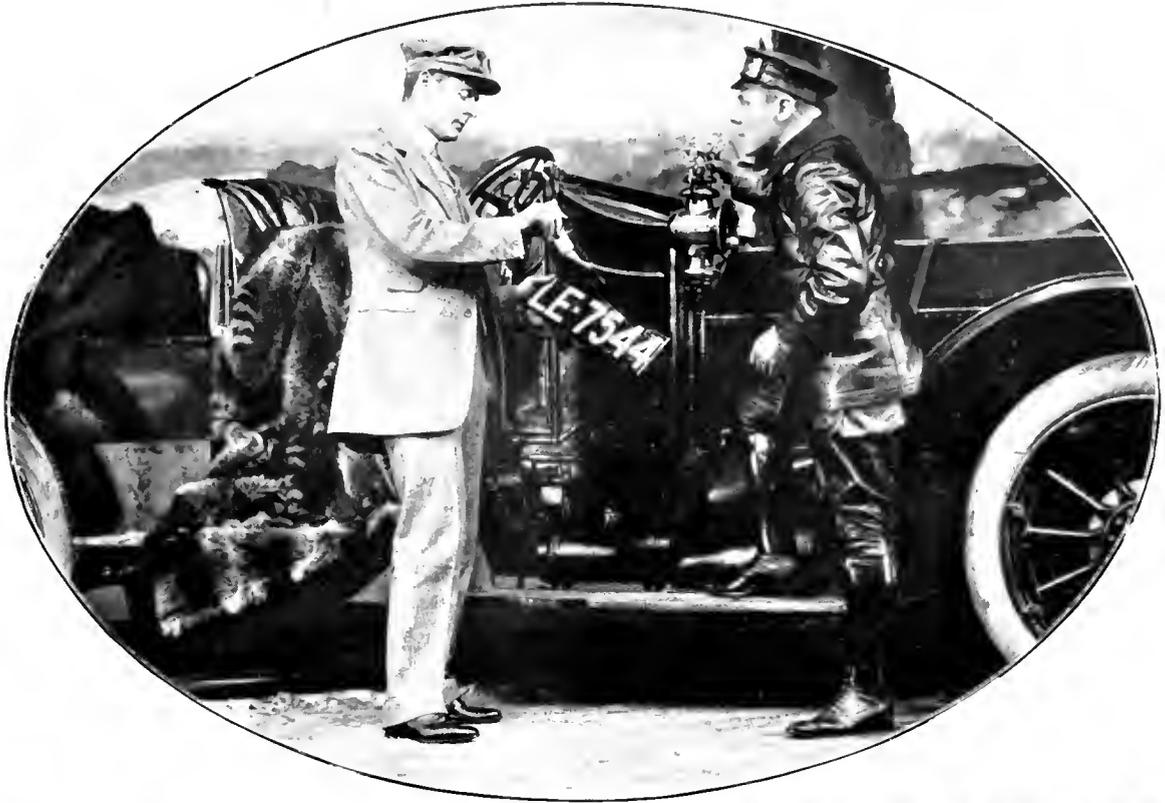


Photo

Straker: "I'm not playin' no fool; why, it's as plain as the nose on your face."

[Daily Mirror Studios

Tanner resolves to fly to a Mahometan country



Photos]

Tanner: "That record to Biskra."

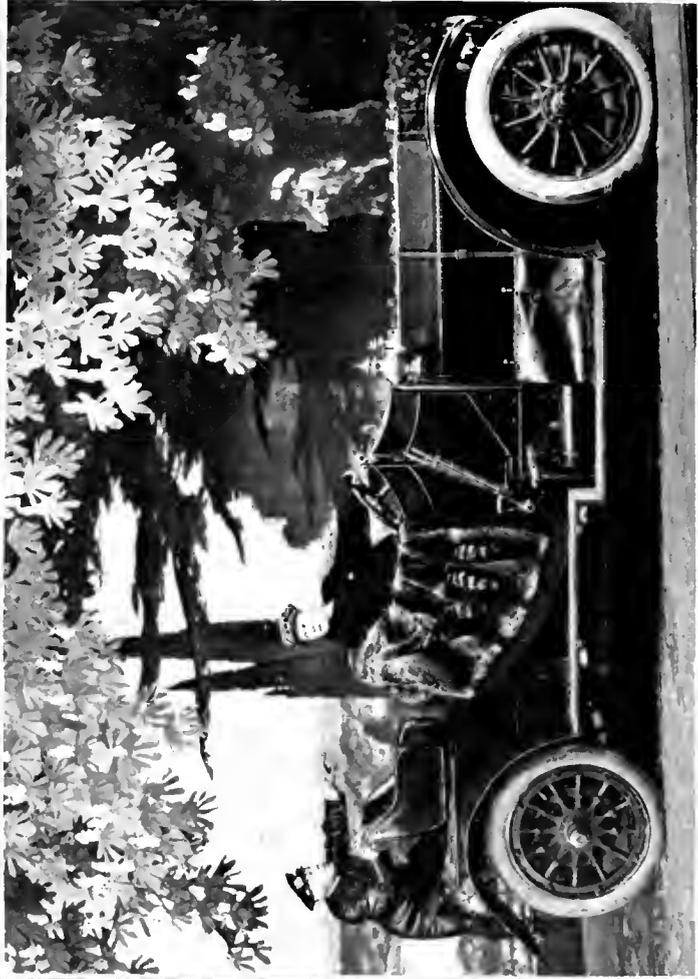
Straker: "Yes?"

Tanner: "Break it!"

[Daily Mirror Studios

Tanner and Straker start on their journey

Tanner: "Off we go, first to the bank for money, then to my rooms for my kit . . . and away like mad to Marseilles, Gibraltar, Genoa."



Tanner: "Stay behind, then. If you won't come, I'll do it alone."

Straker: "Here, mister, 'alf a mo'! Steady on!"

Photos

[Daily Mirror Studios]

The Conqueror



Photo

Daily Mirror Studios

Miss Pauline Chase as Ann Whitefield

Scenes in the Hotel Grounds at Granada

Straker: "Yes, miss, I took it to the hotel and sent it up, expecting to see young Mr. Malone; then out walks this gent!"



Photos]

Hector Malone: "You stole a march on this lady."

[Daily Mirror Studios

Hector's reconciliation with his father



Photo

*Mr. Malone (Mr. EDWARD SASS): "I take it all back. She's just the wife you want. There"
Hector Malone: "Well, that's all right, dad. say no more."*

Daily Terror Studios

Octavius declares his love for Ann



Photo

Daily Mirror Studios

Ann: "Oh! that's poetry, Tavy, real poetry!"

Octavius accepts his fate,
and John Tanner prophesies
his own marriage

Ann: "Poetic to the last! Good-bye, dear."

Tanner: "I quite expect to get married in
the course of the afternoon."



The "Life Force" enchants John Tanner

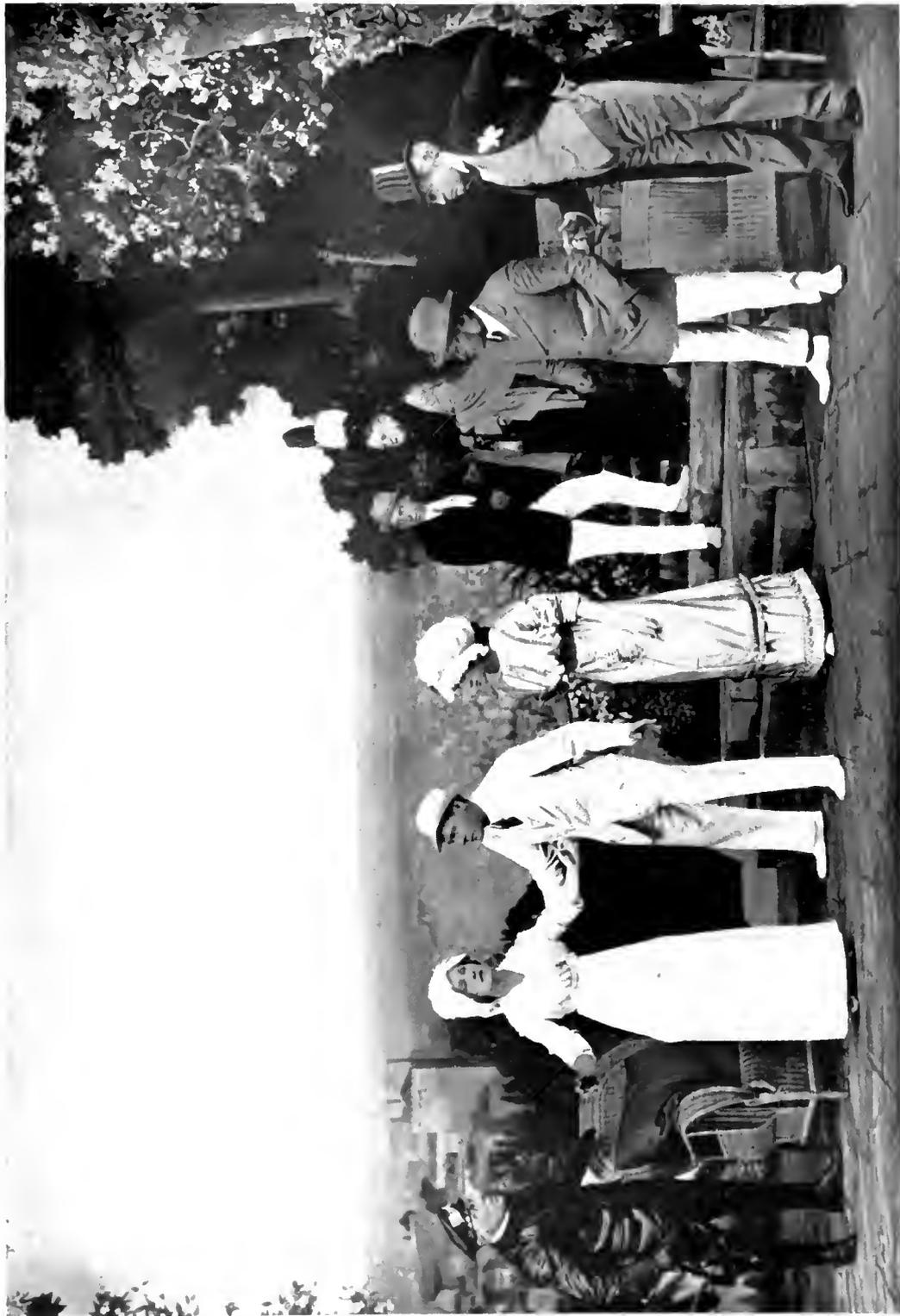


Photo

(Daily Mirror Studios)

*Ann: "You don't love me."
Tanner: "It's false. I love you."*

Ann prepares to faint



[Photo]

Violet : " Are you ill ? " Ann : " I have promised to marry Jack. "

Photo by ... Studios

The fainting fit does not last long

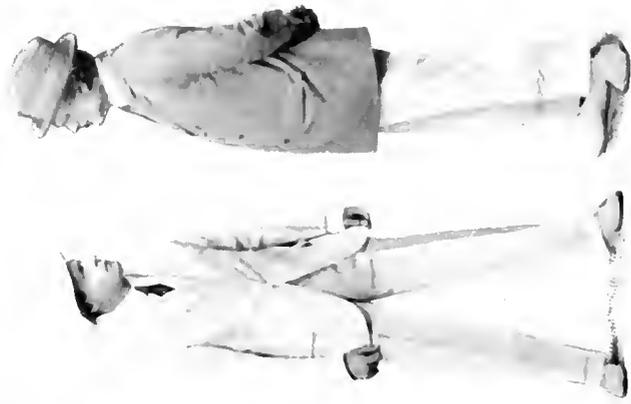


Photos

Straker: "Don't lift 'er 'ead."

Tanner:

"Ramsden, it's all very easy for you to call me a happy man. You're only a spectator; I'm one of the principals, and I know better."



[Daily Mirror Studios]

Ann advises Tanner to go on talking!



Photo

Violet: "You are a brute, Jack." *Ann:* "Never mind her, dear. Go on talking." *Tanner:* "Talking!"

Photo: - - - - - Studios

Mr. Robert Loraine—Actor and Producer

IT was the smoking-room of a country gentleman. The polished oak floor with its warm rugs, the low leather chairs made for comfort rather than show, the good old engravings on the walls, the rifle in the corner, the hunting crop flung carelessly down, all indicated the sportsman. The stage is the last profession you would associate with the owner, yet it is the "den" of Robert Loraine, one of the brainiest of our younger school of actors.

A typical Englishman, tall, clean-made, with a fresh complexion and clear eye, Mr. Loraine gives you the impression of a man who spends much of his time in the open, as indeed, he does. In his opinion, if an artiste desires to give the public of his best mentally, he must be at his best physically.

"I suppose you know," he remarked during a recent chat, "that acting is in my blood, for both my parents were connected with the profession. They did not assist me, however, as when only fifteen I ran away to Liverpool. There I joined the stock company at a local theatre. It was real hard work, as we usually did six different plays in a week, with two performances nightly. The proprietor catered for popular audiences, and the prices could hardly be called prohibitive, as they ranged from a penny to threepence, the latter sum securing a private box.

"I look back with awe to these days, when I remember my rough attempts at making-up. The third week I had to appear as an old, hoary-headed man in the first piece and a sallow, saturnine villain in the second. Just imagine, my entire make-up consisted of a white wig and beard in one case and a black moustache in the other. Yes, I have studied and learnt a lot since then.

"For instance, it took me weeks to perfect my make-up as the Chinaman, Ah Ching, in 'A Tragedy at Tientsin,' which I produced in New York. So complete was the disguise that on the opening night Miss Grace George, who was in a box with her husband, turned round and said to him, 'What's wrong with Mr. Loraine? Why isn't he playing? Surely he's not ill?' 'Don't talk like that,' was the reply; 'why he's on the stage.' 'Now you're just saying that to satisfy me,' answered Miss George; and it was not until I came forward to take my call that she recognised me. This was one of the greatest compliments I ever received. But I am wandering away from my early days.

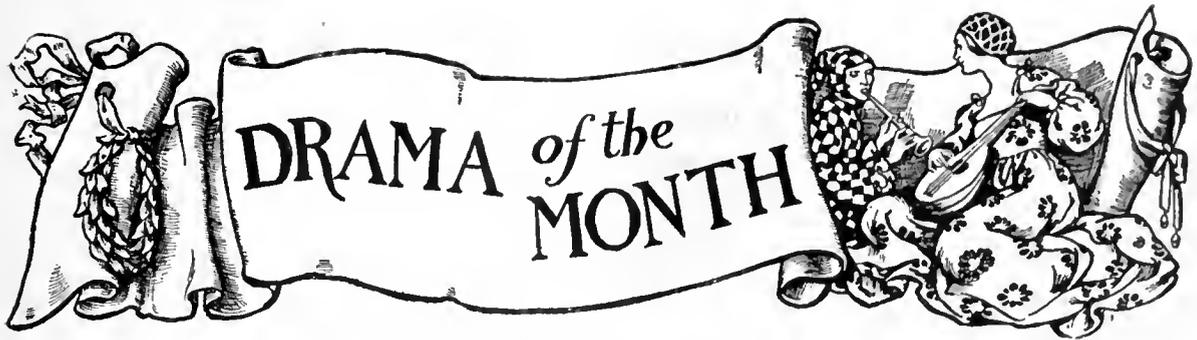
"After the Liverpool apprenticeship I joined Ben Greet's Woodland Players and appeared

in a large Shakespearean repertoire all over the country, the performances taking place in the open air. Then I remembered a favourite saying of my father's, that only London counts theatrically, so determined to put my fortune to the test.

"Arriving in town, I was engaged by Mr., now Sir, George Alexander, and only left him to go to Drury Lane. A part I enjoyed playing immensely was Dudley Keppel, the young Highland officer, in the old Princess's production of 'One of the Best.' Shortly after I had a taste of the real thing, for when war broke out in South Africa I joined the Yeomanry, and saw a good deal of fighting under General Hunter and Major Baden-Powell. Then followed my first appearance on the American stage. It was in 1901, at the Knickerbocker Theatre, New York, as Ralph Percy in 'To Have and to Hold.' Although a failure, it started my theatrical connection with our cousins across the Atlantic, which culminated in my producing at the Hudson Theatre, in 1905, the play I am now appearing in—viz., Mr. G. Bernard Shaw's brilliant 'Man and Superman.' Needless to say it proved an instantaneous success, and for the next two years I toured it all over the Eastern States, where every city endorsed the verdict pronounced by New York. What led me to choose 'Man and Superman' for my first managerial venture? Well, as a matter of fact, one day in New York I commenced reading the book. So struck was I with the sparkling dialogue, deep human interest and strong dramatic situations, that I immediately sailed for England, where arrangements were soon completed. The striking feature of Bernard Shaw's work? Truth! With all its wit, audacity and vivacity, it has no characteristic so striking as truth."

I have purposely avoided touching upon Mr. Loraine's career as an aviator, and the magnificent work he has done to forward the development of flying in this country. Lest, however, my readers should imagine that his labours at the Criterion may interfere with his flying, let me assure them Mr. Loraine is sending to Paris shortly for his latest machine, a 70 h.p. Nieuport, on which he hopes to make some important flights this winter.

John Wightman



By *Ded Ned*

IRRESPECTIVE of curtain-raisers and small one-act plays, no less than fourteen new productions made their appearance during September.

Lack of space will not permit a notice of all of these to appear in this issue, but they will be dealt with in due course. During the month a company of burlesque artists, self-named "The Sorries," appeared at the Kingsway with small success. They came; they went away, true to their name, a company of sorries.

A very clever company of French players produced "Le Marriage de Mlle Beulemans" at the Globe on September 16th. The theatre was wanted for a musical comedy, but I believe there is a likelihood of seeing the company again in town very shortly.

Below will be found notices of some of the other plays produced in September.

"The Great Name." Adapted by Charles Hawtrey from the German of Victor Leon and Leo Feld

Prince of Wales Theatre—September 7th, 1911

YOU must imagine Mr. Charles Hawtrey as a composer of musical comedy, wealthy, unbusinesslike, and heartily sick of hearing his own waltz on the barrel-organs.

At the height of his—or rather John Harcourt's—success, he discovers an old friend, Robert Brand, the writer of a symphony as yet unplayed. Brand is an artist. He hates the trashy airs of musical comedy; they are not *music*, as he conceives it. Brand and his family are poor—almost destitute; but he will not bend to the popular taste.

Now, Harcourt's ambitions lead him towards a reputation as a composer of classical music, and he, too, has written a symphony, which he is anxious to have played by the Imperial Orchestra.

Here lies his opportunity to assist his friend. He reluctantly agrees to allow his name to appear as the composer of his old friend's work, setting aside his own efforts. It is played by the orchestra, and an instant success is achieved. The cries for the composer are responded to; Harcourt admits his deceit to the audience, and his demand for the recognition of his friend is received with thunderous applause.

The attempts of a Jewish publisher to benefit himself out of Harcourt's work lends an amusing note to the play, while the knowledge that Brand's wife is an old sweetheart of Harcourt's adds a strong note of human interest.

Mr. Arthur Playfair gave a capital performance as the Jewish publisher. Miss Lydia Bilbrooke, as the companion to Mrs. Harcourt—John Harcourt's mother, Miss Enid Leslie, as Senta, Brand's daughter, and Miss Mary Rorke, as Mrs. Harcourt, did well.

Although Mr. Hawtrey is not at his best, he has given the play a good mounting, and it is well worth a visit.

"The Ogre." By Henry Arthur Jones

St. James's Theatre—September 11th, 1911

NICHOLAS FAWSITT, having fallen upon comparatively hard times (*i.e.*, to an income of a paltry thousand or so a year), decides to let his house in Portman Square and retire to the Moat House at Paunder's Green.

A country life does not appeal to his second wife nor to his children, but he resolves to take the step nevertheless.

Mrs. Fawsitt, not satisfied with objecting, does everything in her power to make his life uncomfortable at Paunder's Green. She poses as a martyr, half-starved, miserable, and unhappy. She refuses to fall in with the present state of affairs, quarrels with the servants, and protests against every suggestion her husband makes.

Fawsitt sees through all this, and goes his own way. Trouble over the hanging of a picture brings things to a climax, and she threatens to leave him. Annoyed because he remains unrelentless she goes—not with her supposed lover, but to the house of a friend.

Two days later Fawsitt has got things a bit ship-shape at Paunder's Green, and Mrs. Fawsitt returns, expecting her husband to capitulate. But he is as obdurate as ever. In the place of the picture he has nailed a pair of trousers on the wall, and refuses to move them without his wife's complete submission to his will. At this, she resolves to leave him again, but he reads her a letter from her supposed lover in which her plot to deceive him is laid bare, and Dorinda Fawsitt, realising the weakness of her position, falls sobbing to the table and asks forgiveness.

The rebellious attitude of his family also collapses, and he is left master of his own home and head of a happy family.

If one can get away from the belief that no woman would act so unreasonably as Dorinda under such unfortunate circumstances, there is a good deal of amusement to be got out of the play and a good deal of food for the reflection of modern wives.

Sir George Alexander is happy in the part of Nicholas Fawsitt, and plays it with a subtlety that is worth watching closely. As the wife, Miss Kate Cutler is fitted with a capital part; and other characters are cared for by Misses Gladys Cooper, Dorothy Fane, and Maidée Hope, and Messrs. A. E. Matthews, C. M. Hallard, E. Vivian Reynolds, Owen Nares, and T. N. Weguelin.

“The Hope.” By Cecil Raleigh and Henry Hamilton

Drury Lane Theatre—September 14th, 1911

IT is customary to declare that the autumn drama each year is the most stupendous production ever seen on the Drury Lane stage.

I beg to differ as regards “The Hope.” It is fine—magnificent if you like—but it cannot hold a candle to some of the famous dramas seen at that historic house in the past. There's something missing! It isn't the hero, the heroine, the villain, the adventuress, the comic man, or the old servant—but there is something lacking. I think it must be in the mounting.

Drury Lane has set its own standard, and this year it falls short. In plot, the drama differs little from its predecessors, but as nobody cares two straws about that, what matters?

There are sixteen scenes in the four acts, and the names are printed on the programme in varying sizes of type, to denote their importance. The Earthquake scene tops the lot, but it is nothing to what we have been accustomed to. The Derby racecourse is exciting to a degree, but the rattle of the machinery destroys the illusion. The other scenes are handsome, but nothing very special.

Mr. Cyril Keightley played the hero, and Mr. Lyston Lyle the villain. I preferred him to the hero. Miss Evelyn D'Alroy was sweet as the heroine, Miss Fanny Brough was a popular Mrs. Bendemeer, and Miss Kate Rorke a dignified Countess of Norchester. Mr. Frederick Ross played Michael Whitburn, and Mr. Charles Rock Benjamin Netherby, both with distinction, while the other parts were well cared for.

“Married by Degrees.” By A. P. Sinnett.

Royal Court Theatre—September 16th, 1911

ONE of those weird little plays in which a psychological problem is interwoven with a series of very ordinary and practical circumstances.

A young lady is possessed by two personalities. When one of them takes charge of her she forgets completely her existence when under the influence of the other. In her different states she is known as Lucy and Leonora. What Lucy does is unknown to Leonora and *vice versa*.

When she is one personality she becomes engaged, but when she changes she repulses the young man, to his utter astonishment. This is only one out of many instances where the confusion leads to humorous situations.

A certain professor studies the case, and finally decides that she is susceptible to hypnotic influence. He hypnotises her, and she sees herself in her other personality. A cross-influence unexpectedly exerted over her by a wicked Count has the effect of combining the two personalities, with the result that she emerges one of the sweetest and highest-souled girls in the world!

There is plenty of fun in “Married by Degrees,” and the problem is really not very difficult to follow. Anyhow, the large public the play draws to the Court appear to find it vastly entertaining.

The principal parts are played by Miss Maud Hoffman, Mrs. Russ Whytal, Mr. Kenneth Douglas, Mr. J. D. Beveridge, and Mr. Rudge Harding. There is little to complain of anywhere.

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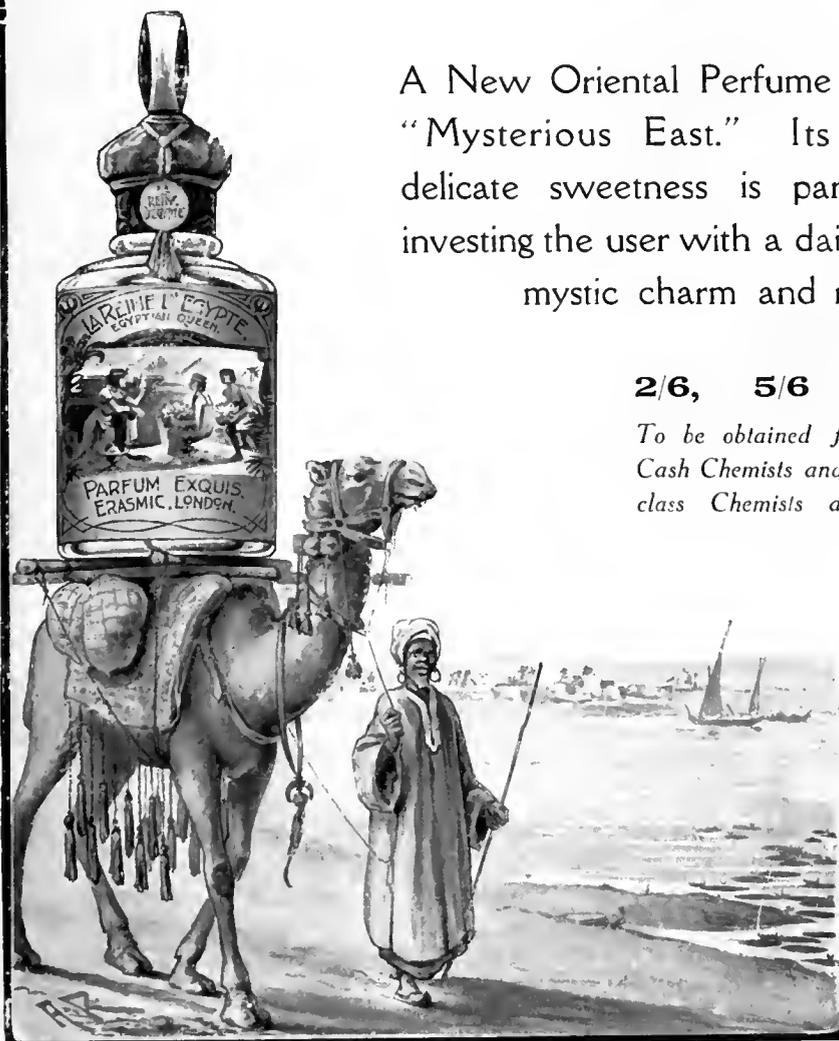
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"Rip Van Winkle."

By AUSTIN STRONG.

The Playhouse, 21st September, 1911.

HAD there been a little more relief or a more robust humour in Austin Strong's version of "Rip Van Winkle," it would have been one of the greatest successes of the season.

We followed Rip, on his return from prison, up to the forests and wildernesses of the Strange Mountains, there to see him condemned by the uncanny inhabitants to a sleep of fifty years. We next saw him awake from his slumbers beneath the roots of an old oak tree and return to the village in the Kaatskill Mountains, there to find, amid the fresh faces of the villages the sweetheart of his younger days, grown old with waiting and grey with sorrow.

But we didn't see enough of Rip before he went away into the mountains. We could have done with a lot more of that beautifully human Rip, the favourite of the village, in spite of his wild, drunken life. And we should have preferred an ending less sad than it was. If we had left the theatre with a feeling of gladness rather than pity, we should have been better pleased.

So much for the play.

As for the acting, I can only say that Mr. Cyril Maude gave one of the most interesting and consistent studies I have ever seen on the stage. Apart from the story, Rip van Winkle is worth seeing for himself alone. Nothing could be more

fascinating than to watch Rip's awakening. There wasn't a movement that was out of tune, not a glance that was unnecessary, not an action that could not have been associated with a feeble old man whose joints were stiff with age and whose muscles were cramped for want of use. It was great!

Miss Margery Maude played her part with peculiar sweetness. She is a charming little actress, dainty, earnest, and unaffected. Miss Winifred Emery had only a small part, but a telling one. She gave a touching rendering of an old lady in whose soul the bitterness of time was powerless to destroy the sweetness, and many eyes were moist while she was on the stage.

As a spectacle, "Rip van Winkle" need "take its hat off" to nothing. How Mr. Maude got such effects and such an exquisite setting is a source of wonderment to me. It was a beautiful production, a feast of delicate colouring; an artistic triumph.

The beautiful setting of the play seemed to bubble over into the prosimian.

The pillars at the side of the stage were transformed into fine old trees, the foliage of which stretched away up to the ceiling of the theatre, while the orchestra rail took the guise of a rustic fence. The regular curtain gave place to a new one, painted to represent an enticing forest, and the general effect was to carry the mind away from the busy Northumberland Avenue and the taxi-covered Embankment to the land of enchantment, of singing birds, gnomes and fairies.



Photo]

[Daily Mirror Studios

Mr. Cyril Maude and Miss Margery Maude.

The Drama in Paris

"Playgoer" Offices: 56 Rue de l'Université, Paris

DURING the past few weeks playgoers in Paris have been busily occupied with new pieces, Revivals and *Débuts*.

"Monsieur Pickwick." Comedy-Burlesque in 5 Acts. By Georges Duval and Robert Charvay.

Produced at the Théâtre de l'Athénée

M. Duval is well known as a translator of Shakespeare, and M. Charvay is a fairly good English scholar, but they give Pickwick as seen through French eyes and Pickwick adapted to French taste. But there still remains something of the original fun and frolic of Dickens.

The opening scene is at Pickwick's lodgings in Goswell Street. Mrs. Bardell, whom the French call Miss (pronounced Mees), is presented to us as a good-looking, comely young woman of about twenty-five, and quite unlike the middle-aged, artful widow and lodging-house keeper depicted by Dickens.

The second act is at the Bull Inn, Rochester, where we are introduced to Sam Weller. The third act is at Mr. Wardle's Manor House on Christmas Eve. The fourth act is the Trial scene, and the least said of it the better, so far as being Dickensian. The last act is in the Fleet Prison.

Dr. Deval, the director, has mounted the piece remarkably well. There is some catchy English-style music by M. Heintz, and M. A. Broulet has arranged some dances which contribute to the success of the play. M. Gorby, as Pickwick, looked the part and played it very well. M. Saint-Ober, as Sam Weller, worked hard and did his best, and his best is good. M. Victor Henry was excellent as Jingle, and M. Ray-Marot was remarkably good as Buzfuz, and is much to be commended. Mlle Jeanne Loury, as Mrs. Bardell, received quite an ovation, and deserved it, for if she was not Dickens's Mrs. Bardell, she certainly made the most of her *rôle*, and much of the success depended on her clever acting.

"Le Vagabond." In 3 Acts. Translated and adapted from the German by Messrs. Schroder and Berteyle

Produced at the Théâtre Antoine

Henri Sinner is Sergeant-Major in the Austrian Army. He loves his profession, is punctual in his duties, and esteemed by officers and men. He has married a young woman of respectable family, and they are a loving, happy couple. A recruit is brought to him in the Orderly-room who is a vagabond, drunkard and

gaol-bird. The vagabond, Pierre, and the Sergeant recognise each other. Sinner was an abandoned child, and in his boyhood grew up a waif and stray. When he was sixteen, starving and homeless, he and Pierre murdered and robbed a man. The crime was never punished. Henri Sinner entered the army and amended his crime by exemplary conduct, and redeemed his character. Pierre went on his way from bad to worse.

Sinner decides to keep him as Orderly; but the vagabond uses his position to commit all kinds of breaches of discipline and disorder. He hangs over the head of Sinner the terrible secret, and Sinner is bound to keep silent and pass over the punishable acts of Pierre, and even to be blackmailed by him. The vagabond, in a too realistic scene, attempts to outrage Sinner's wife and the servant girl, who enters just as the low scoundrel Pierre has the young wife in his foul embrace. This is too much for the Sergeant-Major, and, in spite of the threats of Pierre "to split," orders him to barracks. Sinner knows that the truth will be revealed, and, in anguish and despair, tells his wife of the crime of his youth. She, who is so proud of her respectability, instead of proving her love and devotion, repulses him and leaves him. He tells his story to his comrades, and they turn from him with disgust and contempt. After ten years of honest, hardworking attention to duty, and when he believed he had retrieved the past, his wife and friends desert him. Pierre enters and incites him to return to the old vagabond life, but the wife comes back and throws herself into his arms. She tells him she understands his struggle to retrieve the past, and pardons him. But she advises him to expiate his crime, and when he has paid his debt to society, even by a long sentence of imprisonment, she will be faithful to him and receive him again with love and devotion. The vagabond has accused him, and he could deny the crime, yet when the orderly comes to say he is wanted by the Captain, he goes out to his duty and pleads guilty to the murder.

The play was splendidly acted. M. Dorival, as the vagabond, Pierre, played the repulsive part with skill. M. Saillard, as Sinner, especially in the emotional part, was a decided success. Mlle Dermoz, as Louise, the wife, and Mlle Dargeville, as the maid, showed remarkable talent. In fact, all played well, and merited the long applause that was given by the critical audience at the Press Rehearsal.

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AMATEUR THEATRICALS



By *Phyllistine*

The 1911-1912 Season

THE list of plays already announced by the amateur clubs, and given below in order of date, gives promise of a more than usually interesting season. Complete the schedule certainly is not, for such organisations as, say, the Stock Exchange, Bancroft, Hampstead, Dagonet, Nondescripts, Merrymakers, and Lloyds operatic and dramatic societies, not to mention a host of others, have yet to publish their plans; but a cursory glance through it reveals a praiseworthy ambition on the part of the clubs' executives to hold high the banner of amateur acting and advance beyond the position—sound enough as it was—of being collectively the only real Repertory Theatre of the British drama. Such plays as "Don," "Lady Patricia," "Smith," "Priseilla Runs Away," "Old Heidelberg," "Oliver Twist," "The Musketeers," and "Idols," to name only a few, suggest a strangely pleasant time for the critic, and one may sincerely wish for all the clubs concerned that the performances will be up to the promise. Many of the plays are given for more than one night, but in every case only the initial representation is stated, and where no date is given it means that it has not been actually fixed. For any sins of omission or commission in the compiling of the list indulgence is humbly craved.

October 4th, 1911.—Ingoldsby D.C., "Caste," at Camberwell.

October 7th.—St. Michael's Choir Boys, "The Mikado," at Wood Green.

October 9th.—British Empire Shakespeare Society, "The Winter's Tale," at the Court Theatre.

October 19th.—St. Peter's D.S., "The New Boy," at Brockley.

October 21st.—Ilford Social Club, "The Night of the Party," at the Town Hall.

October 25th.—Georgians D.C., "The Second in Command," at Dulwich Baths.

October 26th.—Cowper Street Old Boys, "A Pair of Spectacles," at Cripplegate.

November 1st.—Muswell Hill D.C., "Our Flat," at the Athenæum.

November 2nd.—Hampstead O.S., "Dorothy," at Wellington Hall.

November 2nd.—Anomalies D.C., "Lady Patricia," at West Norwood.

November 8th.—Ingoldsby D.C., "Beauty and the Barge," at Camberwell.

November 9th.—Players' A.D.C., "Fascinating Mr. Vanderveldt," at Cripplegate.

November 13th.—London O. & D.S., "Fascinating Mr. Vanderveldt," at Cripplegate.

November 16th.—Garrick A.D.C., "The Three Musketeers," at the Court Theatre.

November 17th.—Sydenham A.D.S., "Niobe," at Anerley.

November 18th.—Idlers' A.D.C., "Niobe," at Richmond.

November 18th.—Finchley A.D.S., "Idols," at Woodside Park.

November 20th.—Maidenhead O.S., "Dorothy," at the Town Hall.

November 24th.—Crystal Palace Athenæum, "Cousin Kate," at Anerley.

November 29th.—London County Council D.C., "Strange Adventures of Miss Brown," at Cripplegate.

Edward Terry D.C., "She Stoops to Conquer."

December 1st.—Stage Club, "Priscilla Runs Away," at the Court Theatre.

December 2nd.—Kit Marlowe D.C., "Little Mrs. Cummin," at King's Hall.

December 5th.—Wyndham D.C., "Smith," at the Court Theatre.

December 8th.—Romanv D.C., "The Cheerful Knave," at the Court Theatre.

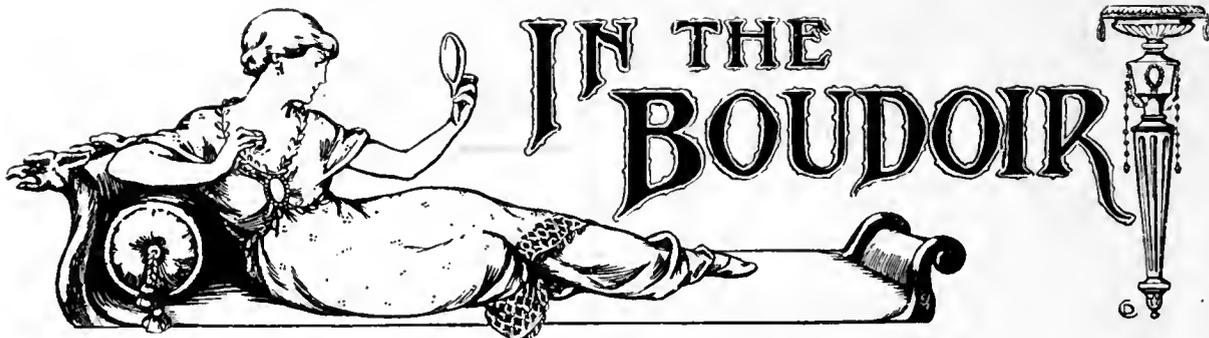
December 9th.—Ilford Social Club, "Miss Hook of Holland," at the Town Hall.

December 10th.—Mascots, "King of Cadonia," King's Theatre.

December 12th.—Sydenham Hill O.S., "Merrie England," at Crystal Palace Theatre.

December 13th.—Baltic O.S., "La Poupée," at the Court Theatre.

(Continued on page 35.)



By *C. S. Humphrey* ("Madge")

LUXURIOUS WINTER COATS.

MORE luxurious than ever are the winter coats, whether made of fur or only trimmed with it. One of the newest models is composed of rich satin charmeuse, with very wide, long revers and collar in moleskin, with sleeves to match, practically a little coatee of the fur, which also forms a deep band round the foot of the garment. The coat fastens down the front with three large fur buttons. It is lined with black and white squirrel, and forms a very complete protection against the cold. It is made in musquash as well as moleskin. A short fur coat is very smart in moleskin, in stripes, finished with a band of the same fur trimmed with silk ornaments, which also appear upon the cuffs. Very long fur coats will be worn again this winter, but there are also extremely smart three-quarter length, some in musquash and moleskin, others in musquash and caracul. One of the latter is turned back with very long graduated revers, handsomely braided, upon grey silk. There is a choice this winter between collarless fur coats and those on which the revers, passing high in the neck at the back, form a sufficient collar. Only motor coats have the storm collar, which was such a rage a few seasons since. Ermine will be largely worn, but more for scarves and trimmings than for entire coats. A very charming scarf in this beautiful fur is arranged in three stripes with tails, and bordered with ostrich feather, the inner side with a dainty trimming of breloques in crocheted silk. It is lined with chiffon, and finished with tassels of the same, bordered with the breloques. Some of the evening fur coats are long enough to trail upon the ground, while others are half or three-quarter length.

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Persian lamb is as fashionable as ever, and will be seen this winter trimmed with fine black Finland fox. A coat of this description costs 139 guineas. The fox trimming is carried down the front, and also some inches to the sides, each



Figure 1.

(For description see page 34.)

A Xmas Present

which cannot be forgotten.

The selection of a suitable present for our friends is never easy, and with the approach of Christmas, when not one but many presents must be purchased, the task becomes one from which many women and most men shrink. A suitable gift must be one which will last, expensive enough to merit appreciation, yet it must come within the limits of the purse. Well! here is the ideal present—

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In the Boudoir (continued)

of which is finished with a head of the little animal. Pony-skin becomes more popular with every season. It is, however, rather heavier than other furs, but makes a very useful wrap for motoring. Lace will be used in conjunction with fur. A long coat of caracul kid has a very handsome lace collar, reaching to the waist at the back and below it in points in front. It is extremely smart. So is a long ermine coat of tailless white skins, some ribbed across, others shaded perpendicularly. Here, again, is a very deep lace collar falling low at the back and front, and also over the sleeves. It is thickly bordered the whole way round with ermine tails. The price is 195 guineas. Skunk will be very much worn for trimmings, collars, and ties, and black fox retains the favour with which it has been regarded during the last few seasons. Stoles are more voluminous than ever, and muffs even larger than they were last year. One stole has twenty-four tails, though in itself it is not particularly wide nor very protective at the back. Natural squirrel is going to be very fashionable indeed, not only for coats, but for trimmings and for hats. A pretty shape in the latter is the "sou'wester" in black velvet with a wide fur band round the crown and many white feathers erect. Some of the small ties are very pretty, and as fur is dressed so very softly they can be manipulated with ease. One of these is in ermine with a bunch of little tails, held apparently by a head of the little ermine holding them in his mouth. A handsome tie is composed of a single ermine passing round the neck with one short end, and on the other side two whole skins dressed separately and falling below the waist, finished with tassels and trimmed with heads.

THE LATEST IN SLEEVES.

The new sleeves contradict all the characteristics of their predecessors. They are extremely wide at the wrist, though quite tight on the shoulders, where they still retain the kimono form. It is expected that these wide sleeves will lead to the revival of the Pagoda, such as were worn in the days of John Leech, when it was believed that very wide sleeves made the hands look small, and also reduced the apparent size of the waist. Even tailor-mades will have the sleeves wider at the wrist than at the elbow, and some of them will be finished with white lace, an addition with which the eclectic cannot fail to find fault.

A BECOMING JACKET.

The black velvet jacket is to return in favour, whether the skirt be in cloth, *crêpe-de-chine*, taffetas, or some of those light-weight materials

which have been so universally adopted for cold weather wear during the last few seasons. The black velvet jacket will be little trimmed, but the fancy of the modiste or the tailor may employ itself upon the collar and revers. Nothing is



Figure II.

(For description see page 31.)

more becoming to good complexions than a black velvet coat or gown. The new forms of the coat have long sleeves and a small collar cut in one with the revers. They button straight down the front.

In the Boudoir (*continued*)



Figure III



Figure IV.

Descriptions of our Illustrations.

Figure I.—Coat and skirt in mole cloth, trimmed black satin collar and buttons.

Figure II.—Evening cloak of brocaded velvet with ermine collar.

Figure III.—Overdress of chiné silk with pointed bodice caught with black velvet bows. Skirt and front of bodice of fine lace, the skirt arranged in three flounces.

Figure IV.— White satin with broad black velvet at sides of bodice and threaded through tunic, ending with jet fringe. White silk cord defining high waist.

Society Notes

LORD HAMILTON OF DALZELL, whose resignation as a Lord-in-Waiting came as a surprise, is a very eligible *parti*, and one of the few remaining members of the rather large band of Scottish bachelors who within the last year or so have, one after the other, become Benedicks. These latter include Lord Lovat, Lord Elphinstone, Captain Stirling of Keir, Sir Keith Fraser and Sir Alexander Kay Muir. An obdurate one is Sir Victor Mackenzie. Lord Hamilton of Dalzell, who got the Thistle at the early age of thirty-seven, is more of a sportsman than a politician, though he holds advanced Liberal views. He hunts regularly, is a good shot, and belongs to the Turf, the leading sporting club. He is wealthy, and owns Dalzell, in the Clyde Valley, property that was once the patrimony of the Earls of Carnwath.

Lord Allendale becomes the new Lord in Waiting, and is himself succeeded as Captain of the Yeomen of the Guard by Lord Craven. He is immensely wealthy—his father, as Mr. Wentworth Beaumont, was the richest commoner in the country—and through his wife, a sister of Lord Londonderry, he is connected with a number of noble families, a fact which makes Lady Allendale's political parties so unusually enjoyable, for with wonderful tact she manages to amalgamate both sides and achieve the most friendly of social meetings. The Beaumonts are a Whig family, and Lord Allendale is naturally a staunch supporter of the Government. Naturally, too, this unswerving devotion to party has not gone unrewarded. His father was created a peer, Lord Allendale himself was advanced to the dignity of a Viscount at the Coronation, and he has held office since the advent of the Liberals to power.

Some little surprise was expressed at Lord Craven being appointed Captain of the Yeomen of the Guard, as there is a general idea that he belonged to the Unionist Party. He is, however, a strong Liberal, though so far he has taken little active part in politics. Lately Lord Craven has, with Lady Craven, been staying with the latter's parents, Mr. and Mrs. Bradley Martin, at Balmacaan, Inverness-shire. He will have one or two shooting parties at Coombe Abbey, near Coventry, a very big house of irregular architecture, and then will go again to Balmacaan for the covert shooting. Coombe,

where ancient and modern meet very satisfactorily, the part erected by Lord Craven's grandfather sixty years ago blending well with the cloisters of the ancient abbey and some half-timbered Elizabethan buildings, has been owned by the family for just three centuries, having been purchased by Lord Mayor Craven, a wealthy merchant tailor of London, in 1611.

Lord Durham's appointment as Lord High Steward to the King on the occasion of Their Majesties' visit to India will be popular, the head of the wealthy Lambton family being generally liked. He is, like so many of his brothers, an ardent sportsman and supporter of the Turf, and was a friend of King Edward, as he is of His present Majesty, who recently honoured him with an invite to Balmoral. Lord Durham comes of a family imbued with Whig traditions, but he is by no means a staunch supporter of the Government. Some years ago he was a Unionist, then he turned Liberal again, but is a strong Imperialist. A pleasant, good-looking man, with a marked resemblance to his twin brother and heir presumptive, Mr. F. Lambton, Lord Durham is a most genial host at Lambton Castle, and Exning, Newmarket, where the hostess is Lady Anne Lambton, his only unmarried sister. He is a K.G., having been given the stall vacant by the death of the late Lord Leicester. Lord Durham has been appointed instead of Lord Chesterfield, who, unfortunately, is far from well.

The Duchess of Sutherland has, in the absence of the Duke in Canada, been at Dunrobin, where, as usual at this time, she has been busy with her many interests. These include the management of a central dépôt to which the homespuns sold at the Scottish Industries sale at Stafford House—always held in July—are bought of the cottagers, and a model dairy. Among the numerous visitors to Dunrobin lately are Lady Rosabelle St. Clair Erskine, her niece, and daughter of Lord Rosslyn. With her cousin, Lady Rosemary Leveson-Gower, Lady Rosabelle made her début this season. She is fair and pretty, and has all the smartness of mind and person that might be expected of a niece of those clever and handsome sisters, the Duchess of Sutherland, Lady Angela Forbes, and the loveliest of the trio, the late Lady Westmorland.

Lord and Lady Dunsany, who have been on a round of visits, have returned to Dunsany Castle, Meath, which will be their headquarters for several

months to come. Dunsany is a grand old place near Tara—famed in Irish song and history, but it has been a good deal modernised. The park is very beautiful, and not far away is the church where Dean Swift preached to his tiny Protestant flock. More interesting, perhaps, is the earlier history of Dunsany. The ancient stronghold and Killeen, another old castle, were occupied by members of the powerful family of Plunkett, and they robbed right and left. What the Lord of Dunsany left the Lord of Killeen took, and *vice versa*. Lords Dunsany and Fingall, the latter the owner of Killeen, are Plunketts, and descendants of the robber owners of these castles.

Lord Dunsany is a popular peer, keen alike about sport, politics, and literature. He has written some clever and imaginative books and plays, notably one produced lately in London. Unlike his uncle, Sir Horace Plunkett, whose literary proclivities turn in an industrial and economic direction, Lord Dunsany's run in a more idealist one. Lady Dunsany, the youngest daughter of Lord and Lady Jersey, is a clever and charming woman, who shares her husband's tastes. Bright, lovely, and well-read, with an attractive personality, Lady Dunsany makes a charming hostess at Dunsany, where during the summer there were several house parties for cricket.

Book Notes

IN connection with Mr. Cyril Maude's production of "Rip Van Winkle," Messrs. Greening and Co. have published a dainty edition of Washington Irving's ever-popular story, together with *The Legend of Sleepy Hollow* and some other interesting matter relating to Mr. Maude's production. This new edition of Washington Irving's *Rip Van Winkle* is called "The Playhouse Edition." It contains character portraits of Mr. Maude, Miss Winifred Emery, and Miss Marjorie Maude. It is bound in cloth and published at the popular price of one shilling.

Dickens's Humour. Adapted by C. M. TUCKER.
(Stead's Publishing House, 1s. 6d.)

IN view of the topical interest attaching to the forthcoming centenary celebrations of the great Victorian novelist, this volume of "Plays for Amateurs and Home Reading," adapted from *Martin Chuzzlewit*, *The Old Curiosity Shop*, and *The Pickwick Papers*, should be especially welcome. There are full acting directions, and endless notes and references of a most helpful and interesting nature.

Company For George. By R. S. WARREN BELL.
(Greening & Co., Ltd., 1s.)

THIS story is founded on the author's three-act farcical comedy of the same title, played at the Kingsway Theatre in October and November, 1910, under the management of Miss May Palfrey and Miss Lena Ashwell. It is dedicated to "anyone with a spare bedroom."

Amateur Theatricals

(Continued from page 31.)

- Illyrian D.C., "Idols," at Cripplegate.
December 14th.—Anomalies D.C., "His House in Order," at West Norwood.
December 14th.—Balham O.S., "The Emerald Isle," at Balham.
December 14th.—Vaudeville D.C., "The Tyranny of Tears," at King's Hall.
December 18th.—London O. & D.S., "Princess Ida," at Cripplegate.
Edward Terry D.C., "The Naked Truth."
Pharse D.C., "Lady Huntworth's Experiment," at Forest Hill.
Forest Hill O.S., "The Mikado," at Norwood.
Martin Harvey D.C., "Old Heidelberg," at the Court Theatre.
January 10th, 1912.—Georgian D.C., "Beauty and the Barge," at Dulwich.
January 17th.—Croydon O.S., "Tannhauser," at Norwood.
January 18th.—Thames Valley O.S., "Merrie England," at Surbiton.
January 31st.—Blackheath O.S., "Tom Jones," at Concert Hall.
February 3rd.—Kit Marlowe D.C., "Liberty Hall," at King's Hall.
February 6th.—Wyndham D.C., "Lady Huntworth's Experiment," at the Court Theatre.
February 9th.—Garrick A.D.C., "Oliver Twist," at the Court Theatre.
February 10th.—Finchley A.D.C., "The Duke of Killiecrankie," at Woodside Hall.
February 27th.—Wyndham D.C., "At Bay" and "Lady Frederick," at the Court Theatre.
February 28th.—Illyrian D.C., "Priscilla Runs Away," at Cripplegate.
March 23rd.—Ilford Social Club, "Merrie England," at the Town Hall.
March 27th.—L.C.C. D.C., "Morals of Marcus," at Cripplegate.
Sydenham Hill O.S., "La Cigale," at Crystal Palace Theatre.
Kit Marlowe D.C., "The Naked Truth," at King's Hall.
April 11th.—Utopian O.S., "The Emerald Isle," at Blackheath.

PUZZLE - ADS

UNIQUE ADVERTISEMENT COMPETITION.—No Entry Fee

THE COMPETITION—We have taken twelve small pieces haphazard from the Advertisement pages in this number. These Puzzle pieces are illustrated on this page, and all our readers require to do is to discover from which advertisements the pieces have been taken and write the name of the Advertiser on the line provided under each piece for that purpose.

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1. There will be no Entry Fee.
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3. Solutions must be filled in on the lines provided under the Puzzle pieces for the purpose. Only one solution may be written on any one line. Competitors desirous of sending in alternative solutions may do so, but a printed page must be used for each set, and a receipted account from an Advertiser must accompany each set.
4. The Competitor's name and address must be filled in in the space provided for that purpose.
5. The decision of the Advertisement Manager must be accepted as final, and in the event of a tie the prizes will be awarded to those whose solutions are first opened.
6. Solutions must be posted by the closing date of the Competition to **PUZZLE-ADS,**
c/o "The Playgoer & Society Illustrated,"
12 Regent Street, London, S.W.

THE PRIZES.—The **THREE** successful Competitors will each receive **FREE** Tickets for **TWO** Orchestral Stalls at any Theatre in the United Kingdom, to be designated by the winner (but not to exceed in value £1 1s.).

Results will be published in our next number, dated 15th November. The Competition will be continued each month until further notice.

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For the moment hats of enormous proportions have to give way to those that are not only smaller but infinitely smarter for everyday wear. The truth of this assertion is demonstrated by the model hats that come direct from Paris day by day to adorn the show cases in Harrods' Millinery Department. The popular shape that is likely to rule as first in favour during the early days of Autumn shows a novel peaked crown such as might be worn by the Witches in "Macbeth." This makes its appearance with or without a brim and has the merit of suiting all types of faces.

The New Picture Type of Hat.

A charming example to be found at Harrods shows this new crown combined with the latest type of picture millinery. This is a hat of black silk velvet that has a large, beautifully shaped brim on which is laid flounces of white net wired at the hem. Arranged in a wreath at the base of the crown is a clever trimming of ermine heads and tails in trellis style; the only other adornment being two big white ospreys that are set on either side of the crown toward the back. These are arranged in such a manner that they slope at exactly the same angle as the peaked crown, the height of which the ospreys tend to emphasise rather than diminish. Another "witch hat" is of black velvet trimmed at one side with big bows of reversible blue and black Terry silk, while on the other side one notices imitation buttonholes and tiny buttons that, starting at the point of the conical crown, run sheer down the hat to the edge of the brim. This model is priced at 3½ guineas.

Some Parisian types of Millinery that suit English Wearers.

White hats are having a wonderful vogue this Autumn. The most becoming ones are made of the new plush, which shows a soft ivory tint vastly more becoming than dead white. A Parisian model at Harrods is fashioned of this plush with a sugar-loaf crown and a brim that is upturned behind, and tilts downward in front, throwing a becoming shadow over the eyes. This hat is trimmed with a feathery wreath of grey marabout and a handsome plume set "en aigrette" at one side.

Swathings of Feathers.

Another variety of the same kind of hat is typical of millinery of the moment; this is of black velvet,

made with a sugar-loaf crown and a mushroom brim, the crown being completely smothered in a swirl of pale-coloured ostrich feathers, which terminate in a high aigrette effect on one side. All these models can be copied exactly at Harrods at prices that should suit all buyers.

Green to the Fore.

After black and white, green is the most popular colour in millinery. A green felt picture hat at Harrods that costs £3 7s. 6d. is made with a round black crown and a pretty upturned brim, simply trimmed with a large green bird of exactly the same shade of green, set a little to one side. This is quite one of the most becoming models, and particularly adapted to the English type of beauty.

Rose Colour and Mole for Motor Millinery.

A new combination of mole colour over bright rose is a novelty for Motor bonnets. A lovely model at Harrods that costs 59/6 shows a brim made of folds of rose colour and mole silk velvet, while over the crown is draped first a rose and then a mole chiffon veil that gives an indescribably lovely effect. Another new model motor bonnet is shaped like a Dutch Cap, the front of the crown being formed of flaps of palest blue cloth which are buttonholed round the edges with coarse fawn-coloured floss silk. Over this bonnet is thrown a pale blue ninon veil, the hem and sides of which have a hand-worked design of the fawn silk. This bonnet, which can be copied in all colours or made in pure white, costs 2½ guineas.

Sports Hats of all Sorts.

At Harrods are to be found the greatest variety of those smart little sports hats which this Season are being so universally adopted for Town as well as for Country wear. These start from 7/11 each; a very pretty model at this price is a hat made in various soft-coloured tweeds, lined with mauve, emerald, or brown, which has an upturned brim behind, and in front a pheasant mount and quills which are set a little to the left of the upturned brim. Beautiful pliable hats and motor bonnets made in coloured leather and suèdes that are dyed all shades from cherry colour to purple, green, and soft tones of saxe blue, are also to be found here at more reasonable prices than at any other centre in Town.



DETAILS OF HARRODS' ILLUSTRATIONS

A Charming Illustration representing the new Hat, Muff, and Necklet Sets (Model T 1), made of a mixture of Flame-coloured Chiffon Velvet and Moleskin. The quaint Dutch Bonnet is ornamented with a cluster of Watteau roses, and a similar nosegay adorns the necklet and muff. The Set complete costs 11 gs.

The large Black Velvet Hat (Model T 2) is trimmed with a big white bow of Faille Silk, edged with fringe after the new mode, and costs 3 gs.

Model T 3 shows one of the New Picture Hats of Black Velvet, adorned with a single lovely Lancer feather, and is priced at 11 gs.

Model T 4 is one of the Newest Shapes of this Season—a Black Sugar-loaf Hat, trimmed with a magnificent pink osprey and a black bow. This costs 7½ gs.

The Musquash Matinee Cap (Model T 5) is one of Paris' latest crazes. Under the fur is set a frill of silk, which in turn is lined with a lace cap that is vastly becoming. This is priced at 3½ gs.

For everyday wear nothing could be smarter than the pretty little Model T 6 made of Black Velour with a high crown. This is simply trimmed with a beautifully coloured humming bird, and a cord round the crown, and costs 39/6.

Model T 7 is one of the new popular Paris creations, and shows a high Toque, swathed in Mustard-coloured Moire, with velvet edges of deep brown. This novel trimming terminates in a big "fly-away" bow on the top of the crown, which is set toward the back. This hat costs 3½ gs.

All these Model Hats can be copied in various materials, and in prices to suit all buyers, and can be freely inspected in the Millinery Salons.

Of Interest to Visitors

A sparkling mineral water, of really good quality, is in demand. "Cambrunnen" is not a medicinal water, but a pure natural one, bottled at the springs in the "Taunus," near Homburg. It is sold by the Dry Wine Co., 104, Great Portland Street, or can be had at all the best clubs and restaurants by asking for it. Its antacid properties counteract the acidity, so it can be taken with wine or spirits. When you are ordering mineral water, try "Cambrunnen." It will surprise you if you haven't tried it before.

When one sits through a good play one naturally desires to recall the memory in later days. The best and most satisfactory way of doing this is to secure a good souvenir containing a well-written and profusely-illustrated story of the play, the characters, and the actors. But be quite sure you obtain the best, and that can only be done by procuring THE PLAYGOER AND SOCIETY ILLUSTRATED souvenirs. During the last two years most of the great London successes have been described in that publication, and before purchasing any other, consult THE PLAYGOER AND SOCIETY ILLUSTRATED list of back numbers.

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The Playgoer & Society Illustrated

Vol. V. October-November, 1911 No. 25

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All communications must be addressed to the Editor, Manager, or Advertisement Manager at 12 Regent Street, London, S.W., according to the department to which they respectively relate. Telephone 9457 Gerrard.

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MISS CICELY COURTNEIDGE
AND MISS FLORENCE SMITHSON
IN "THE MOUSMÉ"

*Under
Florence
Smithson*



THE
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Published on 15th of each month

“THE MOUSMÉ”

By ALEX M. THOMPSON and ROBERT COURTNEIDGE
Lyrics by ARTHUR WIMPERIS and PERCY GREENBANK
Music by LIONEL MONCKTON and HOWARD TALBOT

Produced at the Shaftesbury Theatre, London, on 9th September, 1911



Photo

MISS FLORENCE SMITHSON as Hana San

(Foulsham & Banfield)

B 2

The
Story
of



“The
Mousmé”

ALTHOUGH the black clouds of War were hanging over Japan, the cherry-blossom scented the air of the gardens, the little geisha giggled and flirted in the tea-houses, and the bells of the Temple rang out in the hot summer evenings.

But the word of command had been given by General Okubo, and the valiant young officers of the Japanese Army made ready for their grim struggle with the Russians. Scores must be settled, debts of honour paid, and the Japanese fighting man must go to the field leaving no unpaid bills behind him. That was the order of the great General Okubo, whose word must be obeyed.

Now Captain Fujiwara had one besetting sin. He was a gambler, and it chanced that he should lose a heavy sum—3,000 yen—to Captain Yamaki, a brother officer, who plotted his downfall. Captain Fujiwara could not pay his debt, and disgrace loomed in the foreground. He was

a fine soldier and a true lover of little O Hana San, a singer in the Temple, and she, hearing of his difficulties, resolved to sell herself to Hashimoto as a geisha. This she did, and with the money he paid her she paid her lover's debt.

Miyo Ko San was the daughter of General Okubo, and she never missed an opportunity of doing O Hana San a good turn. O Hana San naturally wished that her lover, Captain Fujiwara, should be kept in ignorance as to who paid his debt, and he went away to the war thinking that Miyo Ko San was his benefactress. The debt was paid by the exchange of certain

I.O.U.'s, a scheme devised by Suki, a fortune-teller, who was secretly married to Mitsu, a Mistress of Geisha.

Suki was also bundled off to the war as a guide, his wife promising to try and be true to him.

O Hana San realised what she had done, and went to her priest for counsel. The good Kieki told her that her act was one of noble self-sacrifice, and commended her.

Time went by, and the soldiers returned from the war. Captain Yamaki, who was betrothed to the General's daughter, Miyo Ko San, also had designs on O Hana San, and for reasons which become evident later on, he purchased O Hana San and the tea-house of Sweet Content at Tokio, where O Hana San had become a geisha.

Here Captain Fujiwara found her, and he learned from Captain Yamaki that she was his property. Captain Fujiwara offered to buy her from him, but Captain Yamaki promised to sell her only on certain conditions.

Captain Fujiwara had been accused of cowardice in action on the strength of a false report sent by Captain Yamaki, and he was to be tried by court-martial that day. On condition that he did not appear at the court-martial and took the blame of Captain Yamaki's guilt upon his own shoulders, the latter offered to sell O Hana San.

Captain Fujiwara accepted the terms, although it meant ruination to his career as an officer in the Japanese Army, and after severely rating O Hana San for selling herself to such a man as Captain Yamaki, he left her with a breaking heart.

Shortly afterwards Suki turned up. He had been



The Story of the Play (*continued*)

reported dead, and had had paragraphs put into the newspapers telling how he had died valiantly fighting for his country. Not knowing that the information was invented and published by Suki himself, his wife had married Hashimoto, the tea-house keeper. Mitsu was greatly surprised to find that she now had two husbands.

Then a terrible calamity occurred. An earthquake devastated the tea-house and most of the town. In consequence of this the court-martial was postponed, and the facts of the case coming to the ears of Suki, he was able to let General Okubo know that Captain Fujiwara was not guilty, and that Captain Yamaki was the man who should rightly be court-martialled.

Through the kindly efforts of Miyo Ko San, Captain Fujiwara learned of the self-sacrifice of his beloved O Hana San, and in the Temple grounds at Tsumura he sought her out and asked her forgiveness for what he had said, and she threw herself into his arms, a very

happy little Japanese girl.

Meanwhile, the engagement between Captain

Yamaki and Miyo Ko San was broken off, the little lady giving her heart and her hand to Lieutenant Makei, one of Captain Fujiwara's friends and brother officers, while a general unravelling of misunderstandings brought the little story to a happy conclusion.

Seldom, if ever before, has such a delightful picture of Japan been seen on the stage. The scenery, specially designed and painted by Mr. Conrad Tritschler, not only depicts the true colours of that beautiful land of the East, but seems to introduce the Japanese atmosphere.

Mr. Robert Courtneidge, the producer, spent some considerable time in Japan, studying the character and mannerisms of the people, and we see a truthful representation of the Japanese people as they live to-day.

The costumes are correct in detail and richness, the music is particularly appropriate, and we feel, during these three hours at the Shaftesbury Theatre, we are actually living in the land of "The Mousmé."



The Opening Chorus



Photo]

“The Pilgrims.”

[Foulsham & Bonfield

Miyo Ko San



Photos

[Foulsham & Banfield

Miss CICELY COURTNEIDGE

Two Pairs of Lovers



Photos

Miyo: "Thank goodness a Japanese husband can't divorce his wife before she's married to him."



[Foulsham & Banfield]

Hana: "You are looking for Miyo?"
Fujizara (MR. HARRY WELCHMAN): "No, I was looking for you."

O Hana San's Gift



Photos]

Hana: "This is the day-lily of forgetfulness."

The Lack of Money



Hashimoto (Mr. GEORGE HESTON): "It seems to be the only bit of real money in the place."

General Okubo's Threat



Okubo (MR. GEORGE ELTON): "If I hear of any officer who has not discharged his liabilities I will degrade him."



Photos]

Hashimoto tries to discover whether he is in love.

[Foulsham & Banfield

The Fortune-Teller



Suki (MR. DAN ROLYAT): "Have you brought your money with you?"



Hana sings: "Oh, but the world is a story I've never been told."

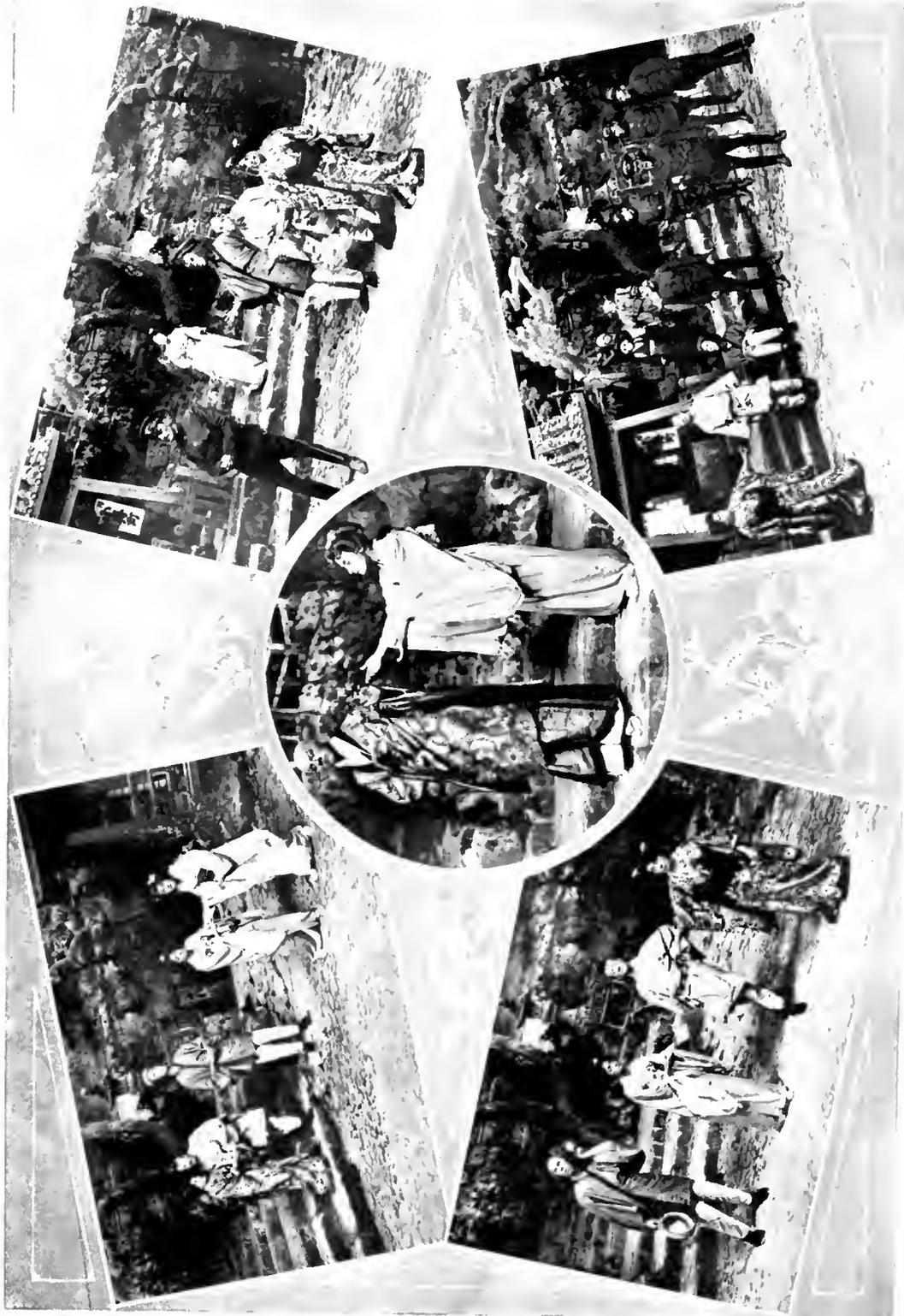


Photos]

Fujiwara: "Here is Lieutenant Makei waiting to tell you all about the duties of women."

[Foulsham & Banfield

O Hana San's Self-Sacrifice



Photos]

O Hana San sells herself as a Geisha to pay Captain Fujiwara's debt, and asks Kieki, the priest, for forgiveness. Kieki (MR. ALFRED H. MAJILTON): "I understand. The truest self is unselfishness; the highest merit is self-sacrifice. Thou hast found and practised the truest way."

[Faulsham & Bonfield

“Banzi! Banzi!”



Photo]

[Fujicam & Banzai]

Fujicam: "Our fighting flag flies out on high. Once more, Banzi! Banzi!"

In the Tea-house Grounds of Sweet Content



"Very fine tea-house, this!"



Photos 1

"Very fine Geisha, too!"

[Foulsham & Banfield

Miyo Ko San at the Tea-house



Tanaka (MR. HARRY RAY): "What is this we see—Little Mousmé, all alone?"



Photos]

[Foulsham & Banfield

Geisha: "Have you ever seen anything to surpass the art of the Japanese Geisha?"

Some of the Principals



Photos
MR. GEORGE HESTOR, MR. DAN ROLYAT, MR. NELSON KEYS, MISS CICELY COURTNEIDGE,
MISS ADA BLANCHE, MR. HARRY WELCHMAN, and MISS FLORENCE SMITHSON.

[Foulsham & Banfield

Miyo refers to her lover as IT



Miyo : " I'm going to be married. Oh! That isn't IT! "



Photos]

[Foulsham & Banfield

Hana'sings : " Far away though you be, over land, over sea,
Come, my beloved, come to me,
To your O Hana San. "

Captain Yamaki discovers Miyo



*Yamaki (MR. ERIC MATURIN): "Hullo! A new geisha."
Miyo: "My first day here."*

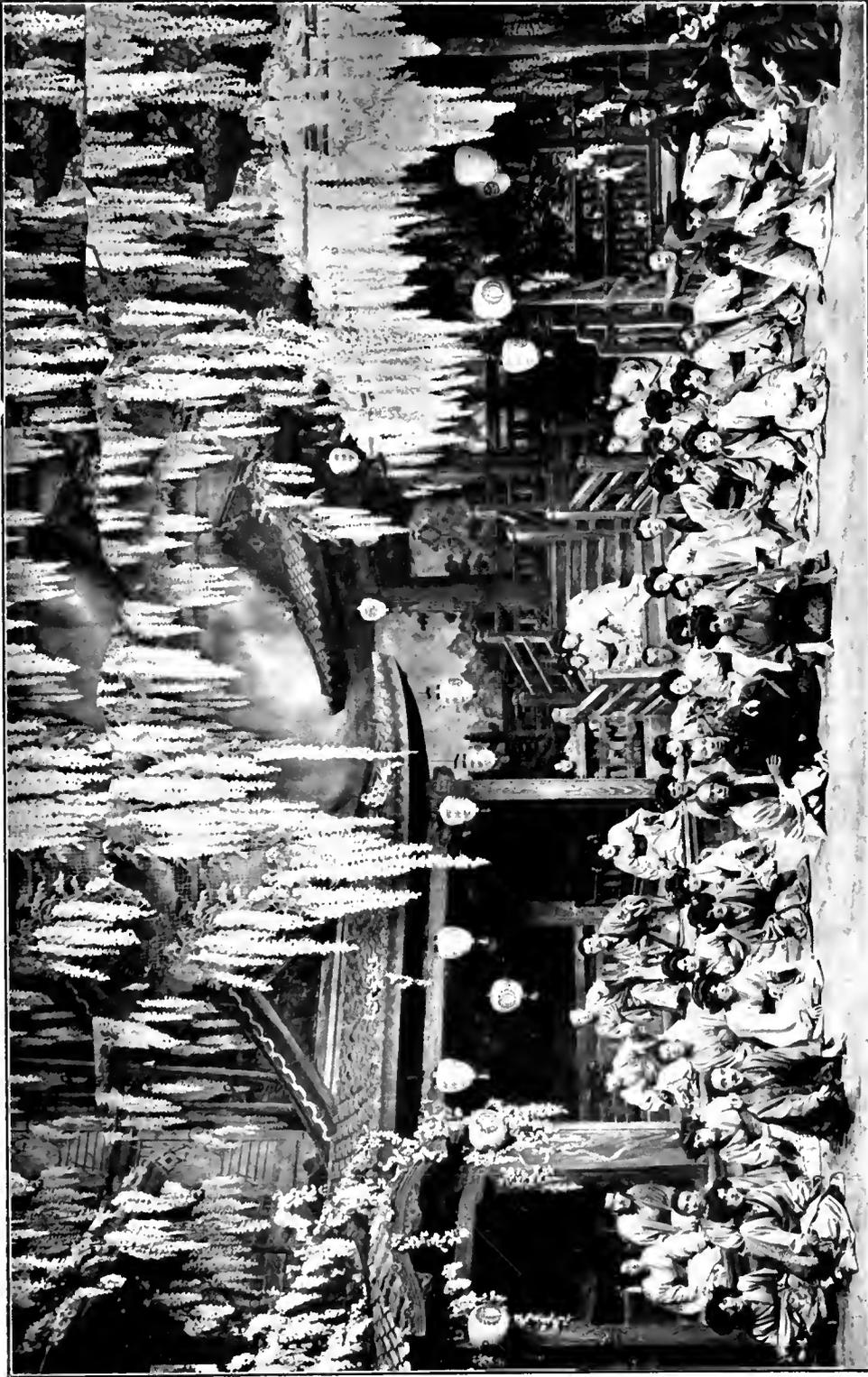
Suki unexpectedly turns up



Photos]
*Hashimoto: "Read that bit where they cooked him
in a paper bag."*

(Foulsham & Banfield
Suki: "Fancy old Hashimoto getting married."

Suki prophesies an earthquake



Photo

[Foulsham & Banfield

Suki: "I see the mountains rising, I see you writhing 'midst groans, and pains, and agonies. Look!"

Scenes at the Tea-house



Miyo: "And now I think little mother can be spared."



Hana: "Even now there is a stillness in the air that frightens me."



Photos!

Yamaki: "Hana San, my guests await you. Go!"

[Foulsham & Bonfield

The Villain and the Hero



Photo]

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Captain Fujiwara promises not to attend the Court-martial if Captain Yamaki will waive his claim to O Hana San

The Earthquake



(hotel)

Amidst great commotion the Tea-house falls to the ground.

[Foulsham & Barnfield]

“ Hail, Hail, Sakura ! ”



“ The Mi-ai.”



Photos

[Foulsham & Banfield

“ They look around for nice young men
Of suitable age and lots of yen.”

Lieutenant Makei is Accepted

Mivo: "You're too good to waste
on any other girl."



"Memories"

Suki: "Do you remember that
lovely kimono I wore? I was the
latest thing out that day."

Mitsu: "I don't know about *that*
day. But all the time we were
married you were certainly the
latest thing out every night."

Photos)

(Foulsham & Banfield

MISS CICELY COURTNEIDGE



Photo

(Foulsham & Banfield)

as the "Little Japanese Mama"

Miyo sings "Japanese Mama"



Photo

Fotohisa & Barneto

' If you pinch him he will cry
Hi hi hi hi, hi hi hi!
If you soothe him he will smile,
Tho' he's sleeping all the while.

" If you tickle him he will laugh,
Ha ha ha ha, ha ha ha!
Will the little Japanese baby of the little
Japanese mama, mama, mama,
The little Japanese mama."

A Lesson on Baby Culture



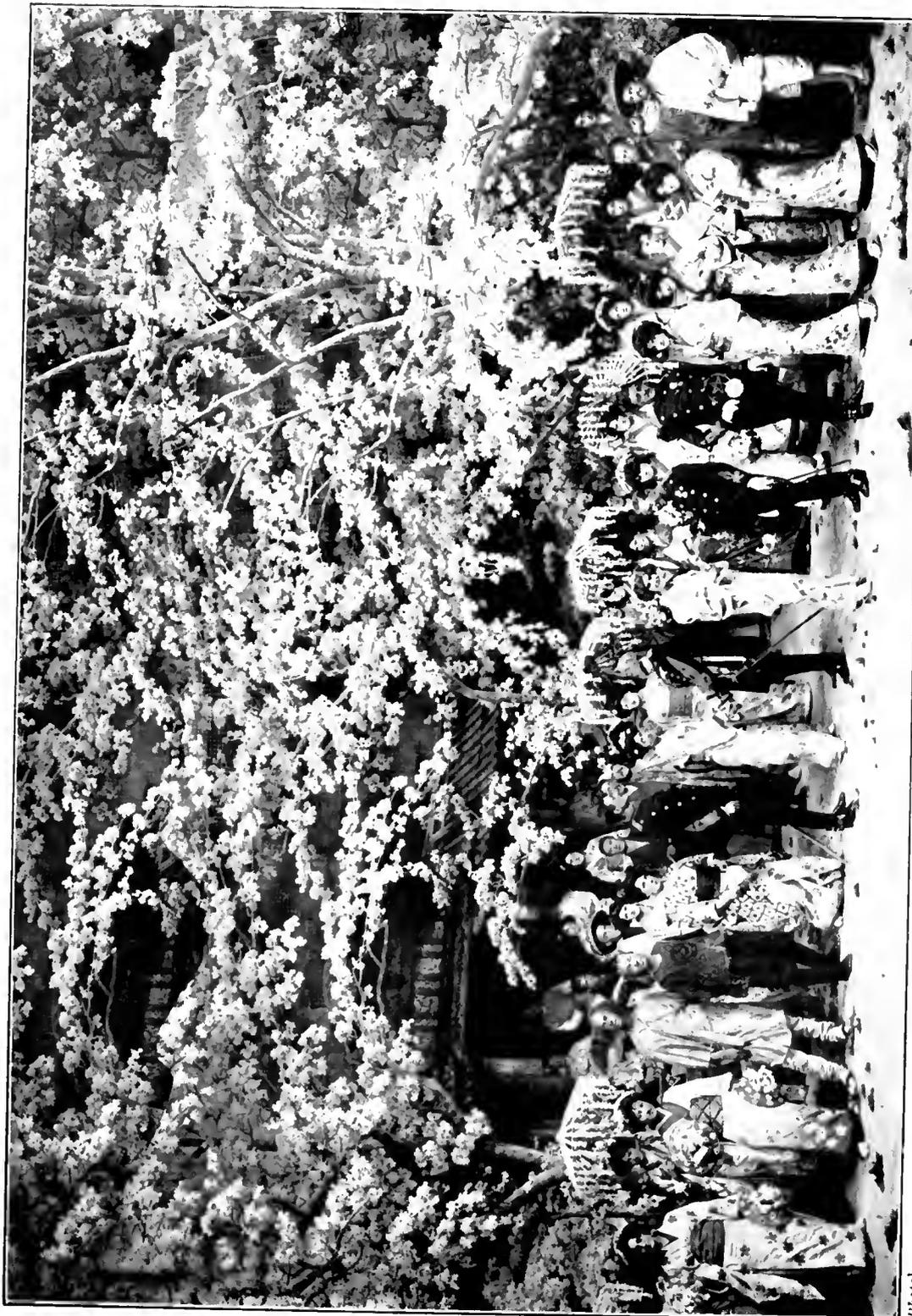
Photos

Suki: "If the child's gums are troublesome rub gently with the thumb, turn over—boil till white and beat to a jelly."

Hashimoto: "You've turned over two pages!"

[Foulsham & Banfield

As the Curtain falls



Photo

FINALE: "Hail! Sakura!"

Montgomery & Benfield

About the Players

MISS FLORENCE SMITHSON Few actresses have done more to elevate musically the light opera stage than Miss Florence Smithson, and her voice, with a wonderful upper register, has enraptured London by its crystal purity. The daughter of a well-known provincial manager, the popular artist was practically born and bred in the theatre. A great favourite in the provinces, it was not until 1905 she got her chance in London through Mr. Robert Courtneidge engaging her to create the principal rôle in his production of "The Blue Moon" at the Lyric. Since then she has appeared at the Queen's as Winifred in "The Dairy Maids," while her more recent triumph in "The Arcadians" will long linger in the hearts of all playgoers.

If Miss Smithson has any hobby apart from music it is her garden. As she remarked, "You should see it in the summer, blazing with rich King Edward VII. geraniums. Passion flowers are also a hobby with me."

MR. DAN ROLYAT Laughter and song are undoubtedly responsible for a great proportion of the real innocent happiness in this prosaic world of ours. So we should feel deeply grateful to our stage mirth-makers. Possessing a fine natural humour, of the fruity unctuous kind, Dan Rolyat takes a foremost place.

Yet, like many another brilliant actor, he spent years touring all over the country before his talent was recognised by "the powers that be." "Want a few facts? Well, here goes," said the genial comedian. "Intended for an architect, after leaving Queen's College, Birmingham, I'm afraid the only architecture which appealed to me was that found inside a theatre, where, I confess, I spent many studious (?) hours. Earning a certain reputation as an amateur entertainer, I was asked to appear at a benefit performance in the local theatre. Dan Leno happened to be present and advised me to take up the stage seriously. My first engagement was with a variety combination at Rhyl Winter Gardens, where I gave imitations and did a little skit called 'The Dude on Skates.' My salary was to be £5 a week for not less than a fortnight. Alas! on the first pay day I only got 9s., but worse was to follow, for on turning up the following week we found the manager had bolted, carelessly omitting to leave salaries or an address. So ended my first bid for fame.

"Then followed the usual struggle of a touring life, yet it had its humorous side. I remember

a fellow actor who would write poetry. The first day on train he started reading me a lot—of rubbish. After the tenth I murmured wearily, 'Look here, don't get conceited; remember it doesn't take much to make a poet, simply a question of education.' 'Education,' he roared; 'not at all, sir. Poets are born—do you hear me, sir?—are born.' 'Worse luck,' I gently replied, then glided into the next compartment."

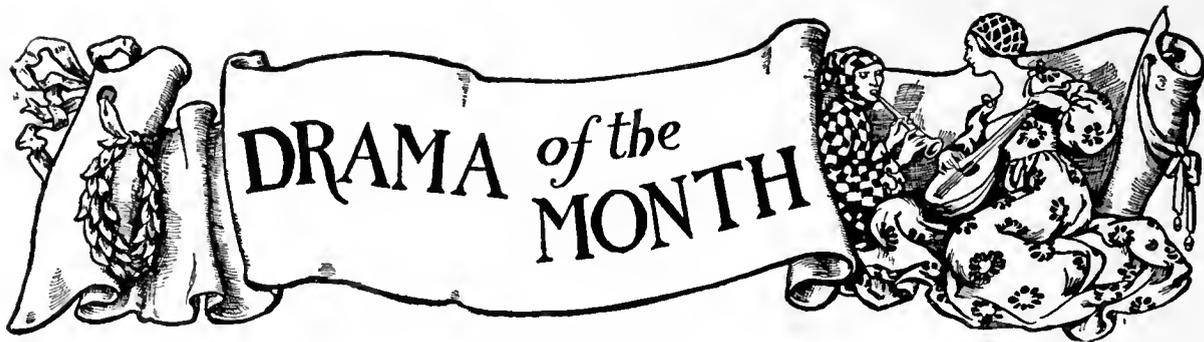
Off the stage Mr. Rolyat is a keen sportsman, indulging in golf, swimming and football.

MISS ADA BLANCHE This sterling actress, whose clever performance does so much to keep the fun going in "The Mousmé," first appeared in a pantomime at the Adelphi as Little Goody Two Shoes. A few years afterwards the late Dion Boucicault, recognising her ability, engaged her to play in "The Shaughraun." From him she went to George Edwardes, where at the old Gaiety she understudied Nellie Farren.

For six consecutive years Miss Blanche was principal boy in Drury Lane pantomime, which I believe is a record. From 1897 to 1900 she toured her own company in "The Telephone Girl." A sister of Mrs. Robert Courtneidge, she joined her brother-in-law's company for "The Arcadians," in which her Mrs. Smith was a perfect character sketch of quaint humour.

MISS CICELY COURTNEIDGE This dainty actress, who was but a schoolgirl when she made her first appearance in "Tom Jones," inherits her talent, for both her parents were on the stage. After playing for a few weeks in the above piece it was thought advisable for the sake of her health to send her to school at Lausanne, in Switzerland. How she became a member of "The Arcadians" company is quite interesting. About three months after the production Miss Courtneidge returned from school, and naturally lost no time in seeing the new production. A few days later she accompanied her father to a rehearsal. Now the actress who was to have rehearsed Chrysen threw up her part at the last moment, and Miss Courtneidge, who had studied it, offered her services. Needless to say, she came out of it with flying colours, so when Miss Kinder, who created it, went holidaying a week afterwards Miss Cicely took her place. Her graceful dancing and arch singing brought down the house, where she is now an established favourite.

John Wigham



By *Ded Ned*

"Romeo and Juliet"

New Theatre—September 2nd, 1911

ALTHOUGH Miss Neilson-Terry's Juliet was not the finest I have ever seen, I doubt whether I could name an actress of her years and experience who could play the part better. It was interesting and fascinating, if not so compelling as one would expect from an actress of maturer years, but if I am fortunate enough to see Miss Neilson-Terry as Juliet when she has added, say, ten years to her experience of the stage I am confident of seeing a very fine performance. The Romeo of Mr. Vernon Steel lacked manliness in places, but on the whole it was a capital rendering.

Of course, the greatest interest was taken by the public in the famous balcony scene, and the young actor and actress acquitted themselves well. If the lines had been spoken a trifle softer perhaps it would have been truer to life. There need not have been any fear that the audience would have missed anything, for the faintest whisper could be heard, so intently did they listen.

One or two characters stood out from the others. Miss Rosina Filippi, as the Nurse, repeated her former triumphs, while Mr. Louis Calvert's Mercutio was as finished a piece of work as anyone could wish for. Mr. Henry C. Hewitt, as Paris, if perhaps a trifle too violent at times, bore himself well. Mr. J. Fisher White, that master of elocution, gave to Friar Laurence a dignity and force that did much for the play; while other names, such as Mr. William Devereux, Mr. John Beamish, Mr. Alfred Brydone, Mr. James Berry, Miss Evelyn Shaw, and Miss Lena Halliday, must in fairness be mentioned as contributors to a most successful production.

The play was produced by Mr. Fred Terry personally, who gave it a right royal setting.

"The Marionettes"

By Pierre Wolff. English Version by Gladys Unger
Comedy Theatre—September 23rd, 1911

I HAVE always had an idea that there should be an age limit put upon actors and actresses beyond which it should be criminal to appear, and I feel that it is most unkind of Sir John Hare to knock the bottom out of a pet theory, such as this, by *proving* it to be a wrong one.

At Sir John's great age he gave us a performance that would shame most of the finest actors of our younger school. It was a polished and a vigorous Monsieur de Ferney who took his niece, the Marquise Fernande de Monclars, under his wing.

The Marquise discovered that her simple, narrowly religious manners bored her husband to distraction. So she accepted the invitation of Raymond Nizerolles, and appeared at his evening party in a new guise. Resplendent in jewellery and wearing a daring costume, she found herself a magnet for the men, while her own husband was dumbfounded at the change. Then he knew he loved her, but de Ferney encouraged her to stand aloof, to bring him to his feet, and not to follow the inclination she felt to throw herself into his arms. Of course, she won him back in the end, and we presume they lived together happily ever after.

Miss Marie Löhr played the Marquise Fernande. And what a surprise it was, too! Whoever thought Miss Löhr had it in her? I didn't! Hearty congratulations, Miss Löhr! Mr. Arthur Wontner played the husband, and Mr. C. M. Lowne, Raymond. Both were admirably fitted to their parts. Some excellent work was put in also by Misses Beatrice Beckley, Marie Hassell, and Gwendoline Brogden, while Mr. Godfrey Tearle, as the lover who recognised the true worth of Fernande from the first, carried the house with him in his passionate outbursts.

A clever little play, cleverly acted.

"The Spring Maid"

English Version by Charles H. E. Brookfield
Music by Heinrich Reinhardt

Whitney Theatre—September 30th, 1911

WHEN they had a nice little story with pretty music, pretty frocks, and lots of colour and light, why—oh! why—did they run it into two acts, with three scenes in the last?

The writers and composers will learn some day that the more utter "rot" they put into a musical comedy the better it will go. They might have cut out the legend of the discovery of the Carlsbad springs; no one would have missed it. The story of how the Hungarian nobleman flirted with the fountain girl at the Carlsbad spring, and of his aversion to women of his own class, and how the Princess Bozena, resolved to teach him a lesson, disguised herself as a spring maid, brought him to her feet and then disclosed her identity, would have been sufficient. The side-issues concerning Roland, an actor, and Lisette, his sweetheart, and their endeavours to escape the attentions of a detective, were quite good.

Miss Marise Fairy played Princess Bozena, but her accent was not always pleasing. The life and soul of the piece was Miss Julia James. As the real spring maid, favourite of the fountain girls, she sang and danced and acted most attractively. Mr. Courtice Pounds, as Prince Nepomuk, the father of the Princess Bozena, had some capital numbers, while his voice was as pure and fresh as ever. Mr. Walter Hyde, as the Prince, cut a fine figure as he strutted here and there about the stage, but there was just a trifle too much Prince about him. A clever couple were Mr. Charles McNaughton and Miss Beatrice von Brunner, while Mr. Arthur Royd and Mr. E. Statham-Staples were well suited.

One can never tell, but I hope that things will go well with "The Spring Maid." It is more deserving of success than many of the so-called musical plays.

"The Love Mills"

English Version and Lyrics by Leslie Stiles; Music by A. Van Oost; Additional Numbers by Louis Hillier

Globe Theatre—October 3rd, 1911

AN unpretentious comic opera that died in its infancy. Why? Because there was no "note" in it, because it was too long, because so many of the incidents were obviously pushed in to keep the ball rolling. Had it not been for Mr. George Barrett, who was really funny as the Constable, and Miss Nan Stuart, who captivated all hearts as Lisbeth, the play would have been too boring for words. However, it can't be helped now. I'm always sorry when a play is not a success.

"Sumurûn"

By Friedrich Freksa. Music by Victor Hollaender

Savoy Theatre—October 5th, 1911

PLAYED in its entirety, Professor Max Reinhardt's production of "Sumurûn" at the Savoy roused London to a high pitch of enthusiasm. This wordless story of love, passion, revenge, hatred, comedy, and tragedy created a deep impression upon the minds of those who saw it. The story was unfolded as distinctly as if it had been spoken. The acting was marvellous. Every human instinct was represented; every desire of man was shown in vivid colours. The curtailed version at the Coliseum became the talk of the town, but the complete play at the Savoy was a thing which to have missed seeing would have been an irreparable loss.

With fascinated eyes we watched the love-sick Nur-al-Din as he hid in the old Sheik's harem; the dancing of Sumurûn before her lord, by which she drew his attention from her lover; the entry of the slave girl, whose dancing outshone that of Sumurûn; the final revenge of the slave girl's lover, and the death of the Sheik.

It was one long eloquent display of fierce passion, that seemed strangely out of place in this matter-of-fact world of to-day. The principal parts were played by Herr Lotz, Herr Conradi, Herr Matray, Fräulein von Bülow, Fräulein von Derp, and Fräulein Leopoldine Konstantin.

"Bonita"

By Wadham Peacock and Harold Fraser-Simson

Queen's Theatre—September 23rd, 1911

A TRIVIAL and uninteresting comic opera. I use the word "comic" only because it was on the programme. I will not bother you with the story, it might make you tired.

Miss Clara Evelyn was leading lady, and all the charm of her beautiful voice was wasted. There was no life in the piece, and one cannot call Mr. Lionel Mackinder's efforts by any other name than clowning.

Miss Thelma Raye and Miss Edith Clegg did wonders with the parts at their disposal, but I should like to have had a row with that chorus—I would really!

The Follies

LOVERS of the Follies—of which there are legions—will be glad to hear that the amusing Music-Hall Burlesque has been put into the bill again. This, with a potted version of "Macbeth," makes the entertainment one of the cleverest and most mirth-provoking in London.

THE VARIETY THEATRES

"THE DANCE DREAM," at the Alhambra, has been put into the first part of the bill, and "1830," a new ballet, occupies practically the whole of the second part. "1830" is not only a cleverly-thought-out presentation, but the argument is clear throughout the three scenes. A particularly daring dance is a feature of the second scene. The principals are Emile Agoust, Miss Greville Moore, Charles Raymond, and Fräulein Poldi Müller. As a picture of the artist's life in Paris in 1830, I have seen nothing to equal the ballet on a London stage. George Mozart has been going strong at the Alhambra, with his augmented Travesty Band and thumb-nail sketches.

That wonderful acrobat, Humpsti-Bumpsti, has paid another visit to the Tivoli, where a delighted audience gave him of their most hearty applause. Old favourites, such as Wilkie Bard, Phil Ray, Mabel Green, and Violet Loraine, have been seen at this popular house in the Strand, and found a warmer welcome than ever awaiting them. Mr. Joseph Wilson always seems to get a rattling programme together for his patrons. The house is nearly always full, and there isn't a dull turn in the show.

When Edmund Gwenn left the Criterion for the Hippodrome, to appear with Nancy Price in "Some Showers," by Pett Ridge, many of us were sorry, because his Straker in Shaw's play was a masterpiece. At the Hippodrome he didn't seem quite so much at home. There was no point in the duologue to start with, and that handicapped him. His acting, and that of Nancy Price, however, was perfect. Jimmy Glover and his band, and the Schwartz Bros. in their famous sketch, "The Broken Mirror," have proved exceedingly popular turns lately at the Hippodrome. Of course, Leoneavallo filled the house during his stay there; he gave a wonderful show.

At the Palladium, Albert Chevalier gave selections from his repertoire. He is an artist to his finger-tips. George Robey, too, with his "Tempt Me Not," took the house to his bosom. George Graves and Company, in the farcical playlet, "Koffo of Bond Street," gave an amusing exhibition of gagging, while numerous other excellent turns have drawn thousands to the great Palladium.

Madame Sarah Bernhardt has conquered London once more. Her season at the Coliseum was a pronounced success. It is quite impossible to believe that that beautiful voice, those straight limbs, and that buoyancy of carriage belong to a

woman who is so much past middle age. But it is true nevertheless, and the "Divine Sarah," whether playing Jeanne d'Arc, Marguerite Gautier, Theodora, or any other character, can lend it a tremendous power and force. At the Coliseum we had a remarkable instance of what "personality" and "atmosphere" count for on the stage.

"Rialon" was the successor to "Sumurûn" at the Coliseum. It is by the same author, but neither in conception, staging, nor representation does it come anywhere near its predecessor. It is interesting and splendidly acted, but the life in the modern Apache districts of Paris is not filled with the romance of the Arabian Nights!

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By *Phelistine*

Ingoldsby Club in "Caste." On the principle that "old friends are best," the club gave for the initial performance of the season this hoary-headed classic. It was evidently a selection very much to the liking of the audience, although the representation as a whole was not quite up to the mark. There was more than a touch of unreadiness on the part of the performers, and thus early on the prompter proved again how invaluable a member of an amateur company he is. Of the players I confess to the most liking for Miss Grace Darby as Esther and Mr. Harry Gebbett as Sam Gerridge. The former, in what is perhaps the most difficult part in the play, showed the possession of unforced pathos and womanliness, and she acted with rare restraint throughout, while Mr. Gebbett's gas-fitter was just alive with naturalness and humour. As Eccles, Mr. J. H. Forbes proved yet again what an excellent old-man actor he is, and he would have been very much more effective if the perruquier had not given him such a caricature of a make-up. Mr. Harry Harrison has for so long played parts of the *raisonneur* type that he obviously found it difficult to be a juvenile lead. In addition, he patently disbelieved in George's heroics, and, as a result, did not succeed in convincing his audience. Mr. M. McKay was fairly successful as Captain Hawtree, and Miss Daisy Coombs literally threw herself into the part of Polly, and once or twice lost her artistic balance. Miss Cecily Dale was much too charming to allow one to imagine for a moment that she was the terrific Marquise de St. Maur, and, through cutting those dreadful extracts from Froissart, could not even succeed in being boring. The play was quite adequately produced by Mr. Gerald Saffery, the only quarrel I have with him being the laying of a white cloth on the table in the first act, and allowing Hawtree and D'Alroy to sprawl across it at will. The club is going to do very much better with its next production of "Beauty and the Barge."

St. Michael's, Wood Green, Choir Boys in "The Mikado." One was inevitably reminded

by this most interesting performance of the children's operatic performances that used to be given under the direction of Mr. Charles Cellier, now, alas! no more. It is true that in the present representation boys played the girls' parts, but there was in both a pervading spirit of irresponsible juvenile enjoyment that, making its way over the footlights, gave to the grown-ups in front an exhilarating sense of being very young again. It would be alike ungracious and unfair to attempt to seriously criticise the members of the cast, and there were some impersonations of very real merit. Master Lorne Small, for instance, was wholly delightful as Yum-Yum. His voice was absolutely at its best and his solos commanded almost rapturous applause. Curiously enough, the singing was possibly the least successful part of the performance, and some of the principals had arrived at that unhappy transitory period when treble is turning serious thought to tenor or bass. In addition, the orchestra was almost too large and loud. Master Roy Revelle gave excellent proof of the possession of a keen sense of humour in the part of Ko-Ko, and Master Cecil Dewdney was astonishingly pompous as Pooh-Bah. The whole production reflects the greatest credit on Mr. Percy Rendell, the musical director and stage manager, but dare one suggest that in his next production he should give a little attention to the deplorably careless method of speaking adopted by some members of the cast? A cockney in Japan is not altogether a satisfactory blend!

St. Peter's D.S. in "The New Boy." A very excellent performance of an old farce that has really worn amazingly well. Capittally produced by Mr. Arthur Phillips, the play went at just the right pace throughout, and with every member of the cast doing his or her duty, the audience showed their appreciation in the usual hearty manner. I did wish, though, one dear old gentleman would refrain from immoderately applauding the author at the expense of the actors when any particularly funny line or piece of business came out. Naturally a great deal depends on the

Archibald Rennie, and Mr. Harold Heppenstall again showed his uncommon fertility as a comedian by a genuinely funny impersonation. It was the New Boy at his best, and he had in Mrs. Ernest Harry, as his wife, an invaluable helpmeet in fun-making. Then Mr. Harold Golding had in pedagogue Candy a part that fitted him admirably, and Mr. Louis Blanc, with a real French-English accent, was capital as Theodore de Brizac. Mr. Ernest Harry played the difficult part of Felix Roach with a great deal of address and skill. He was not, however, quite Uriah-Heepish enough, hardly making enough difference between the two aspects of the character. Mr. A. S. Clark—a schoolboy by profession—could have blustered and bullied more with advantage to the part of Bullock Major; and Miss Lily Nesbitt lacked ingenuousness as Nancy Roach. In conclusion, one must not omit to note a veritable little gem of acting by Mr. F. S. Heppenstall in the small part of Mr. Stubber. He came straight from the mangold-wurzels. Next production—"Beauty and the Barge."

The Georgians in "The Second in Command." What a very weepy lot were these gallant heroes of the 10th Dragoon Guards! There was very little reserved force about the amateur exponents of Colonel Anstruther, Major Bingham, and Lieutenant Sir Walter Mannering. When they were sad they wept, and as there is a good deal of sloppy sentiment in this military novelette it followed that there was a deal of weeping. It was hardly playing the game. It left no chance for Miss Sissie Kingwell as the weeping heroine, Muriel Mannering. And it made poor Mr. William Wood, who played Peter Barker with refreshing breeziness, appear a very unfeeling sort of soldier. This was a very clear case of mis-casting. Tears apart, there was distinct merit in Mr. Leonard Forbes's presentment of Binks. He looked it admirably, and when he avoided being Cyril-Maudey was thoroughly adequate. With the same reservation Mr. Fraser Mackay achieved considerable success with the trying part of Mannering, but Mr. Franklin Robertson, physically suited to Colonel Anstruther, has at present no control over his movements, and quite demolished all interest by pronouncing "say" as "sigh"—or very nearly. The most satisfactory impersonation—and a really excellent one at that—was Mr. Alec Adam's Hildebrand Carstairs. He managed the drunk scene like a gentleman under the slight influence of liquor, and altogether was most amusing. I don't feel competent to say anything about Miss Gladys Fisher, as Norah Vining. She was so arch, but it may have been simply too

much of a contrast to her lachrymose brothers and sisters. Miss Winnie Oughton, as Lady Harburgh, lost most of the point of her epigrams through being quite indistinct some five rows back. But, indeed, this question of inaudibility should be seriously considered by all the Georgians. I saw the first act from the back of the hall, and it was veritably a play without words. Mr. Colley Salter was the responsible producer. Let me say, in conclusion, that the foregoing observations are probably quite unfair, as I dislike the play so thoroughly.

The Drama in Paris

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"L'Amour Defendu."

Comedy in three Acts. By M. Pierre Wolff.

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PIERRE VERNEUIL, middle-aged, has married Madeleine Rousset, sixteen years younger than he, beautiful, rich, and heart-free. Pierre adores his young wife, and she respects Pierre. Jean Dérigny is an intimate friend of Pierre, and falls desperately in love with Madeleine. She discovers, too, that she loves Jean. They avow their love, but do not, as is usual in French plays, act culpably. Pierre enters the salon one day whilst his wife is sleeping near the window, and sees Jean stealing a kiss and placing a rose on her lap. He decides what to do. He packs his valise, and has a long talk with Jean that he will go away until he gets a letter to return, but in the meantime begs his friend to watch over Madeleine and be faithful and true to him. Of course, this is all nonsense—no Frenchman would act thus. However, Pierre leaves the house after a tender farewell with his wife. Jean, true to his oath, will not betray his friend's trust, and resists the maddening opportunities of evil-doing. Madeleine falls ill owing to Jean's resistance, even though her mother has begged him to save her daughter's health by becoming her lover. Pierre returns, sees his wife haggard and white, and sacrifices himself. He will go away for ever and leave Jean and Madeleine to the illicit love which must follow.

This problem play has been eagerly awaited by Parisians, like all Pierre Wolff's plays, but on the whole has proved disappointing. The acting was excellent, with Huguenet, Garry, Mme Lély, and Mme Dux.

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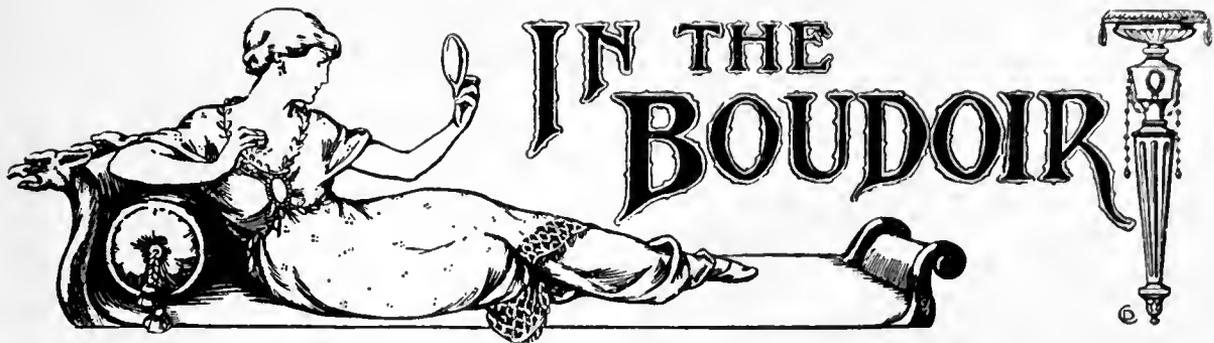
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By Mrs. HUMPHRY ("Madge")

EVENING COATS.

THE sensational garment of the autumn season is the long, trailing evening coat, made of the most costly materials and in the loveliest of colours.

At the Opera a rose-coloured velvet coat, with train some eight or ten inches long, was trimmed with wide bands of chinchilla with a narrow collar of the same, over which was arranged a small band of exquisite old Alençon point. Ruffles of similar lace adorned the sleeves, falling under the narrow band of chinchilla. The coat was lined with pearl-coloured and rose brocaded satin. Oriental embroideries are much used for these sumptuous garments, and many purchases made in Cairo, Alexandria, Morocco and other Southern lands have been utilised in this direction, to say nothing of Chinese embroideries obtainable in London at some of the Oriental firms. A very gorgeous evening coat seen also at the Opera was composed of a cashmere shawl, with orange centre. It was cut with a very deep point at the back, a smaller point falling over the shoulders as a cape.

All the outlines were finished with black velvet, useful in subduing to some degree the brilliant

tone of the cashmere itself. Sleeves were devised under the short cape, or, rather, apertures through which the arms could be passed, the cape itself falling over them. Fur plays no small part in these coats, and chinchilla appears to be the favourite for evening wear, always following its great successful rival, ermine. A tall lady in grey was in a sumptuous frock, trimmed with little motifs of its own material and Valenciennes lace, curled into rounds. This gown was worn with an ermine stole or cape — one scarcely knows what to call it — with long ends reaching far below the waist and munificently furnished with tails. More tails trimmed the fronts, which only fell below the waist. The lady carried an enormous ermine muff. Is it going to be the fashion to carry muffs in the evening?

THE WINTER HAT.

At the beginning of autumn we were all asking which would win the day, the small toque or the large hat, and now the question is answered by the fact that anybody can wear a hat of any size and

yet be quite smart. It does not seem as though the very large hat will ever completely go out of fashion, the fact being that it is much too

Black Beaver, turned straight up at back



Brown Silk, both sides turned back, with ocre corded silk and buttons



In the Boudoir (continued)

becoming to be lightly abandoned. But, for the most part, the toques are comparatively narrow, though egregiously high in the crown, and further assisted in the direction of height by tall feathers.

The favourite materials are black velvet, pure white felt, and black satin, usually trimmed with corded silk or a very, very tall bow of coloured ribbon. Striped black and white trimmings are as fashionable as ever. Paris has never lost the rage for these, which are slow to arrive in London. Feathers were never lovelier than they are now, so exquisitely curled, so long in the fronds, and assisted in their decorative business by quantities of marabout. A very lovely hat is in old rose velvet, rather crinkled round the brim, and trimmed with creamy white marabout, the crown scarcely visible under its burden of ostrich plumes, some standing erect and others curled below it. As to the way of wearing feathers, it is as various as the shape of the hats themselves. Some are worn sticking straight out at the back, others are erect in the air, sometimes to a height of twelve inches or so, and again others are trained round the crown falling far over the back of the hair on the shoulders. Bright emerald-green seems a favourite colour for ostrich feathers, and often forms the only real colour in a smart woman's winter toilette, which seems to grow duller and duller with every year.

Fur and velvet is the favourite combination for smart hats, and a fur brim is one of the most becoming in the world, especially when the hair of the wearer is fair and burnished. Violet and purple velvet are much in vogue for the smart hat, and though the crown has the velvet drawn tightly over it, that on the brim is rucked and gathered with the effect of securing a waving, uncertain outline, much more advantageous to good looks than the stern hardness of the straight, flat brim. Among the novelties for theatre hats is that covered entirely with little frillings of tulle or of lace, very fully gathered, and set on so closely that it is almost impossible to

see what the foundation material is. These lace or tulle hats are not confined to the wear of young girls. They have a curious appearance, looking like little snow-drifts that have lost their way into the warmth and comfort of the theatre.



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In the Boudoir (continued)

A ROYAL TROUSSEAU.

A royal Austrian bride had some exquisite gowns in her trousseau. One of these was in pale rose-coloured liberty satin, with a very diaphanous tunic to match. Round the skirt went a band of beautiful duchesse lace, and the bodice was composed almost entirely of similar lace, with sleeves to match. A pale blue satin evening gown had an overskirt of silk muslin, the bodice part covered with embroideries in seed pearls, and with a berthe of lovely Dalmatian lace. Another ball-dress was entirely in rare old lace made over white chiffon. Flowered gauze, with motifs of white and black lace, composed another attractive evening dress. Perhaps the prettiest of all was a pale mauve gauze over a pale blue under-dress, finished with a fichu of fine Mechlin. All the visiting dresses have either a jacket or a mantle of the same material. A lovely one is in ivory ratine, ornamented with silver gauze embroidery. Another, in olive-green satin charmeuse, was embroidered in silk of the same colour. With each of the tailor-mades goes a delicate blouse of the same colour, lace trimmed. A dinner gown in sapphire velvet is trimmed with bands of Venetian point, edged with sable.

THE NEW EMBROIDERIES.

Embroideries in coarse wool, whether white or coloured, are the height of the fashion just now for both hats and the tops of Princess gowns. Extremely brilliant are some of the tints in this embroidery, and sometimes there are as many as

five or six different colourings, all grouped together and showing as brilliantly as possible against the black of the hat. Gold is mingled in with the other colours, and many of the designs are Egyptian. It seems impossible to use wool too coarse for these embroideries or plaques.

The new soft felt hats are having a great success. The wearer can turn them up in front, at the back, or at the sides, as she wishes, but she usually prefers to leave the arrangement to her modiste, who probably understands better than she does herself the angle which suits her best. White, grey, and beige are the principal colours in which the *feutre souple* is seen. An immense wool-embroidered flower hides the stitches which fasten the upturned brim to the crown. Feathers may be used, but not the dressy ostrich, which is reserved for black velvet, satin, or taffetas hats. Marabout is to have a season again. The new stitched hat has usually berries or flowers for trimming. As to shape, Quaker and helmet and the Irish caubeen seem to carry the day, but as every week brings forth some further novelty it is difficult to prophesy which will be the great success.

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Society Notes

THOSE individuals who wrote so positively concerning the King's movements have badly come to grief with regard to the country-visits His Majesty would pay previous to leaving for India on the 11th. Gordon Castle was to be visited for salmon-fishing on the Duke of Richmond's waters on the Spey, and the noble owners of Gopsall, Holkham, and Elveden, Lords Howe, Leicester, and Iveagh, were all to be honoured by the King; but not to one of these houses did he go. The only place His Majesty was likely, we believe, to visit, was Holkham for a day's shooting, Lord Leicester's seat being within twenty miles of Sandringham. It is rather premature to speak of Royal visits for next autumn, but, their engagements permitting, Their Majesties have promised to stay with Lord and Lady Londonderry at Wynyard for four or five days, as in 1908.

It is strange that two important members of the Royal *entourage*, Lord Annaly, the King's permanent Lord-in-Waiting, and Sir Frederick Ponsonby, should have been stricken with illness shortly before Their Majesties' Indian trip. Lord Annaly was seized with bronchitis, which at one time threatened to develop into pleurisy, and has recovered just in time to attend the King to India, but the Assistant Keeper of the Privy Purse was not sufficiently recovered to go. Sir Frederick and Lady Ponsonby are held in high esteem by Their Majesties, and they were given, earlier in the year, the desirable set of rooms in St. James's Palace which had been occupied by the late Sir Fleetwood Edwards. Lady Ponsonby and her sister, Lady Blois, are two of the prettiest young married women in Society, and daughters of Colonel and Mrs. Hegan Kennard. Illness prevented the Lord Chamberlain going to India, for Lord Spencer, though he goes about, is very far from being himself.

A noticeable feature about the Queen's suite is that Her Majesty has surrounded herself with personal friends only. Foremost among these is Lady Shaftesbury, her closest and oldest intimate; and the Duchess of Devonshire, Mistress of the Robes, Lady Desborough, and Lady Eva Dugdale are all great friends, particularly the latter, who has now been closely associated with Her Majesty for many years. It will be noted, too, that the Queen's ladies are, without exception, clever, intellectual, and cultivated women. Most of them possess more than average ability, and Lady Desborough is a charming writer, her literary tastes being an inheritance from her

father, the gifted Julian Fane, whom she scarcely knew, for he died before his daughter was three.

Much has been written about the Queen, but nothing said about Her Majesty's habit of devoting the most trifling of spare time to knitting. Hence the astounding number of articles she contributes to her pet charity—the London Needlework Guild, founded by her mother, the generally beloved Princess Mary of Cambridge, afterwards Duchess of Teck. Anything her much-loved mother took an interest in is certain of the Queen's warmest sympathy and encouragement; therefore to Her Majesty her really hard work at the Imperial Institute in personally superintending, and assisting in, the unpacking of the many thousands of articles sent to the Guild was a labour of love. During the few days Her Majesty was in London previous to sailing for India she had great demands on her time; nevertheless she managed to spare many hours for the affairs of the London Needlework Guild—time that she might have passed with her children.

Lord and Lady Cowdray are returning from America in the middle of the month, and until the end of the year, when the former will go on another of his frequent visits to Mexico, they will mostly be at Cowdray, Sussex, where there will be parties for shooting. This will be Lord Cowdray's first stay of any length at the splendid estate he purchased two years ago, for his visit in the summer to receive a presentation from his new tenantry was merely a flying one, and he soon returned to Mexico to look after his extensive interests there. Cowdray is a beautiful home, but is one of those properties with a "curse" on it. The curse undoubtedly brought previous possessors ill-luck, but it is to be hoped, for the sake of the present worthy owners, that it has at last worked itself out.

Many recent sales of estates have caused surprise, but none more than the announcement that Lord Ancaster had disposed of the Drummond Castle property in Perthshire to a member of the wealthy Coats family. Still, it is not an ancestral home in the real sense—it came to the family through his great-grandmother, heiress of Lord Perth—and he has two other fine seats, Normanston, near Stamford, and Grimsthorpe Castle in Lincolnshire, the latter an immense place. Drummond Castle is not large, but it has beautiful and curious gardens, laid out about 1662. Nor is the castle of much account from an architectural point of view. It is comparatively modern, and much less interesting than the older castle, now used as an armoury.

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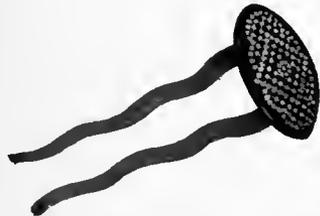
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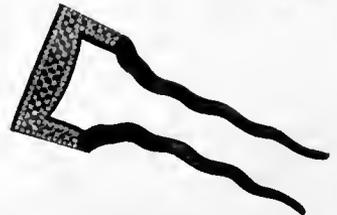
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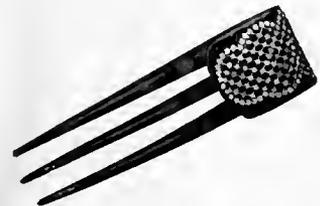
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When one sits through a good play one naturally desires to recall the memory in later days. The best and most satisfactory way of doing this is to secure a good souvenir containing a well-written and profusely-illustrated story of the play, the characters, and the actors. But be quite sure you obtain the best, and that can only be done by procuring THE PLAYGOER AND SOCIETY ILLUSTRATED souvenirs. During the last two years most of the great London successes have been described in that publication, and before purchasing any other, consult THE PLAYGOER AND SOCIETY ILLUSTRATED list of back numbers.

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The Playgoer & Society Illustrated

Vol. V. November-December, 1911 No. 26

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MR. GERALD DU MAURIER
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“THE PERPLEXED HUSBAND”

By ALFRED SUTRO.

85.

Produced at Wyndham's Theatre, London, on September 12th, 1911.



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Mr. GERALD du MAURIER as Thomas Pelling

The Story of "The Perplexed Husband"

By H. V. M.

FOR several years everything had gone smoothly with Thomas Pelling. He had a beautiful young wife, to whom he was much attached, two children, and a house in Regent's Park, which a very comfortable income enabled him to furnish luxuriously.



He was a member of the firm of Margell, Pelling & Co., tea merchants, of Mincing Lane, and his commercial duties had taken him on a prolonged tour through Russia.

In Pelling's absence great events had taken place at his house in Regent's Park. A certain Mrs. Elstead, who was a strong advocate for the principle of equal rights for both sexes, and one of the most prominent members of the League of Women, had pressed her somewhat harsh and unrelenting doctrines down the throat of Mrs. Sophie Pelling. The new recruit at first became interested, and then enthusiastic, and finally, after a visit to a performance of Ibsen's

"Doll's House," she became one of the most ardent supporters of the cause.

Mrs. Elstead had sacrificed her home, her children and her husband to her principles; and so infatuated had Mrs. Pelling become that she declared her readiness to do the same if her husband should not acquiesce in the demands she would make for equality. Mrs. Elstead and Clarence Woodhouse—who was head of the League, and affectionately known as "the Master"—were invited to the house by Mrs. Pelling, who had arranged that they should stay there indefinitely to support her in the coming struggle with her husband.

It was the day of Thomas Pelling's return. His wife would not go to the station to meet him, neither would she receive him in the hall. Mrs. Elstead pointed out that to do so would be a sign of weakness.

Thomas Pelling arrived. He mildly remonstrated with Sophie for not giving him a heartier welcome. She was frigid. Pelling looked round inquiringly at the assembled company, to whom he was icily introduced by his wife, and who informed him that they were her friends and would be stopping for some few days.

Thomas Pelling was surprised.

Presently Mrs. Elstead and "the Master" retired from the room, and Thomas gave a sigh of relief. He turned to his wife. What had happened? Why this cold reception? Who were these people? Had she ceased to love him? In fact, what on earth was the matter?

Mrs. Pelling said that something very serious had happened.

Thomas Pelling was astounded.

Then she turned on him. She had been his slave for years. She was *his* wife in *his* house. She was *his* property to do as he liked with. She had no object in life, a mere automaton, a puppet! Mrs. Elstead and "the Master" had opened her eyes. Henceforth she demanded equality in everything. Why, even her children had nurses to take care of them; she had servants to do her work, *she* was a mere nothing—a name, that was all.

Thomas Pelling was flabbergasted.

He sank down in a chair, and at first endeavoured to treat the matter as a joke. He was not prepared for this new attitude in Sophie, and could hardly believe his own ears. What was she driving at?

He soon found out, however, that she was in earnest, and that home, children, or husband would not keep her in that house unless he consented to treat her in every way as his equal in all things.

With that she left him to think the matter out.

Thomas Pelling could hardly believe he was awake. He wandered aimlessly up and down the drawing-room, until Agatha Margell came in to see him. Agatha was Thomas's married sister, a smart, sensible woman of the world, who regarded the new-fangled idea as to the rights of women absurd and unwomanly.

She did her utmost to console her brother with her advice. Why not fight Sophie with her own weapons? Chance had made that possible.

It had so happened that a certain Miss Vince, a typist in the firm of Margell, Pelling & Co., had been discharged by Thomas quite recently, and she had gone to Mrs. Margell to ask her to

The Story of the Play (*continued*)

use her influence in getting her reinstated at the office.

It was Agatha's suggestion that Thomas should, on the following morning, pretend to have been converted to the Cause by reading the books and other literature Mrs. Elstead had written on the subject. Agatha then suggested he should see Miss Vince, tell her the whole story, and invite her to stay for some time at the house. He was to tell his wife that he had done so in the hope of converting Miss Vince to the Cause, and that his sole endeavour henceforth would be to add others to the flock.

At first Thomas would not consent to playing the rôle of zealot, but in the end he gave way to his sister's suggestion, and consented to see Miss Vince early the following morning.

An appointment was made by Agatha, and in due course Miss Vince arrived. She was immediately shown into the library, where Thomas was awaiting her. He briefly told her what he wanted her to do, and although he had considerable difficulty in keeping her away from the subject of Greek sculpture, and her desire to spend the remaining portion of her life in Athens, the home of the masters whose works she adored, he finally put the proposal before her.

Miss Vince, who informed him that she had assumed the name of Kalleia, agreed to help him in his little plot to get his wife back again for a consideration of £100, a sum that would enable her at least to pay an extended visit to Athens.

Mrs. Elstead, "the Master," and Sophie were agreeably surprised to hear from Thomas that he had capitulated, and that he intended to do his utmost for the Cause they all had so much at heart. He confessed that Mrs. Elstead's logic, as contained in her books, had converted him, and that henceforth they could rely upon him for his unconditional support.

As a proof of his anxiety to further the interests of the League of Women, he told them of his arrangement that Miss Vince should stay in the house as a convert indefinitely!

It was now Sophie's turn to be surprised.

Had he invited that girl to stay in the house without consulting her? Had he no more thought or consideration for her than to ask a discharged typist to stay in the house as one of the family? This was carrying things too far.

Thomas explained that he was only acting up to the principles the League of Women were striving after, and as Sophie could not go back on her own doctrines as she applied them to him, she had to put as good a face on the matter as possible.

Her greeting for Kalleia, when she arrived shortly afterwards, dressed in flowing Grecian robes, was as frigid as that she had given her husband.

This was Thomas's first little victory, but he could see Sophie was by no means conquered, and that the fight must go on to a finish.

Kalleia was an extraordinary girl. She was particularly beautiful herself, and she had a great love for the beautiful. Her only god was Beauty, and she judged all things to be right or wrong according to whether they were beautiful or un-beautiful. She considered it was a beautiful thing to help to bring together a husband and wife, and, therefore, she had no qualms of conscience in staying on at the house, in spite of Mrs. Pelling's marked aversion to her.

Being beautiful, she argued, it was right.

Now, Thomas had brought a magnificent set of furs from Russia as a present for his wife. These, however, he presented to Kalleia. This was all part of the game, as was also his pretence at falling in love with her—ruses by which he hoped to arouse his wife's jealousy.

Kalleia would sit and read "Atalanta in Calydon" to him, and planted in him the first



Photo]

[L'ouissim & Banfield

The Story of the Play (*continued*)

seeds of an interest in Greek art. Gradually, however, Thomas found that the pretence was ripening into realism, and that he was growing fond of the girl. He was never so happy as when sitting with her and listening to her as she talked about Athens, poetry and sculpture. At last his feelings for this charming typist got beyond his control, and in a passionate outburst he threw his arms around her and kissed her ardently.

Kalleia was very indignant and turned on him with disgust. This was not what she had arranged; it was outside the contract. The love-making was to be only pretence.

Scarcely had the kiss been given when shame and remorse overwhelmed Thomas. This was the end. Kalleia must go, and go quickly. He gave her a cheque for £200, twice the amount agreed upon, and she, forgiving and grateful, went to her room to pack her things, leaving Thomas in the library alone with his thoughts.

The sudden entry of Pitts, the butler, telling him that he was wanted on the telephone by the office in Mincing Lane, was not heeded. He left the astounded butler in the room, and went out to find his children. It was the children who would give him strength and remembrance of his duties to them as a father.

Some short while after Kalleia was ready to leave, but she wished to say goodbye to "the Master" before she went. She found him in the drawing-room fast asleep on the settee. She roused him, and told him of her coming trip to Athens, and asked him to accompany her as a guide and friend. "The Master" pointed out that such a journey, nowadays, would be construed in a very different light to that in which she viewed it, and that under the circumstances he could not accede to her wishes.

Thomas Pelling came into the room, and Kalleia urged him to use his influence with "the Master" and endeavour to get him to accompany her. Thomas thought the idea was preposterous, and said so. He asked "the

Master" why he was not more emphatic in his refusal, and he, with a lamb-like, innocent gesture, admitted that he really wanted to go. There was to be nothing immoral in this trip, and the smug, indolent, but good-natured philosopher would merely play the part of guardian over this beautiful young girl. Finally he consented, and the couple left for Athens there and then.

It is easy to imagine that Sophie and Mrs. Elstead received the news of "the Master's" departure with a m a z e m e n t, and they naturally formed their own conclusions.

Sophie was disgusted, and felt that, now "the Master" had gone so ignominiously, she had not the strength to carry on the fight.

The incident proved also a great blow to Mrs. Elstead. The man who, chiefly by her influence, had become the head of the Cause, its leader, its director, had failed her at a critical moment. She was silent.

It was not to be expected that Thomas would be at great pains to explain to Sophie and Mrs. Elstead that there was no evil in the trip Kalleia and "the Master" were taking to Athens, for he saw in the circumstance his own victory.

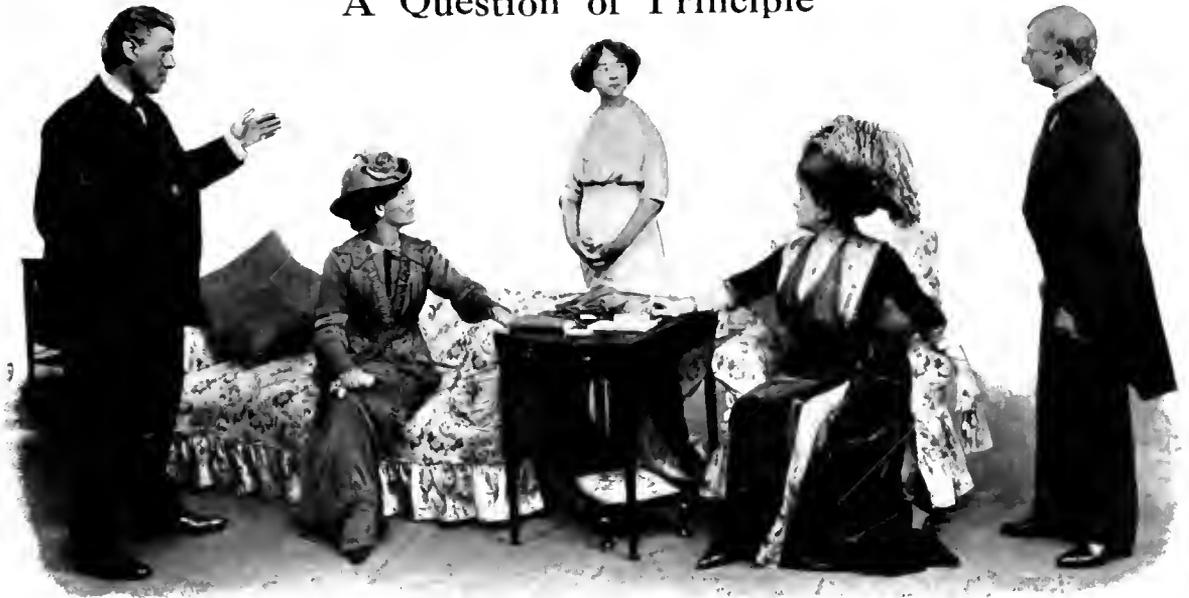
Sophie had wavered once before. She had objected to Kalleia's presence in the house, and he had offered to send the girl away if she would burn the books, renounce the Cause, and turn Mrs. Elstead out, but she had refused after half-relenting. He would take no chances now. He allowed the ladies to put whatever construction they liked upon "the Master's" conduct.

Sophie went out of the room, leaving him with Mrs. Elstead. Thomas warned her that to arouse the brute in man was a dangerous thing, and a heated argument was avoided by the entrance of Sophie, dressed in her husband's favourite frock.

Thomas had won!



A Question of Principle



Pitts (MR. A. E. BENEDICT) : " Beg pardon, m'm—ain't you going to the station to meet master ? "
Sophie Pelling (MISS ATHENE SEYLER) : " No."



Clarence Wood house (MR. E. LYALL SWETE) : " If we are extreme, and occasionally irritating, let much be forgiven us, because of the end for which we strive."

[Foulsham & Banfield

The "Master" is not so sure of himself



Photo

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Clarence: "I'd much rather be feeding the ducks in St. James's Park than awaiting the return of Tom Pelling."

The "Master" wishes to retire



Sophie: "No, no, you must stay; you must! You'll like Tom—he's such a dear good fellow."

Agatha Margell: (MISS MAUDE MILLETT): "What a home-coming!"

Tom: "I don't know what to make of it—I don't know what to do. What does it mean, all this?"



Miss Vince—Kalleia—arrives



Photo

Tom: "Come in, come in. Sit down!"

[Foulsham & Banfield

The Poetic Soul of Kalleia

Kalleia (MISS ENID BELL) recites :

"Oh, Crown on the world's head
lying,
Too high for its waters to drown."

Tom : "Look here, no poetry now—
this is a business talk."



Photos]

[*Foulsham & Banfield*

Tom : "So I've asked her to come here and stay."

Sophie : "To come here and stay!"

Tom's Offer



Photos
Sophie: "Oh Tom, Tom, don't have her here! I don't want her!"
Tom: "Then pitch all the books into the fire. Out with Mrs. Elstead."

The Convert



Fonlsham & Banfield
Eulcie Elstead (Miss HENRIETTA WATSON): "I congratulate you on your husband. He is worthy. He is one of the men we want."

Miss Vince is Introduced

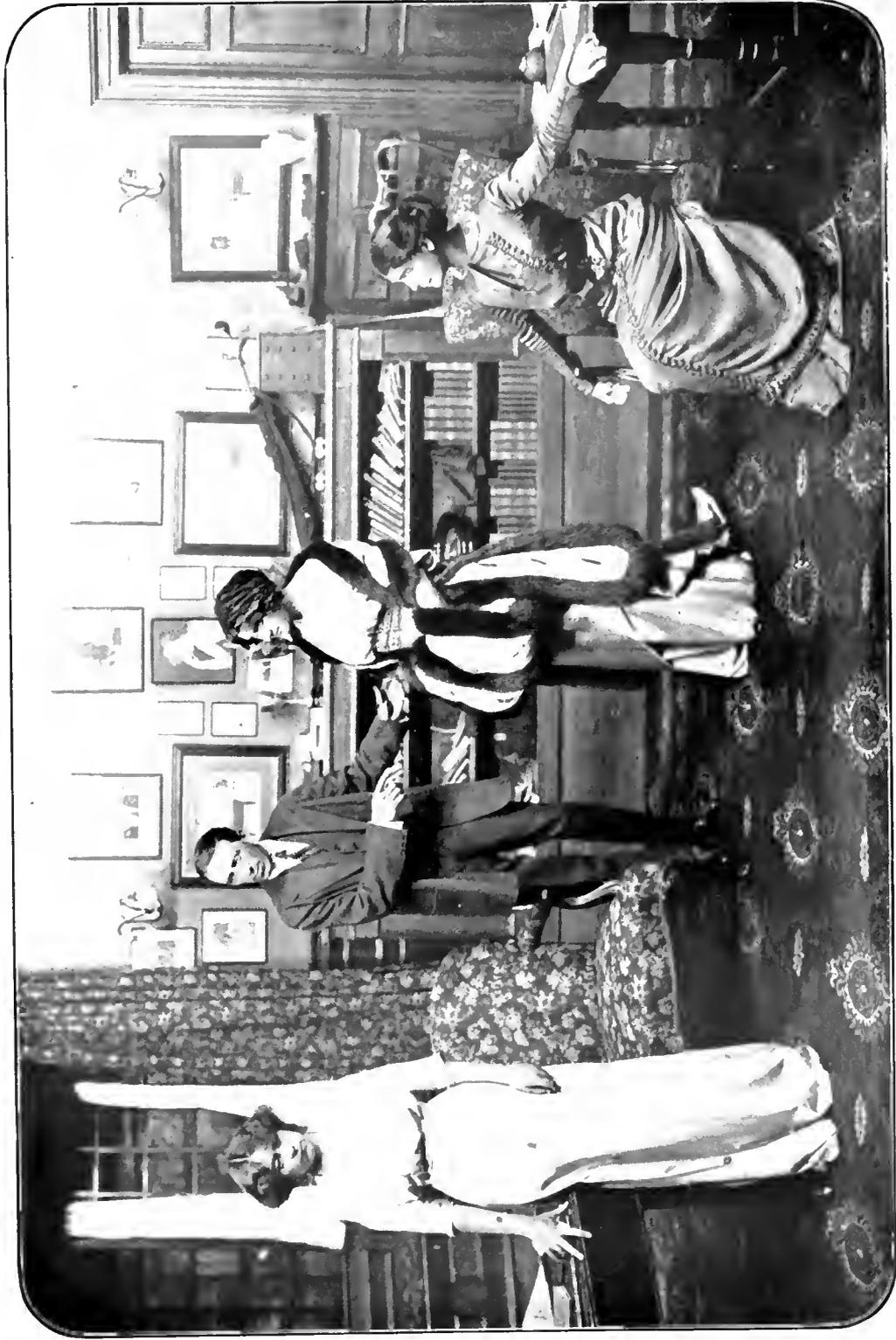


Photo.

Tom: "Sophie, this is Miss Vince—or rather, Kalleia."

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The Enthusiastic Pupil



Photo

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Tom: "Just one point. This chapter here, on 'Emotional Degradation'—now if you *would*, be so kind—there's a passage that I've marked _____"

Tom grows interested in Poetry



Photo]

Kalleia, reading : " The ivy falls with the Bacchanal's hair
Over her eyebrows, hiding her eyes ;
The wild vine slipping down leaves bare
Her bright breast shortening into sighs."

[Foulsham & Banfield

Agatha's Suspicions



Tom : " The little thing's sensitive."

Agatha : " Well, never mind the little thing just now. How have you been getting on ? "



Agatha attempts a Reconciliation

Agatha : " Let me intro-
duce my friend, Mr.
Pelling. "

Sophie is inclined to repent



Dulcie: "Are you so unhappy?"

Sophie: "That doesn't matter. You see, I could never have believed that Tom —"

Dulcie: "I'd gladly have spared you what I have gone through."



Photos,

Dulcie: "I don't want to argue with you."

Kalleia: "Oh! I wish you would. I think I might help you."

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“Kalleia”



Photo

[Foulsham & Banfield

Miss ENID BELL as the Beautiful Typist

After the Kiss



Kalleia: "Oh! that wasn't pretence; and oh, it wasn't beautiful."



Tom: "I've not been good, Kalleia—mad."

Kalleia: "Just for a second, and you didn't mean to. Good-bye!"

Clarence Woodhouse resolves to go with Kalleia to Athens



Pitts: "Well, I never! Asleep!"



Photos]

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Clarence: "No, Pelling, no! . . . She and I will wander among grove and temple, picking flowers and singing hymns to the gods."

The "Master"



Photo

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Mr. E. LYALL SWETE as Clarence Woodhouse

Clarence is anxious to avoid the ladies at the meeting upstairs



Photo

[Foulsham & Banfield

Pitts : " They've come down, sir, but they've stopped on the landing — and begun again. "
Clarence : " Ah ! let us be quick. "

The "Master" leaves a message for Sophie



Sophie : " Gone without a word ? "

Tom : " No, there's a letter. "

[Foulsham & Banfield

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Thomas Pelling's Warning



Tom :
"Be very careful.
Don't unchain
the brute in
man."

Dulcie :
"The brute's
there always and
it's that we're
fighting! And
it's that we'll
crush!"

Sophie gives in



[Photos]

Tom : " Sophie, you've put on my favourite dress ! " *Sophie :* " Yes, Tom. I've come back ! "

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The end of the Play



Photo]

[Foulsham & Banfield

Tom: "It has not all been in vain. I've learned something!"

Mr. Alfred Sutro, by *John Wightman*

IT is a peculiar coincidence that the authors of the most successful plays running in London at the present time are men who have had to wait patiently for years before reaping the result of their labour.

I refer to "Buntz Pulls the Strings," by Graham Moffat; "Kismet," by Edward Knoblauch; and last, but by no means least, "The Perplexed Husband," by Alfred Sutro.

Within the last ten years there is no dramatist whose work has received more serious consideration from Press and public than that of Mr. Alfred Sutro.

The son of Dr. Sigismund Sutro, a well-known practitioner, he was born in London on August 7th, 1863. His education was cosmopolitan, for after a good grounding at the City of London School, his parents sent him to Brussels, where

adaptation of "The Chili Widow." During this period his dramatic work was overshadowed by his literary, which attracted considerable attention, especially his translations of Maeterlinck's *Wisdom and Destiny*, *Life of a Bee*, etc.

Although his first play, "The Cave of Illusion," produced in 1900, did not catch the public ear, "The Walls of Jericho" more than made up for the previous failure. Staged a few years later at the Garrick by Mr. Arthur Bouchier, "The Walls of Jericho" caused a tremendous furore and demonstrated to the world that a new master of stagecraft had arisen.

In private life Mr. Sutro is a man of many parts. Extremely fond of outdoor life, he spends spring and summer in the country, where he finds writing far more pleasurable. In winter he takes his fresh air in Regent's Park, where



[Photo]

[Foulsham & Banfield]

Miss Henrietta Watson, Mr. E. Lyall Swete, Mr. W. T. Lovell (*Stage Manager*), Miss Enid Bell, Mr. Gerald du Maurier, Miss Athene Seyler, Miss Maude Millett and Mr. A. E. Benedict, with Mr. Alfred Sutro and "Peter" in front

he acquired a knowledge of languages, and what was perhaps more important still, a knowledge of the world which in after years proved so valuable to him as a writer.

Returning at the age of sixteen, he soon found himself embarked on the commercial career for which he had been destined.

The following fourteen years found Mr. Sutro working vigorously within that magic circle known as "the City," but although amongst them he was not of them, so finding himself by this time "in possession of a modest competency" (it is his own expression) he determined to devote himself entirely to literature and the drama.

This was in 1893, and a few years after he collaborated with Mr. Arthur Bouchier in an

three times a day, wet or dry, you will find him striding along accompanied by his boon companion, a Yorkshire sheep dog named Peter.

An indefatigable and methodical worker, he is at his desk every morning at nine, when he puts in a steady three hours. Mr. Sutro believes the secret of success from a dramatist's point of view lies in the construction of a play. Over this he spends many anxious hours, but once accomplished the completion presents no difficulties.

The brilliant author's many admirers will be pleased to hear that Mr. Arthur Bouchier intends to inaugurate his return to the Garrick Theatre in January by producing a new play by him called "The Fire Screen," in four acts, which, I am informed, is a witty, polished comedy.



By *Ded Ned*

"The Honeymoon"

By Arnold Bennett

Royalty Theatre—October 7th, 1911

IT isn't very often that a young couple begin their domestic quarrelling on their honeymoon. They generally wait for a week or two. But here was young Cedric Haslam and his wife, Flora, actually talking about cutting the honeymoon short when he had only been married three hours! And why? He wanted to compete for an aeroplane prize, forsooth! The honour of England depended upon his being the first to fly over Snowdon for a £10,000 prize. A foreigner was to make the attempt in a day or two, and Cedric could not think of running second.

But Flora had other views. She considered it an insult, and maintained that nothing on earth was so important as their honeymoon. (She had only been married three hours, remember.) Then something happened—nothing very original, for I have seen it before on the stage. The bridegroom's father and mother and one or two other relations suddenly arrived on the scene with the startling news that the curate who had married them was an impostor—not a curate at all, in fact—and that the couple were not legally married after all.

Mrs. Reach Haslam had arranged that the Bishop of Chelmsford should perform the ceremony next day, but Flora wasn't having any more wedding ceremony, thank you! They all went back to the Haslams' house, and Flora resolved to steal away early next morning. Cedric's brother heard that the foreign aviator had had an accident, and told Cedric the news. He also told Flora, and when Cedric took advantage of the situation to tell her that he had resolved to give up competing for the prize because he loved her best, she knew he was lying.

But, because he lied to her, Flora told the whole world he loved her. Rather than tell the truth and lose her, he told a lie. So they went off together.

I must confess that I couldn't follow Flora's line of argument, but she was a widow, and had had more experience on the subject than I.

Flora was played by Miss Marie Tempest—Marie Tempest without the Tempestan mannerisms—excellently. She has done nothing better since she forsook musical comedy. Mr. Graham Browne played Cedric Haslam, the husband; and Mr. Dennis Eadie the impostor who had acted as curate. Both were good. Mrs. Reach Haslam was played by Miss Kate Serjeantson, and Mr. Reach Haslam by Mr. Dion Boucicault. Both characters were overdrawn, and their portrayal was exaggerated. Mr. Berte Thomas, as the Bishop of Chelmsford, gave a remarkably fine performance.

The play was magnificently dressed and mounted.

"The Glad Eye"

Adapted from the French of Armont and Nancey by José G. Levy

Globe Theatre—November 4th, 1911

YOU may have heard of thick ears, woolly tongues, and other familiar parts of the human anatomy, but you have no conception of what a glad eye is unless you see Kiki's. Kiki was a delightful little assistant in a Parisian furrier's establishment, and she gave the "glad eye" to Maurice Polignac. Maurice was married, and his wife believed in him. Gaston Bocard, his friend, was also married, but his wife *knew* him; and when a wife knows her husband she never believes in him.

These two worthies told their wives they were going ballooning with the Comte de la Beuve. Suzanne Polignac suspected nothing, but Lucienne Bocard suspected every action of her husband when he was out of her sight. However, the husbands went off, ostensibly ballooning, but actually to Paris for a day or two's fling. Neither had ever seen the Comte de la Beuve, and Lucienne arranged for a detective to assume

that name and to call before they went. Both had claimed acquaintance with the Comte, and he duly reported the scheme they confessed to him to Lucienne.

Now the real Comte's balloon was blown out of her course, unknown to the husbands, and they returned home to discover that fact. They resolved to fly back, but were prevented. They had no money. Maurice took some notes from the safe. Suzanne went into the room, and the two culprits hid themselves. She went to the safe, missed the notes, and roused the cry of "Burglars." When the police came in the two husbands escaped into the gardens.

Kiki, who had brought some furs from Paris for Lucienne, was accused of the theft; but the story came out, and, after promising good behaviour in the future, both husbands were forgiven and the episode was ended.

Mr. Lawrence Grossmith was most amusing. This clever actor—too little seen in London—is one of our leading light comedians. Personality, ease, and natural humour combine to make him a consummate artist. Mr. H. Marsh Allen, too, gave a very fine performance as the other erring husband. Miss Auriol Lee was bewitching, and Miss Ethel Dane, as Kiki, the girl who gave Maurice the "glad eye," was simply fascinating and fascinatingly simple. The other principal characters were well taken care of by Mr. E. Dagnall, Mr. Arthur Hatherton, Mr. George Bealby, Mr. Philip Kay, Mr. Stephen Wentworth and Miss Daisy Markham.

"Dad"

By Captain John Kendall

From the French of Armand de Caillavet and Robert de Flers

Playhouse—November 4th, 1911

THIS was one of the occasions when the father was younger than the son. Sir Joseph Lorrimer, Bart., put the whole matter into a nutshell when he replied to Parson Gryll's question, "Then your son was not born in wedlock?" "No," said Sir Joseph, "in Paris!"

For many years the son, whose name was Richard Beaufort, had lived on his little farm in Cornwall, financed when necessary by his gay father. Richard was quite an aggravatingly loyal son, and considered that Dad had been most kind to him; but when Dad wanted him to go up to town and lead a town life as his adopted son, the idea didn't appeal to Richard. Richard loved the pretty Georgina Cardew, but Dad wouldn't hear of such a marriage. Dad didn't know Georgina. But one day she went up to town and told him that she had been thinking it

over. She wasn't altogether the right girl for Richard. When Dad saw her he thought she was. So he arranged matters all right, and they all went down again to Cornwall.

Here Georgina discovered that laughter, pretty frocks, and motor rides were preferable to farm accounts, and she gradually fell in love with Dad. Richard discovered it, and made her confess. Then he made Dad confess—and, well, that's all, except that we presume Richard married another young lady more after his own heart, while Dad married Georgina.

Mr. Cyril Maude acted and looked well as Dad. The part suited him; he suited it. Miss Alexandra was the fickle and beautiful Georgina, and Mr. Kenneth Douglas the son. Both these parts were cleverly acted, if only by reason of the restraint. We felt that both Miss Carlisle and Mr. Douglas had themselves in check. In Richard's case especially was this noticeable. It must have cost that lively and energetic actor something to strangle his usual high spirits! Mr. Sam Sothern was fitted with a part in which he was quite at home—the tired Society man, bored to death with everybody and everything. The cast also included, among others, Mr. J. D. Beveridge, Mr. John Harwood, Miss Vera Coburn, and Miss Marie Hemingway.

"Dad" was preceded by a capital little curtain-raiser, "The Colonel and the Lady," by E. Holman Clark and Dawson Milward, in which Mr. Spencer Trevor, Mr. Daniel McCarthy, Mr. Langhorne Burton, Miss Marjorie Chard, and Miss Vera Coburn acquitted themselves well.

"Lady Windermere's Fan"

By Oscar Wilde

St. James's Theatre—October 14th, 1911

NINETEEN years ago "Lady Windermere's Fan" was produced at the same theatre which recently harboured its revival, and it is still as fresh as ever. Oscar Wilde's plays will never die—not because they are classics, but because there is so much human nature beneath the brilliant, yet superficial, dialogue which embellishes them. Miss Marion Terry was given a hearty welcome when she appeared in her original part of Mrs. Erlynne. Mr. Dawson Milward played Lord Windermere—a trifle too seriously, perhaps—and Miss Lilian Braithwaite gave a delightful rendering of Lady Windermere. Other well-known players in the cast were Mr. Norman Trevor, Mr. Eric Lewis, Mr. Ernest Thesiger, Mrs. G. Kemmis, Miss Nella Powys, Miss Dorothy Fane, Mr. T. N. Weguelin, and Mr. Owen Nares.

"The Three Musketeers"

By Arthur Shirley and Ben Landeck

Lyceum Theatre, November 9th, 1911

IT was about time that a theatre was found for a revival of "The Three Musketeers," and Messrs. Walter and Frederick Melville are to be congratulated upon their happy choice in selecting this stirring romance as a successor to "A Royal Divorce." It is a long time since a dashing D'Artagnan swaggered across a London stage. Out of the shades of Waller came Mr. Austen Milroy, and the light of day showed us a fine young Gascon with a commanding presence and a personality that carried all before it. Miss Ethel Warwick played Milady with grace and finish, and to Miss Mary Dibley was entrusted the part of Anne of Austria. Another Lyceum favourite was Mr. Bassett Roe, whose Richelieu brought him considerable applause. The big cast was made up by Messrs. Lauderdale Maitland, J. T. Macmillan, H. Wilmot Jackson, S. Major Jones, Fred Morgan, Gerald Ames, Clive Currie, J. C. Aubrey, Percy Baverstock, Miss Gillian Scarfe, and Miss Nannie Meade, with numerous attendants, courtiers, etc. The scenes were thirteen, unlucky in number but lucky in character! A fine, inspiring show!



Miss Unity More

"The Uninvited Guest"

Adapted from the French of Tristan Bernard
by John N. Raphael

Prince of Wales's Theatre—October 26th, 1911

JACQUES CALVEL was slightly intoxicated. He strolled into Monsieur Beauchamp's house during a reception, and met there Berthe Gonthier. His friend Barthazar told him Berthe was the daughter of a millionaire, and by bluff, lying, and deception Jacques managed to become engaged to her. Barthazar financed him from borrowed funds. But Jacques had a conscience. He confessed that he had deceived her and her father. He was a penniless good-for-nothing. Then he went out to earn an honest living and nurse a broken heart as a salesman in a furniture shop. Here Berthe found him and told him that she still loved him. To persuade her father into

forgiveness was but easy work for a pretty, sweet young daughter. Papa came up to the mark handsomely, and all was well with Jacques and Berthe.

Mr. Charles Hawtrej played Jacques with all his accustomed skill and ease. His intoxication was powerful because it was not overdone. He was silly, not beastly. Mr. Arthur Playfair had a good part as Barthazar, of which he took full advantage. Miss Laurie Flockton played Berthe Gonthier sweetly and innocently, while Mr. Fred Lewis as her father was funny, if a trifle exaggerated. Other important parts were played by Mr. A. Vane-Tempest, Mr. Reginald Owen, Mr. Charles B. Vaughan, Mr. William Fazan, Mr. O. B. Clarence, Miss Hilda Moore, Miss Violet Graham, Miss Kate Doxford, Miss Sheila Heseltine, Miss Mona Harrison, Miss Isabel Grey, and Miss Lydia Rachel.

The Victoria Palace

I TOOK the opportunity a few days ago of paying a visit to the new Victoria Palace. The building is in exquisite taste. Even in these days of elaborate fittings and ornamentation there is a dignity in the design and colour scheme of this beautiful hall. I was, on the whole, disappointed in the show. The management must not be satisfied with one or two star turns only. The public want all

jam and no pastry nowadays. One of the most interesting turns on the bill was the representation of porcelains by Professor Canova. Three or four charming ladies, clothed in skin tights all over—dear! dear!—sat, reclined, and stood on vases to represent china. Other turns included Violet Romaine, George Graves and Co., and Jack Joyce the Lasso Expert.

The Empire

The portrait on this page is that of Miss Unity More, a charming young artist at the Empire Theatre. By the way, there's an excellent bill at this hall that you shouldn't miss.

Several famous performers appear in the new ballet, "New York," the Yankee-Tangle dance by Fred Farren and Ida Crispi being alone worth a visit.

The Drama in Paris

"Playgoer" Offices: 56 Rue de l'Université, Paris

"Lucrèce Borgia"

Drama in Four Acts. By Victor Hugo
Produced at the Théâtre Sarah-Bernhardt

IT is just seventy-eight years ago that this remarkable drama was first performed at the Porte St. Martin Theatre, and it is only now that an actress has been sufficiently talented to perform the principal rôle. The original play had three acts and five scenes, but by the literary help of M. Gustave Simon, M. G. Victor-Hugo, and Mme Sarah Bernhardt it now runs in four acts in order not to stop the action of the drama.

The play opens at Venice, in the grounds of the Barbarigo Palace, where a masked ball is taking place. The young Captain Gennaro, accompanied by five companions belonging to the old Venetian noble families, are amongst the dancers. Gennaro, who is twenty years old, reclines on a long garden seat whilst his companions discuss the abominable crimes of Lucrèce Borgia, and falls asleep with fatigue. The young men leave the Terrace Garden just as Lucrèce Borgia enters, masked. She sees the young Gennaro sleeping, and recognises him as her son by an incestuous intrigue. In a scene of exquisite tenderness she removes her mask, and, bending over him, kisses him on the forehead. He is awakened by the kiss, and, seeing the beautiful face bending over him, jumps up and commences making love to her. The five young nobles enter just then, and each of them reproaches Lucrèce with the infamy of her crimes. When Gennaro knows it is Lucrèce Borgia he turns from her in disgust, and Lucrèce sinks down overwhelmed by the tirade of passionate insults.

Shortly afterwards these same young men go as ambassadors to the Duke d'Este, the fourth husband of Lucrèce. Gennaro, who accompanies them, in a fit of hate and disgust, insults the escutcheon of Borgia by removing the letter B from it. The Duke has him arrested for *lèse-majesté*. Lucrèce asks the Duke to condemn the unknown person who has committed the outrage to death. The Duke hesitates, but she coaxes and cajoles him to fulfil her will. The prisoner is brought in, and to her great horror she sees it is her son. Just as fierce as she was for his death, now she is supplicating and eloquent that the prisoner should be pardoned. The Duke believes that Gennaro is a lover of Lucrèce, and, as a concession, consents that instead of putting him to death by torture Lucrèce should give the young man a cup of poisoned wine. The Duke leaves the hall after Lucrèce gives the poison, and she hastily gives Gennaro a counteracting poison and

the means to escape. She has never forgiven the five young nobles who insulted her, and has them invited to a banquet by the Princess Negroni. Just as they are in the midst of the revels the slow music of the Burial Service is heard, a curtain is drawn aside, and a line of cowed monks in black appear, and behind them are five coffins. The young nobles have been poisoned, and have but a few minutes to live. They go into the chapel, and the curtain is drawn on the closed gate. Gennaro, who is amongst the guests, asks that he also should be put to death, and refuses to escape. Lucrèce implores him to accept life apart from his companions, but Gennaro, in a fury of hate and despair, stabs her, and she falls dead with the avowal: "I am thy mother."

It is impossible to find words to express the admiration of the Great Sarah's talent. In Lucrèce she has touched the highest summits of Art. Ruskin, after seeing her act, said: "It's not only Art and divine poetry, but genius incarnate." What would he have said had he seen her as Lucrèce?

The other artists were inspired by her acting to excel their former work, but she was not adequately supported. M. Lou-Tellegen was disappointing as the Duke d'Este, and better things were expected from this talented young actor. M. Angelo played with force, and his elocution was good, but he hardly represented the character of the fiery youth with the Borgia strain. The character would have just suited Maxime-Léry, whose remarkable talent would have found scope to bring out the light and shade of the rôle, besides representing a youth of nearly twenty. The other members of the company, Decœur, Guide, Darsay, deserve praise for their efforts.

"Papa Flirt"

Comedy in Three Acts. By Armand d'Artois
Produced at the Mathurins Theatre

Guy de Mantel is somewhat of an old *roué*, and, though a middle-aged widower, is as ardent as a boy in his teens. Every day he falls in love with a different woman. He has a daughter, Marguerite, who has been brought up as a modern English girl—so the author says; and she takes her father in hand and decides to marry him to a friend, Raymonde, who is a young *divorcée*, with heaps of money. She puts three adventuresses to rout who are after her father, gets the latter to propose to Raymonde, purposes to marry herself to a cousin, and shows what the new young woman can do.

Charles Hart de Beaumont



Hampstead O.S. in "Dorothy." The representation hardly seemed quite up to the level of this society's past performances, but, taken all round, it was quite a sound production. With so small a stage as at the Wellington Hall it is not easy for the chorus work and scenic effect to be very convincing, and for this reason it is possibly unfair to blame the members for what appeared to be some very ragged work; and it would, I am sure, be equally unfair to lay the blame at the feet of the clever producer, Mr. Cyril Archer. Of the principals, vocal honours were carried off by Miss Alice Lilley as Dorothy. One would hardly say she was an ideal representative of the part, but her brilliant singing more than atoned for other deficiencies. As Lydia, Miss Christine Tweedie was not very strong vocally, but she has a pleasing personality, rendering her always interesting. Mr. Leonard Lovesay, as Geoffrey Wilder, seemed to me to be quite mis-cast. A rather pretty tenor voice did not compensate for some very absurd posturing and a total lack of virility. I liked Mr. Edward Anstee as Harry Sherwood. He sang and acted quite charmingly, and there was about him something of the air of the period. But for this latter quality we need not have looked further than Mr. Charles F. Chester's Squire Bantam. Whether it was the jolly, choleric old squire with an almost servile respect for his betters of the opera is open to question, but he provided us with a study of a courtly old gentleman full of grace and dignity which might well have served as a model for some of the other characters to work upon. The low comedy humour of Mr. George F. Mulroy's Lucher and Miss Beatrice Garner's Mrs. Privett was very broad. The opera was produced under the musical direction of Miss Gertrude Tait.

Anomalies D.C. in "Lady Patricia." An interesting speculation as to how this play would fare at the hands of amateurs—the Anomalies were the

first to essay it—was hardly solved at these performances, as Miss Ethel Cook, to whom had been entrusted the title-*rôle*, was suddenly indisposed, and her place had to be taken on the dress rehearsal night by Miss Helen Haye, who, I believe, understudied the part at the Haymarket Theatre. Her finished and fascinating study made one wonder if there is an amateur in London who could get through the evening without becoming tiresome. I rather doubt it. Taken all round, the performance was up to the best traditions of the club—which is saying quite a lot—and, as is usual with Mr. W. J. Hill's productions, the scenery and accessories were as excellent as could be wished. Messrs. Williams, the scenic contractors, may well be thoroughly congratulated on the charming first act set—the summer-house in the oak tree. In addition to producing, Mr. Hill essayed the part of Michael Cosway. It is certainly the least satisfactory of the four parts, and Mr. Hill—not quite suited—played it with a solid touch that was somewhat destructive of sentiment. Miss Claire Harris was most attractive as Clare Lesley. She was bright and amusing, but here again I think she just missed getting the character. She was hardly girlish enough, and a suggestion of artifice rather than artlessness ran through her impersonation. Mr. A. A. Collinson was delightfully ingenuous as Bill O'Farrell. In certain aspects he was, to use his own phrase, "corking," but he has still to learn to control his voice, which in moments of stress shows a tendency to rise until it is little more than a hoarse squeak. Mr. R. Daw, as Dean Lesley, was an admirable specimen of canonical shrewdness, and Mrs. J. K. Boddy played Mrs. O'Farrell quite capably. I think this part must be worth playing just for the pleasure of that one gorgeous line, "Hand her over to Baldwin," with reference to Lady Pat's peccadilloes and the gardener's theory of corporal punishment for women irrespective of age. Certainly one of the

gems of the performance was Mr. G. W. Townsend's Baldwin: he was of the earth earthy, and the many touches of character were limned in with artistic restraint—a very notable piece of work, "fat" though the part may be. And in the tiny parts mention should be made of Mr. Vivian Bond's footman and Mr. E. P. Smith's butler.

Lewisham D.C. in "Sweet Lavender." Why is it that young clubs will play these moss-grown classics—from the amateur standpoint, that is. It can't be because they are easy, because when a play has been done to death by a hundred other clubs it must be a little difficult to devise new ways of torturing it out of existence. Certainly with the play in question, if you exclude four of the characters the others are hardly worth playing, or, at least, require very exceptional treatment to make them acceptable to the poor critic so surfeited with Clems and Lavenders that he shudders in anticipation as he takes his seat. All of which is not to say that the present performance was indifferent—on the contrary, it was sufficiently good to justify the executive tackling something far more ambitious—but is meant as a solemn warning that nothing will induce me to come and see the members play either "His Excellency the Governor," "Mrs. Gorrings' Necklace," or "Caste." Of the players, Mr. F. Harris-Wootton had the most to do as Dick Phenyl, and naturally stood out the most prominently. It was quite a sound study on the usual lines, although he didn't quite get over the difficulty of the drunk scenes. Mrs. Frank Wadham played Ruth Rolt with some emotional power; Miss Nora Richards was frank and charming as Minnie Gilfillian, and Mr. W. Harold Blundell missed most of the obvious opportunities as Horace Bream. Poor Lavender and Clement, in the persons of Mr. Percy Taylor and Miss Gwladys Burkett, toyed rather stiffly with their parts, and Mr. Frank Wadham, the responsible stage-manager, might well have accelerated the general pace of the production.

Muswell Hill D.C. in "Our Flat." So far as the audience were concerned there was ample justification for the selection of this old farcical chestnut. There was no doubt as to their enjoyment of the many funny wheezes and situations in which the play abounds. Looked at from the artistic standard which the club has set itself, the result is not so good. It is curious that with a producer of Mr. Colley Salter's calibre and experience that a more farcical spirit did not prevail among the performers, and more curious still that the pace should have been set so slow. Of the players, Mr. W. Sewell Singer, as the explosive McCullum, and Mr. H. J. Turquand, in the

smaller part of Pinchard, the dairyman, were both excellent and thoroughly in the spirit of farce, while Mr. H. F. Johnson worked very hard, and on the whole successfully, as Nathaniel Glover. The remaining males, Mr. C. Philcox Marten (Reginald Sylvester), Mr. J. Arnold Dix (Clarence Vane), Mr. Harry Gibbons, and Mr. R. Lavers, were satisfactory. On the whole, ungallant though it be to say so, the ladies cut rather poor figures—artistically speaking. Capable actresses though Miss Ellie Chester (Bella) and Mrs. Arthur Salmon (Margery Sylvester) are, in these particular parts they were overweighted, or, at least, mis-cast. The one played with a restraint—apparently with intention—that was most ineffective, and the other, though trying hard, did not quite realise the high spirits which the part demands.

L.C.C. (Peckham Centre) in "Sunday." Old friends crop up in unfamiliar places, and it was gratifying to find the names of Miss Lillian Grey and Mr. Lawford Davidson in the cast of the production advertised as being given by the students of the local Science and Art Centre. At least one was assured of a good performance in the name-part, for Miss Grey has played it many times, and always with real charm and dramatic ability. The present occasion was no exception, and Sunday speedily established herself—and very justly so—as a great favourite with the enthusiastic audience that filled St. Barnabas' Hall. Mr. C. Lawford Davidson is an actor with a personality enabling him to make every part he plays interesting. Jacky fitted him like a glove, giving opportunity for the display of his command over pathos and dramatic power, which he utilised to the full. He was very ably seconded by Mr. George N. Croucher as Lively. It is, of course, an appealing part, but Mr. Croucher may be congratulated heartily on its presentment. The other boys, Towzer and Davey, as played by Mr. W. Leslie Boyce and Mr. John A. Kimber respectively, were not quite so convincing, obviously lacking experience, but they may console themselves with the thought that they were being contrasted and had to play up to several exceptional histrions. Mr. Tom Howell played the difficult part of Colonel Brinthorpe with sincerity, albeit he was somewhat stiff. Others who contributed their share to a very successful performance were Mrs. G. Holt (Mrs. Naresby), Miss J. S. Griffin (a Nun), Mr. W. D. McNoble (Arthur Brinthorpe), Mr. Charles J. G. Tate, who played Tom Daley and also "produced," and Mr. Horace Anderson (Abbot).

Players A.D.C. in "The Fascinating Mr. Vanderveldt." When commenting on forthcoming plays at the beginning of the season I



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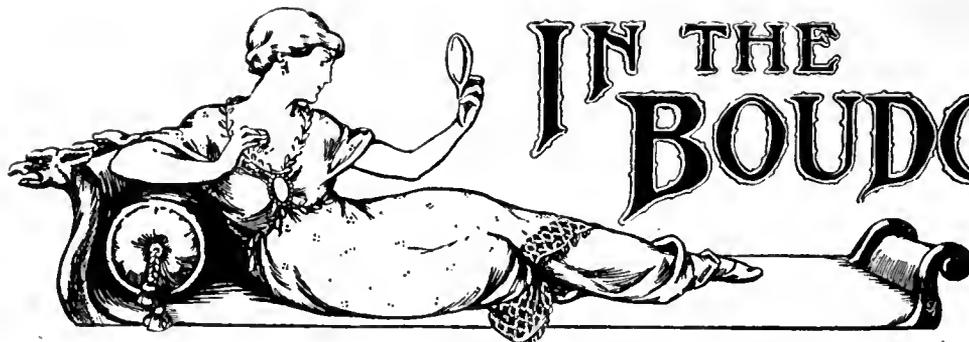
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suggested that if *Sutro* was to be played his "Walls of Jericho" might well be replaced by "Vanderveldt." After seeing this club in the play I began to wonder if I was right. The female leads in both plays are much of the same calibre, but while *Frobisher* requires chiefly strength, *Vanderveldt* must needs have individuality and charm unless half the play is to go for naught. It is no particular disparagement to Mr. *Sydie Dakers* to say that he hardly achieved success in this exacting part, but it is a pity that he did not at least perfect himself in his lines. To omit to do that is at least to meet trouble half-way. To *Lady Clarice Howland* *Miss Goldsmith* brought a good deal of experience and charm, but she hardly did more than touch the fringe of the character, for she was neither wayward enough nor did she suggest the deeper side in the scene with *Mrs. Brevell* (*Mrs. W. D. Biddle*). *Mr. J. W. Middlemas* was fairly convincing as *Colonel Rayner*, and *Mr. Percy D. Botterell* scored the success of the evening with a capital sketch of the curate, *Langston*. *Mr. Stewart Bramall*, as *Mr. Mellon*, and *Mr. B. F. Clarke*, as *Alfie*, were both quite good in these small parts. The remaining characters call for little notice, even *Miss Dorothy Sturgess*, as *Aggie Coles*, was not as successful as would have been anticipated. The play was produced under the direction of *Mr. Sydney Ewart*.

Ingoltsby Club in "Beauty and the Barge." A very capital show, given to a packed house that roared its appreciation. The play is an old success of *Mr. Sydney Wallace*, the producer, and he had worked the scenes up very thoroughly. To *Mr. J. H. Fleetwood* fell the honours of the evening. He played *Cap'n Barley* with a ripe and infectious humour, and if one might suggest that at times he was a trifle slow it was probably due to the fact that he felt he had his audience in hand, which was certainly correct. The other nautical members of the cast were delightfully breezy, *Mr. J. A. C. Harrison's Tom Codd* proving a gem of comic acting, and *Mr. S. O. Sanderson* a very love-lorn and amusing *Gus*. *Mr. Kennard Adams* played *Lieutenant Seton Boyne* quite satisfactorily if without much distinction, and he had a very charming *Ethel* in *Miss Margaret Lymburg*. *Mr. Clement Pink's* explosiveness as *Major Smedley* was not too convincing, with the result that the earlier part of the first act dragged considerably. *Miss Ethel Harrison* was good as *Mrs. Baldwin*, as was *Miss Cecily Dale* as *Mrs. Porter*, and *Mr. Harry Gebbett's Porter* was a screaming piece of work. *Mr. Arthur Frow's John Dibbs* was full of character, and the subsidiary lovers, *Manners* and *Lucy Dallas*, were capably enacted by *Mr. Gerald Saffery* and *Miss Gladys Collings*. Next performance, "A Country Mouse."

London O. and D.S. in "The Fascinating Mr. Vanderveldt." My previous observations on this play hold good. Neither of the two principals was completely satisfactory, because neither was properly suited. *Mr. Cuthbert Sledmere* is much more at home in comic opera than in straight stuff, and it must have been additionally hard to have been pitchforked into such a part as *Vanderveldt*. In his hands the fascinating gentleman's self-assurance and *sang-froid* became rather tiresome self-conceit. Apart from this somewhat important defect, *Mr. Sledmere* played with intelligence and a good deal of skill. *Miss Rhoda Whiley* is first and foremost an operatic prima donna, and her training and experience impel her inevitably to take the audience into her confidence. It is a mannerism which is annoying in a comedy. Naturally vivacious, she rendered some of *Lady Clarice's* lighter moods quite easily and effectively, but she scored only on this facet of the character. However, it is given to few people to be earnestly flighty. *Mr. Fred Gill* was not quite physically suited as *Colonel Rayner*, and his movements are a little stiff, but he played in a sincere and convincing fashion. *Miss Bertha Sandland* was particularly effective as the amusing *Miss Pelling*, and one looks forward to seeing her again in a better part. The *Marchioness of Hendingby* was played by *Miss B. Blaiberg*. It would be difficult to say too much of her impersonation. She was as good as, say, *Mr. William Hinton* was bad as *Goddlestone*, and he really was very bad. *Mr. A. O. Butler*, who produced, was capital as the *Rev. Hubert Langston*, and the remaining members of the cast were more or less respectably mediocre. The play was preceded by an original operetta, entitled "Merely a Coincidence." I am content to assume that the music was passable, because *Mr. J. Stanley Verde* thought it worth while producing, but the book and the lyrics were deplorably foolish and gave no chance to the intelligent quartette engaged in the arduous task of making bricks without straw. But I pray the lady who pronounced "polite" as "perlite" not to do it again.

Reports of the following shows are unavoidably held over till next month:—*Customs Sports Club* ("Facing the Music"), *Wayfarers* ("Mrs. Goringe's Necklace"), *Garrick A.D.S.* ("Oliver Twist"), *Sydenham A.D.C.* ("Niobe"), *Old Tollingtonians* ("One Summer's Day"), *West-cliff O.S.* ("Pirates of Penzance"), *Finchley A.D.S.* ("Idols"), *Rutland Shakespeare D.S.* ("Romeo and Juliet"), *Croydon Histrionic Society* ("All-of-a-Sudden Peggy"), *L.C.C.* ("Strange Adventures of Miss Brown"), and *Apollo D.S.* ("Balkan Princess").



By Mrs. HUMPHRY ("Madge")

EVENING SPLENDOURS.

The evening dress seems entering on a period of unparalleled splendour. For more than a year now Oriental ideas, adapted more or less to the needs of the Occident, have been apparent in our fashions. Now we have reached a stage at which the utmost magnificence is lavished on dress and cloak. Although for indoor wear in morning and afternoon a sort of false simplicity is apparent in outline, once the dressing gong is sounded for dinner Englishwomen revel in such a conglomeration of colours, materials, jewels, and extravagance, in such Ossas piled upon Pelions of lace, upon jewels, upon velvet, upon fur, such elastic and loose-falling lines of enormous collar and sleeve, that one may describe the salient feature of the moment's fashions as being an opulent too-muchness. One could take Miss Marie Tempest's new gown in the last act of "The Honeymoon" as a type of the evening dress of the moment. Miss Tempest, of course, can wear anything. She is one of the unkind few for whom fashions are made, the unfortunate many then adopting them, although in most cases they are far from competent to wear them. This

particular gown has an under-dress of rich purple satin, lined with blue and hemmed with skunk. Over this is a tunic of night-blue crêpe-de-chine, short in front, but forming at the back a pointed train. It is embroidered in gold in a very lovely design of delicate, wandering lines, and placed here and there, in odd, unexpected places, are flat gold medallions, with centres of emerald, flamingo and turquoise. The bodice is also magnificently embroidered on that side of it draped with flesh-coloured chiffon. Dark blue forms the other side. The high waist-band of Japanese crêpe is vermilion in colour, embroidered in silks of many subdued shades; and it has long ends falling to the knee on the left side, weighted with gold tassels.

Ermine Bonnet with black velvet bow at back.



Chinchilla Hat with lace crown and silver roses at side.

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In the Boudoir (continued)

casinos of France during the past summer. A lovely gown of black gauze, brocaded with clematis flowers of velvet, is made over a foundation of black and gold shot gauze. An

over-dress of white ninon falls to the knees, edged with crystal fringes. This tunic is bordered for several inches with a wonderfully effective ornamentation, which consists of purple and cherry-coloured velvet flowers laid under the surface of the ninon. On the bodice the tunic is drawn up over one shoulder; the other side consists of the black and gold gauze, veiled with the brocaded material. A bunch of velvet clematis in black, cherry and purple, with gold hearts, is fastened on the left shoulder, and the long, dull green stems are carried across to the right side, whence they fall, mingled with chains of crystal, almost to the hem.



Black seal
and ermine
coat.

Grey corduroy velvet
coat and skirt trimmed
silk braid and net fril'.

pearls. Turquoise-blue chiffon appears at the top of the bodice, crossing the front and shoulders, and then, above everything else, there goes an apron-shaped corselet, back and front, of sapphire and diamond embroidery massed on a

THE APRON OF EMBROIDERY.

The tunic effect remains very general, but on the best gowns it has shrunk to an oddly shaped little apron of applied embroidery. The effect is sometimes rather startling, as in a gown of the deadest black, the front of which flowers suddenly into the boldest of large silver blossoms. These little aprons are in many cases absurdly top-heavy, for the bib will come to the top of the bodice, and the tablier will only extend a few inches below the waist. In some cases masses of jewelled embroideries, edged with gems, are arranged in lines and scallops one above the other, to get the apron effect. Indeed, often an evening dress is overloaded with attempts to make it follow several fashions at once. Thus a gown of pale rose satin, with the fashionable forked train ending in pearl tassels, has an over-dress of anemone-purple ninon, brocaded in purple and gold, all the colours being kept very dull. The over-dress falls in a perfectly plain square panel in front to just above the ankle. At the back it is made in a similar panel, weighted heavily at the end with embroidery of gold and silver, with sapphires, diamonds and

In the Boudoir (continued)

ground of gold and silver. A fichu of the same embroidery allows gleams of the original rose-coloured satin to be visible. This is one of those gowns which have been described as "wonderful frocks if they only had been."

FROM DOWDY TO DENIER CRI.

The search for novelty in dress has led us before now through every room in the house. At one time bath towelling was used for summer frocks; at another casement cloth was the rage; and in turn we have had curtain muslin, furniture brocade, chintz and cretonne, house flannel, blanket, and printed Indian bedspreads pressed into the service of the smart woman's clothing. The family store-cupboard having thus been exhausted, it became necessary to seek a novelty elsewhere, and Berlin wool-work has found itself, much astounded, raised to the position of the craze of the moment. Heavy velvet gowns are adorned with bold wool-work embroideries, in such child-like conglomerations of brilliant colour that one of these frocks might well have been shown at the Post-Impressionist exhibition. The idea of embroidering fur in Berlin wool, although it can never be called anything but eccentric, is yet not quite so unmitigatedly insane as it sounds, if the effect obtained may be held to justify the means. It is certainly striking, and for those who do not consider that they are insulting fur by such a treatment there seems no reason why they should not adopt this ultra-new fashion. Hats trimmed with garlands of knitted anemones,

strange though the conjunction of words may sound, are very fashionable, and an ingenious milliner the other day scored quite a success with a Gainsborough hat on which all the plumes were knitted. The effect was really rather pleasing and fleecy, but this is a fashion extremely unlikely

to last, and only those who can afford to discard their garments while their age is still numbered in weeks can with any safety indulge in Berlin wool ornamentations.

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On many of the most up-to-date frocks belts are seen consisting of narrow lines of brilliant colour. On evening dress these are frequently outlined with coloured stones contrasting or harmonising with the dress itself. Thus on a pretty dinner gown of black chiffon velvet, with an overdress of reseda green crêpe-de-chine brocaded in velvet mignonette, the little velvet waistband is of tawny pink, in the tone of the mignonette tip. It is outlined with frosted crystals and topaz. Following the rather irritating fashion of the moment, the bow and uneven ends in which this belt terminates are placed very slightly to the side of the waist at



Evening Dress of rose satin, bordered with fur. Overdress of white chiffon with black figured border. Short black chiffon tunic with black velvet belt.

the back, not enough to have really a definite and emphatic one-sided effect, but just enough to have the appearance of a mistake or an accident. This is very smart in the sense that it is the latest note, but its reason is far to seek, for it is certainly neither pretty nor useful.

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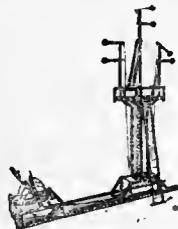
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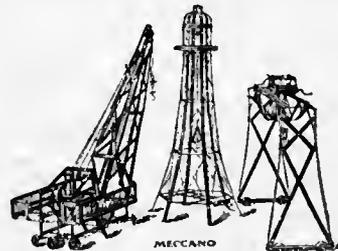
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Society Notes

THE Grand Duke Michael of Russia and Countess Torby are staying on at Brighton until they go to Cannes at the end of the month; but their daughters are in London, and have been rinking a lot. Countess Torby has greatly improved in health, thanks to Brighton's bracing air and the Grand Duke's assiduous nursing. Theirs was a love match, and the couple are as devotedly attached after nearly twenty years' married life as ever they were; and during her illness Countess Torby could not have been tended and nursed more carefully than she was by the Grand Duke.

The Duke of Somerset, who was presiding this month at a meeting at Salisbury of the National Service League, is, as an old officer of the Rifles, keenly interested in military affairs and in all questions relating to the country's defence. This interest is shared by his versatile Duchess, who has composed songs for soldiers, and was a moving spirit in the big military bazaar which Princess Patricia of Connaught opened at Salisbury just before she left for Canada on December 1st, the ceremony on the second day being performed by her Grace of Somerset.

Big, burly, and good-humoured, and liked by everybody, the Duke of Somerset is possessed of immense strength, and an old brother officer relates with gusto how he once saw him give a wife-beater one of the soundest thrashings ever administered by a non-fighting man. Seeing a ruffian brutally ill-treating his wife, "Algy," as he is affectionately known, angrily told him to desist. Then the wife-beater turned on the intruder—and got probably the worst thrashing of his life, being indeed terribly punished. The Duke, in his soldiering days, was one of the biggest and strongest men in the Service, and,

having several tall brothers, it used to be a common joke in the Rifles to say, "Here come thirty-one feet of St. Maur."

Lord and Lady Camoys are taking up their residence at Stonor Park, Henley, on returning to England. The ancient house of the Stonors is leased to Mr. and Mrs. Henry Coventry, but they are kindly surrendering the place, since the owner now wants to live there himself. Stonor, a long, low Tudor house, with ancient chapel attached, stands in a fine park between hills covered with beech woods. It is rich in historical associations, and possesses a secret "priest's hole"—a natural adjunct of the home of an ancient Catholic line. The Stonors are not wealthy, but Lady Camoys, *née* Sherman, is one of the richest heiresses in America and also a most attractive girl, whom her husband first met, it is said, at the wedding of his friend Lord Decies last year, in America, to Miss Gould.



Photo] [Lallie Charles
Mrs. Newbolt

Those pleasing drawings of the "Gibson" type, so familiar a few years ago, have not been seen lately, as Mr. Charles Dana Gibson is assiduously painting in Paris; but admirers of his delightful black and white work will be interested to learn that the first of the lovely "Gibson girls," this talented artist's wife, whose grace and dainty charm are known throughout the world, is in this country on a visit to Mrs. Waldorf Astor. When the beautiful Langhorne sisters made their debut in New York they were hailed as the belles of the year, and certainly a lovelier group of girls never came from Virginia. They are all of the type made famous by the drawings of Mr. Gibson, who married Irene, the eldest, some sixteen years ago.

On November 25th a pretty wedding took place at St. George's, Hanover Square, between Major B. P. Newbolt, son of the late Rev. G. Digby Newbolt and Mrs. Newbolt, of Souldrop, Bed-

fordshire, and Nice, France, and Veronica A. H., eldest daughter of Surgeon-Colonel J. Jardine, M.D., of Pennine View, Carlisle. We reproduce a charming photograph of the bride.

Priscilla Lady Annesley has left her house in Wilton Place and has acquired another, 44, Great Cumberland Place, which pleasant thoroughfare has, or will shortly have, three other new residents—at Nos. 17, 37 and 61. Lady Annesley is now settled down at her new abode after a long round of country visits. A famous Dublin beauty when, as Miss Armitage Moore, she married the late Lord Annesley as his second wife in 1892, Priscilla Lady Annesley is still wonderfully youthful looking, as a recent portrait by Mr. John Lavery, the well-known Belfast artist, shows. In this painting she appears in a becoming black gown, and the artist does full justice to a beautiful sitter; but many of Lady Annesley's friends would like to see her painted as she appeared at the Artists' Ball in February last, at which she made a regal Marie Antoinette in the blue velvet and high turban made famous by Mme Vigée le Brun. Lady Annesley and her pretty elder daughter, Lady Clare, have just been on a visit to Clifton Hall, Nottingham.

Next year there will be an exceptionally large number of debutantes, one of whom will be Lady Lilian Boyd's pretty daughter, her only child. Small and fair, Lady Lilian is an extremely handsome woman, with pale, golden hair and slim graceful figure, and she looks extremely young to have been a bride nearly nineteen years ago, for it was in January, 1893, that she was married to Captain W. Boyd, then in the Life Guards. Captain and Lady Lilian Boyd, who have not long returned from a trip to America, have now a house in Lower Seymour Street, having given up their flat near Cavendish Square.

Lord Thurlow has just celebrated his birthday, being seventy-three. A diplomat of several years' service, he was attached to our embassies in many European capitals, and he has also been a Lord in Waiting, Paymaster-General, and Lord High Commissioner to the Church of Scotland. Fortune of late years has not smiled on Lord Thurlow as she did on his famous collateral ancestor, George III.'s "stern and beetle-browed" Chancellor; and he has had domestic sorrows, losing two sons in 1899, his heir falling at Magersfontein. Lord Thurlow's heir is his third son, the Rev. Charles Bruce-Cumming, a chaplain of the Mission to Seamen.

Book Notes

Forty Years of Song. By EMMA ALBANI. (Mills and Boon, Ltd., 10s. 6d.)

IT is somewhat surprising to find so many distinguished people capable of writing an interesting autobiography. On the principle that Nature rarely endows anybody with more than one exceptional gift, the ordinary person would have expected a famous singer or actress to feel rather at sea when it came to "quill-driving." On the contrary, however, stars of any sort seem to turn out interesting reminiscences automatically. Only last month we had the pleasure of commenting favourably on the autobiography of Mrs. Charles Calvert, and now a similar pleasure has been furnished us by Madame Albani. *Forty Years of Song* certainly makes very pleasant reading.

Full of photographs, autographs, letters, good stories, etc., it practically never loses the human touch. Here is a characteristic reminiscence:—

"An amusing, though at the time somewhat painful, incident that happened on my benefit night at Covent Garden is perhaps worth recording here. When at the end of the opera I was recalled before the curtain, a gentleman sitting in one of the front rows of the stalls threw me a bouquet and a jewel case. Unfortunately for his good intentions, the case struck me in the middle of the forehead with considerable violence. The gentleman could be seen making frantic gestures of despair as, with my hands pressed to my forehead, I rushed off the stage to my dressing-room. The application of a few simple remedies soon made me feel all right, and possibly my recovery may have been hastened by the fact that, on opening the case, I discovered that it contained a beautiful diadem set with brilliants."

Love's Old Sweet Song. By CLIFTON BINGHAM. (Stanley Paul and Co., 6s.)

THE story opens with the reverie of a murderer. That's what the author would have us believe. But it appears that a cab-accident caused the reverie. Francis Secretan seems to derive a certain amount of satisfaction from the fact that he was in the cab which ran over and killed a woman and injured her daughter. This is not very interesting, and the constant introduction of extracts from the author's famous song does not help to make it so. The hero of the book marries the daughter of the woman whose death was caused by the accident, and the waywardness of the son of his first wife is duly corrected.

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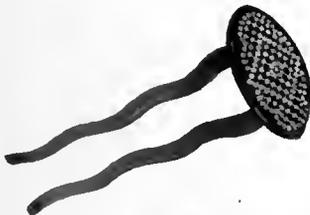
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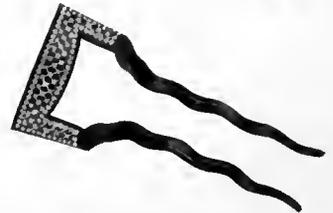
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3. Solutions must be filled in on the lines provided under the Puzzle pieces for the purpose. Only one solution may be written on any one line. Competitors desirous of sending in alternative solutions may do so, but a printed page must be used for each set, and a receipted account from an Advertiser must accompany each set.
4. The Competitor's name and address must be filled in in the space provided for that purpose.
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6. Solutions must be posted by the closing date of the Competition to PUZZLE-ADS,
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THE PRIZES.—The THREE successful Competitors will each receive FREE Tickets for TWO Orchestral Stalls at any Theatre in the United Kingdom, to be designated by the winner (but not to exceed in value £1 1s.).

Results will be published in our next number, dated 15th February. The Competition will be continued each month until further notice.

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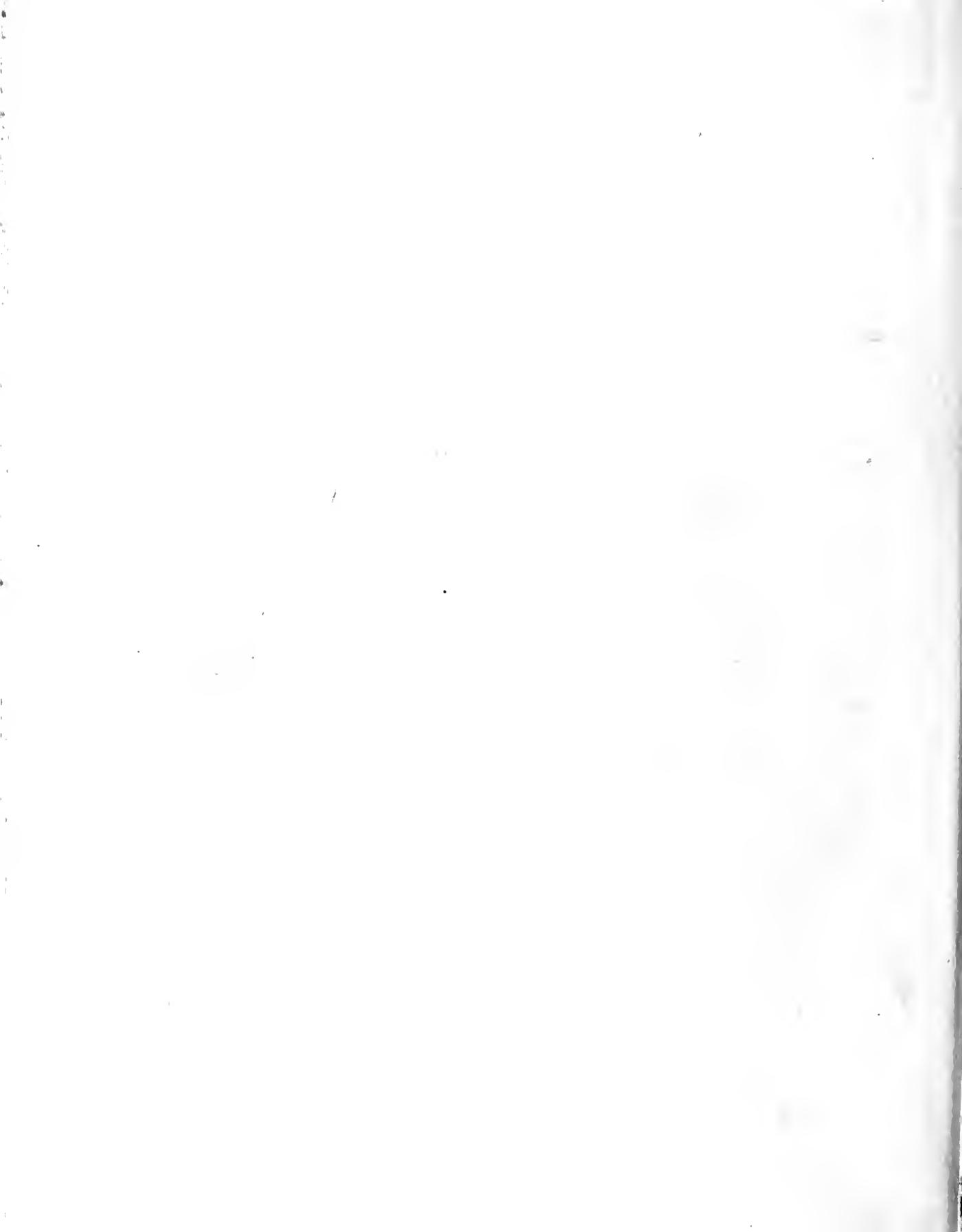
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[by E. O. Hoppé

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"THE MIRACLE"

By DR. KARL VOLLMÖLLER. With Music by PROFESSOR ENGELBERT HUMPERDINCK
Produced by PROFESSOR MAX REINHARDT at Olympia, London, on 23rd December, 1911



Camera-Picture

NATACHA TROUHANOWA as the Nun

[by E. O. Hoppé



Camera-Picture]

[by E. C. Hoppé

The Story of "The Miracle"

By H. V. M.

SELDOM, if ever before, has the public had an opportunity of witnessing such a magnificent spectacle as that produced by Max Reinhardt at Olympia.

Although the story of "The Miracle" is a simple one, the difficulties which had to be overcome in giving it such an artistic setting were enormous. For weeks before the opening night of the production a small army of workmen were engaged in transforming the huge hall into a cathedral. The sides of the building were made to represent stonework, with stained-glass windows above. At one end two huge doors, as high as the building itself, were made to open and close as required, and at the other, an excellent reproduction of a rose window, with carved pillars and arches, completed the illusion.

Seating accommodation had to be provided for many thousands of visitors, and this was accomplished by building tiers of seats, rising from the vast arena to the height of the gallery which runs round the building. Sufficient lighting was obtained from large lamps and chandeliers, which were hung at intervals from the roof, while

several large platforms, each containing many powerful lights, were hauled to the top of the great arched roof, and connected by telephone with the stage-management below.

A specially-built organ had to be installed, electrically controlled, with a pure cathedral tone, while a magnificent set of cathedral bells gave the necessary atmosphere of solemnity. Placed in niches around the walls of the cathedral were statuettes of saints, and the various properties used in the spectacle were made and finished with every attention to correctness in detail.

The costumes, which were specially made for the production, were of rich silks, gold and silver embroideries, and costly fabrics. Not one of the 2,000 performers was provided with a costume that was not true in every detail. As can be imagined, the work of drilling this army of performers, training the choir of 500 voices and the orchestra of 200, and schooling them into one harmonious whole, a living spectacle without a jarring note—one might almost say, without a false movement—was a truly marvellous piece of stagecraft.

The Story of the Play

The opening scene of the play was the interior of a large Cathedral on the Rhine. The dim light of the building, the faint smell of incense, and the low, solemn music from the organ lent a mysterious atmosphere to a ceremony about to be performed.

In the centre of the building stood the Miraculous Image of the Madonna. This Image was gifted with strange powers—that of healing the sick, curing the halt and the lame, and restoring the crippled. The Image was left to the care of an aged Abbess, who, feeling the weight of her years falling heavily on her, had decided to transfer her duty to a young and beautiful Nun. The Abbess handed over the keys of the Church to the Nun, who had been elected for the honour by the entire Convent.



The Nun

Camera-Pictures]



A Novice

Outside the Cathedral was heard the singing of many voices, and when the doors were opened the pilgrims formed into a procession and slowly marched forward to bow before the Miraculous Image. Men and women, old and young, and children of all ages followed the nuns from the great doors to kneel before the figure of the Madonna with the Child. Then came the beggars, the cripples, the sick and the dying, and to these alms were given and charity was dispensed by the Sisters of the Convent. Suddenly all eyes were turned to the centre of the Cathedral, where an aged cripple was throwing up his arms in supplication to the Image. When the people saw that he was cured, a great cry of exultation and thanksgiving went up, and to the solemn music of the organ the pilgrims withdrew. Charging the Nun with her duties, the old Abbess withdrew also, leaving the Nun alone kneeling at the feet of the Miraculous Image.

She heard the joyful sounds of the singing of happy children outside the Cathedral, and the far-off piping of a Spielmann. Leaving her place, she

slowly walked towards the door, and gradually the influence of the happy children filled her with a longing to join in their merry-making.

The Coming of the Spielmann

With the keys of the Cathedral, which had been left in her charge by the Abbess, the Nun unlocked the great doors, and the children, dancing and singing to the Spielmann's pipes, came into the sacred building. Surrounded by these happy little mortals, the Nun felt their influence so strongly that she danced and sang with them in their joy. Turning towards the great doors, she stopped suddenly, for there appeared a handsome Knight in glittering armour, standing on the hill outside the Cathedral, gazing at her, enchanted by her beauty.

The children had left the Cathedral, and she stood motionless, returning the gaze of the Knight, until, beckoned onwards by the Spielmann, he stepped forward to the portal. With a mighty effort she threw out her hands towards him, and turned her face aside. She summoned up her courage and went forward to close the doors of the Cathedral ere the temptation of the world proved too strong for her.

As she did so, the aged Abbess and the Sisters

returned. The Abbess had seen the Nun waver, and, sternly rebuking her for neglecting her duty, she sentenced her, as a punishment, to stay kneeling all night alone at the feet of the Image of the Madonna.

Hours passed on, and the Nun still knelt before the Image. The vesper bell rang out, and the

sound of the nuns singing their evening hymns through the cloisters was heard. Outside the locked Cathedral a night-gale sang, and the moon shone brightly. Inside, no sound was heard save the deep breathing of the Nun as she prostrated herself on the steps of the dais.

Slowly she rose and listened. A faint knocking on the great doors echoed through the building. She started forward. Louder and louder came the knocking. With the keys in her hand she ran down to unlock the doors, but the key would not turn and the door would not open.

It was the calling of the world outside. She could not resist it. Hurrying back, she fell on her knees once more before the Miraculous Image and appealed for her freedom. But no sign was given her.

As the rapping on the doors grew louder the more she pleaded to the Madonna, until at last, unable any longer to restrain herself, she snatched

(Continued on page 115.)



Camera-Picture]

[by E. O. Hoppé

The Nun in the Convent

The Madonna

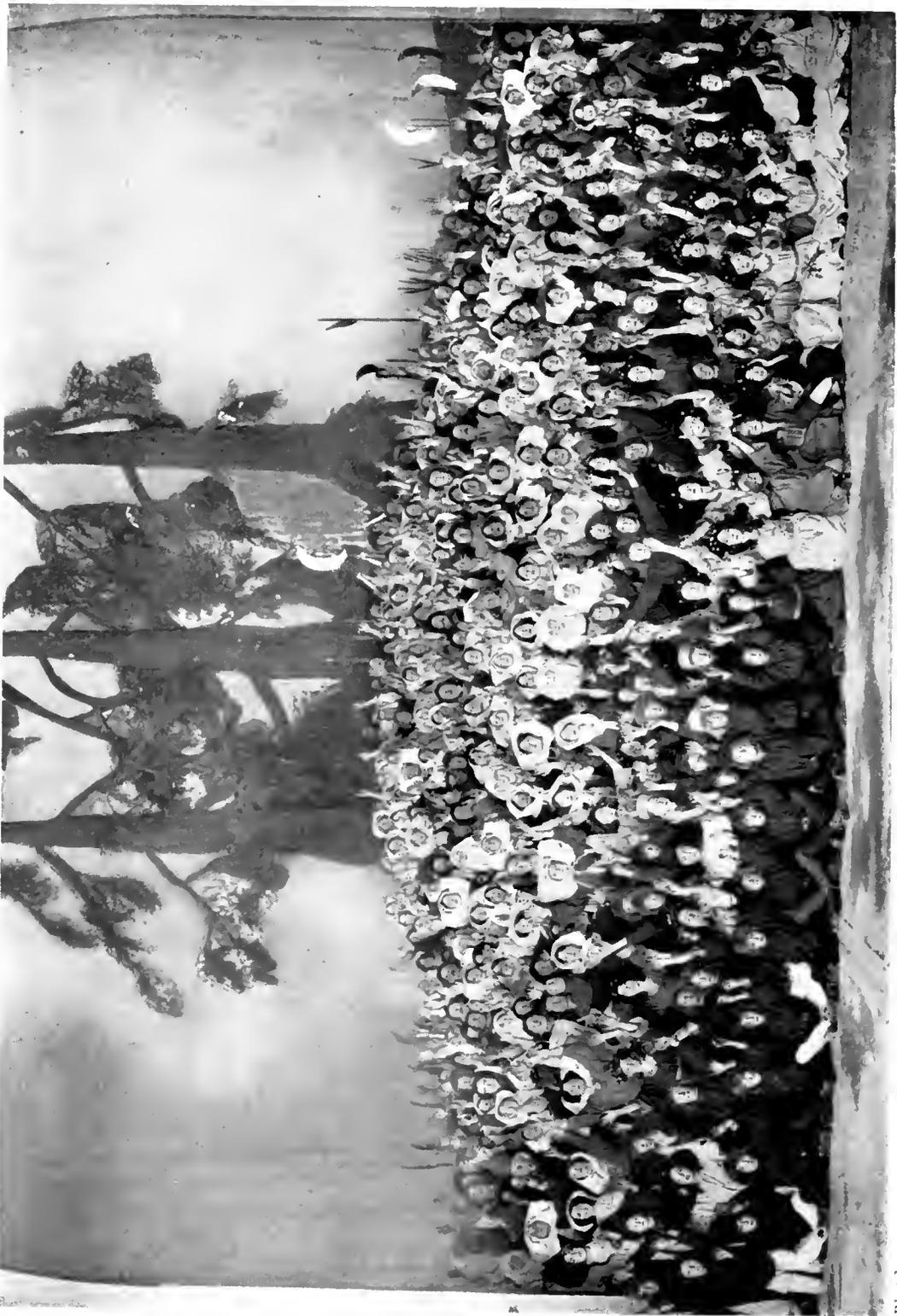


Camera Picture]

MARIA CARMi as the Miraculous Image

[by E. O. Hoppé

The People on the Mount



[Hopp & Wakefield

The outburst of joyful Thanksgiving

Photo]

the Child from the arms of the Image. As she did so an angry peal of thunder was heard outside, which mingled with the enticing, fascinating music of the Spielmann's pipes. A great flash of heavenly light came from the roof, and the Holy Infant, which she had snatched from the arms of the Madonna, was whisked from her arms and borne above.

Then the big doors opened, disclosing the Knight standing on the hill beyond. Led on by the Spielmann, he went forward into the Cathedral, imploring the Nun to go out into the world with him. She refused, then consented, then refused again, and finally, unable any longer to withstand the alluring pipes of the Spielmann and the protestations of the Knight, she resolved to take the chance of freedom which was now offered her. Kneeling together before the Miraculous Image, the Nun and the Knight offered up their prayers, and she, discarding her veil, her robe and the keys, was carried out by the Knight, led by the piping Spielmann.

Mounting their steeds they rode up the hill and out of sight into the great world beyond, just as the dawn of a new day was breaking.

Slowly the great doors closed, and nothing inside the Cathedral could be seen except the beautiful Image of the Madonna.

Gradually the Image moved. It had come to life. Slowly descending from the daïs, the Madonna took up the robe and veil of the departed nun, put them on, and, taking her place, knelt before the empty chair.

Shortly after the Abbess and the Sisters returned. When they saw the Miraculous Image had gone they shrieked with horror. The Nuns came rushing in, crying aloud at the awful thing that had befallen them. Seeing the prostrate figure on the steps of the daïs, they raised

their clenched hands and vowed vengeance upon her.

Calmly the Sister stood up before them, and they fell back, recognising in her the features of the Madonna and realising that she had taken the place of the guilty Nun. They fell on their knees before her, and their cries of woe were changed to songs of exultation. Following the living Madonna they slowly filed out of the Cathedral, chanting and rejoicing.



Camera-Picture

[by E. O. Hoppé

The Nun is tempted by the Spielmann

The World Outside

Outside, into the world, had gone the Nun and her lover, accompanied by the Spielmann. The

DOUGLAS PAYNE as the Knight



Camera-Picture]

[by E. O. Hoppe

The Knight is enchanted by the Nun's beauty

very joy of living had entered the woman's heart, and she danced before her Knight to the alluring tunes of the Spielmann's pipes. He stood and

watched her with wondering and admiring eyes. But their happiness was not for long. Over the hill came the Robber Count and his party of huntsmen. Seizing the Knight they bound him to a tree, while the Count ordered the woman to be brought before him. He compelled her to dance, and, as she did so, the huntsmen threw themselves on the ground around her. Her dancing captivated him, and he ordered her to be carried off to his castle. The Knight, having broken his bonds, however, rushed towards the Count in an endeavour to kill him, but he was promptly set upon by the huntsmen, and killed before the woman's eyes. As the Count and his men carried off their prize, the Spielmann stood by the corpse of the Knight and played the Melody of Death.

The King's Son

The second episode in the life of the Nun after obtaining her freedom from the Church took place in the castle of the Robber Count.

Here was prepared a great banquet. The Count and his friends and retainers were gathered together in the banqueting hall. The wine flowed freely, songs were sung and the guests danced and made merry.

The Spielmann, having led the Knight on to his doom, now turned his attention to the Nun. He had accompanied her to the Count's castle, and during the banquet he suggested to her that she should dance before the Count and his guests. Cheered and applauded, she mounted the central table, from which the flagons, platters and ornaments had been removed. Raising her heavy, silken, embroidered skirt, she danced on the massive table to the noisy encouragement of the half-drunken revellers.

Suddenly she stopped. Her eyes were fixed on the door at the end of the hall. All eyes were turned in that direction, and a silence fell over the company when they saw that the King's son with a party of friends had entered the hall.

Enchanted by her beauty, the King's son tried to gain possession of her, and for some time he wrangled with the Count, but no decision could be come to. It was then suggested that they should throw the dice for her, and that he who threw the highest should take possession of her. To this both the King's son and the Count agreed.

The dice were thrown by the Count. It was then the King's son's turn. A mighty shout went up when it was announced that he had thrown the highest. Claiming the Nun, he and

his friends took her away, forming a mock bridal procession, and leaving the Count to bemoan his fate with the Spielmann. Almost beside himself with anger, the Count raved and stormed as he walked up and down the banqueting hall. Offering him a dagger, the Spielmann suggested he should stab himself, and this the Count did,

prepared with mock ceremony by the King's retainers, while coarse jokes and vile insinuations ran from mouth to mouth. The Nun was brought in with the King's son, amidst laughter and jesting. The Spielmann was hurrying her from one indignity to another. He had dragged her deeper into the mire with the bewitching



[Photo]

[Hoppé & Wakefield

The Nun goes out into the world with the Knight

falling heavily to the ground. As he fell, the Spielmann bounded before him and once more played the Melody of Death over the corpse.

The Rescue

The next episode in the Nun's life took place in the bedchamber of the King's son. A bed was

tunes of his pipes. One lover after another had met their deaths as the penalty of falling victims to her wonderful beauty.

There she stood before the King's son, prepared for the worst, helpless and hopeless. The Spielmann, however, had managed to convey to the King the story of what was happening, and the King, who had been hiding in the chamber,

stepped out to save her from the outrages of his son, who sulkily turned away from the chamber.

ERNST BENZINGER as the Robber Count



Camera-Picture]

[by E. O. Hoppé

The Robber Count is attracted by the Nun's beauty

The King with the Nun was about to follow when he was set upon by armed and masked

assassins. He defended himself as best he could, and succeeded in killing one of them, while the others made off. His anguish was uncontrollable, however, when he discovered that the man he had killed was his own son. Almost distracted by the thought that he was his son's murderer, he went from the room, while the Spielmann stood over the body of the dead son and again piped the Melody of Death.

The Dance and the Fire

Once again the scene was changed. It was the wild scene of a masquerade. There sat the old King, dejected and inconsolable, mourning the loss of the son whose life had been taken by his own hand. The masquerade had been organised in the endeavour to distract his thoughts, and to help him to forget his grief for a short while. The Nun danced before him, wildly waving a lighted torch in each hand. Losing her head in the excitement of the dance, the flaming torches whirled round her, keeping time with the rhythmic movements of her body.

Suddenly there was a cry. Several of the masqueraders had been caught in the flames, and the fire rapidly spread from one to the other, consuming all except the Nun and the King, who managed to escape unharmed.

The doors were hurst open, and an unruly mob of people from the streets rushed in. Seeing the King and the Nun alone unharmed, they accused the Nun of witchcraft, and she was dragged forth from the ashes of the dead, while the Spielmann remained to pipe his haunting Melody of Death.

The Inquisitorial Trial

The Nun had been tortured on the rack, and a large assembly had gathered together in the open street to witness her trial for witchcraft by the Judges of the Inquisition.

To the mournful beating of the drums the red- and black-robed judges filed in and took their seats. In front of them were the mailed and armed soldiers, who held the crowd in check, and the ominous figure of the executioner, who stood

(Continued on page 123.)

The Banquet in the Robber Count's Castle



Photo]

Hess, C. W. Schmidt

The Nun, dressed in rich costume, dances on the table at the Robber Count's banquet

Two of the Ladies at the Court



Photos]



Hopki & Wakefield

Courtisanes in rich silk and embroidered Costumes

The King's Son and his Friends



The King's Son watches the Nun dancing on the table



The King and his Pages

Photos]

[Hoppé & Wakefield

The King and His Son



[Camera-Picture]

The King bids his Son release the Nun

[by E. O. Hoppé

ready with axe in hand to carry out the dread sentence of death, should the Judges pronounce the Nun's doom.

The Spielmann, disguised as the chief Inquisitor, commanded the prisoner to be brought in. A lane was formed by the soldiers through the people, and she was drawn in on the rack. The executioner raised his axe, and was about to carry out the sentence of the Court, when the mob, over whom the Nun's wonderful beauty had cast a spell, seized him ere the blow fell. The crowd mounted her upon a white charger and escorted her to safety amidst frightful uproar.

next the King's son, the King, and many others as they passed before her view. Overcome by the dreadful sight, once more she sank to the ground.

Then, from the Cathedral in the distance, came a beam of light. To her it meant safety and hope. She rose, clasping the babe to her breast, and struggled on, no longer heeding the pipes of the Spielmann.

Struggling onwards, almost in despair, at last she reached the great gates of the Cathedral and entered.

She had come back from the world!

The Ghostly Procession

Summer had gone, and the snow had covered the country with its white mantle. Over the hill came the soldiers marching.

First the carriers, then the men in armour, the long guns and the soldiers on foot. In the rear came the camp-followers, and one of these was easily distinguishable as the Nun, with a babe in her arms. Exhausted she fell to the ground, while the cavalcade passed on.

Away in the distance the Nun could hear the sound of happy children's voices, mingled with the sound of the Spielmann's pipes. She turned her head in the direction from which the sounds had come, and to her horror she discovered the Spielmann, wearing the Mask of Death, and leading a long procession of the ghosts of her dead lovers. When he saw her he seized her by the wrist and compelled her to look first at the Knight, then on the Robber Count,



Camera-Picture

[by E. O. Hoppé

The King watches the Nun dancing at the Masquerade

Back Again

It was Christmas-time, and the children came



Camera Picture]

[by E. O. Hoppé

The Executioner prepares to strike off the Nun's head

singing into the Cathedral to receive their gifts from the Sisters.

When the sound of their voices had died away a strange thing happened: the Madonna resumed her place in the empty chair and once more became the Miraculous Image.

During a snowstorm the Nun entered and threw herself at the feet of the Image. She then discovered that her babe was dead. Stricken with grief she implored forgiveness from the Image. The Image came to life once more, and, raising the dead body of the babe, the Madonna held it just as she had held the figure of the Child some time before, when the Nun had snatched it from her hands as she went out into the world.

The bells of the Cathedral rang out, and the Sisters rushed into the sacred building in alarm, there to find the sobbing Nun at the feet of the Miraculous Image.

A second Miracle had happened! The Madonna had come back. Hardly believing their eyes the happy Sisters bowed low and reverently before the beautiful figure. For some moments they remained spellbound.

But away over, at the side of the Cathedral, a fierce, mocking laughter was heard. Claspng her hand to her breast, the Nun fell back in horror.

Seeking to put herself out of reach of the horrible sound she ran to the other side of the building. Again the mocking laugh was heard. Hither and thither ran the Nun, to meet on all sides the laugh, which seemed to kill the very soul within her body.

And then the Nun, in despair, flung herself once more at the feet of the Madonna. As she knelt praying, the Sisters raised a great song of salvation which overpowered the laughter, and a wonderful shower of red roses fell from the roof of the building upon the assembled Sisters.

The great doors of the Cathedral swung open, and the Madonna was carried out among the happy and rejoicing people.

The Next Morning

The light of daybreak was seen through the windows of the Cathedral, and the Nun was awakened from a deep sleep.

(Continued on page 127.)

The Spielmann and his Pipe



Camera Picture

MAX PALLENBERG as the Spielmann

[by E. O. Hoppe

The Madonna and the Children



Camera-Picture]

[by E. O. Hoffe]

The Miraculous Image of the Madonna, having come to life, is loved by the little children

In Conclusion

In bewilderment she raised her eyes around her, vaguely wondering where she was. Where were the Knight, and the Robber Count? Where were the terrible roar of the flames and the shrieks of the victims? Where were the grim, relentless Judges of the Inquisition, the executioner with his terrible axe? The army, too, had disappeared! Where was her child, the poor, dead, little thing, that had lain at her feet? And where, more terrible than all, was the evil Spielmann with his alluring pipes and his hollow, mocking laugh?

Slowly the thought came over her that she had been sleeping, and reverently she rose, crossed herself, and bowed low before the Miraculous Image. Then she walked slowly and thoughtfully towards the portals of the Cathedral.

Opening the great doors to welcome the first rays of the morning sun, she went out to toll the bell for matins.

It was all a dream!

This is the story of "The Miracle," a spectacle that aroused much discussion throughout the length and breadth of the land.

Let those quarrel who will. To me it was a thing to be seen and never to be forgotten. I would welcome any production that was artistic, that aroused a love for the beautiful, that pleased the eye and the ear, for such a production could never appeal to the lower instincts of human nature.

To me, the eternal Battle of the Creeds, the everlasting Warfare of the Churches, has no place in a spectacle such as that I was privileged to witness in "The Miracle."

It was a play, a play with a story, depicting the work of master minds, as noble in its conception as in its representation, and one that will mark an epoch in the annals of the stage.



Pl. 16.

The Great Doors of the Cathedral are closed

[Hoppé & Wakefield

Back from the World Outside



Camera-Pictures

[by E. O. Hoppe

The Nun is grief-stricken on discovering that her babe is dead

The Joy of the People



Photo)

Utopia S. W. Ashfield

The Miraculous Image of the Madonna is carried out amongst the people

“Max Reinhardt—Producer” by *John Wychman*

DURING the past few months Londoners have been afforded an opportunity, both through the Press and the Theatre, of acquiring a slightly more intimate knowledge of the artistic side of stage setting.

So far as this country is concerned, public interest may be said to have been first aroused by the production of “Sumurun” at the Coliseum, followed by an exhibition of Gordon Craig’s designs of scenes for various Shakespearean plays, and culminating in the magnificent mystery spectacle now drawing its tens of thousands to Olympia. The story of “The Miracle” is by Karl Vollmöller, but to the genius of Reinhardt is due that dramatic magnetism with which it thrills the senses and touches the heart.

Born in 1873 at Baden, near Vienna, Max Reinhardt has climbed from the lowest rung of the theatrical ladder, for he started his career as an ordinary “super.”

The experience thus gained while “walking on” proved of inestimable value to him in after years, and no doubt accounts for his wonderfully intimate acquaintance with every detail of stage technique. At the age of twenty he secured an acting engagement at Salzburg, and ere ten years

had passed over his head was appointed director of the Kleines Theater, Berlin, which proved the stepping-stone to the high position he now occupies. Although this was only a few years ago, the theatre in Germany at that time was rather rough and ready. Max Reinhardt soon altered

this state of affairs by striking out on those lines which today have made him famous throughout the world as a theatrical producer.

His first success was scored by the fine presentation he gave at the Kleines Theater of “Salome,” by Oscar Wilde.

New experiments are always risky, owing to the research work employed; but notwithstanding his daring methods, Reinhardt soon became recognised as a leader by the most intellectual minds in his profession.

With the production of Gorki’s “Nachtasyll” Reinhardt’s triumph was complete,

and from that moment his influence on the stage has been grandly elevating.

Besides the directorship of the Kleines Theater he also took over the management of the Neues in the same city. This gave him the opportunity of introducing to the public works by all the best German, French, English and Russian authors. In September, 1904, he included Shakespeare in



Camera-Picture

[by E. O. Hoppe

Professor MAX REINHARDT

The Author

his repertoire by producing "The Merry Wives of Windsor," and followed this with a succession of all the Bard of Avon's most important plays, finishing in 1905 with "A Midsummer Night's Dream." The transcendently beautiful effects secured by Reinhardt caused a tremendous sensation throughout artistic Europe.

It was revolutionary but also a revelation. The same year he resigned Kleines Theater and took over the Deutches, then the leading playhouse in Germany. There he produced Bernard Shaw's "Cæsar and Cleopatra" and Oscar Wilde's "Florentine Tragedy." A little over five years ago he started the Kammerspiele, a new departure in the way of theatres, as the auditorium is utilised as well as the stage, which allows spectators to become more imbued by the atmosphere of the play.

Such is the life story of a man who has the genius to transform a scenario sketch into a living picture of vivid colouring and rich depth.



Dr. KARL VOLLMÖLLER

The Composer



Professor ENGELBERT HUMPERDINCK

Camera-Pictures

The composer of the music, Engelbert Humperdinck, of which the intermezzo is a remarkable part, has to his name some notable musical achievements. His "Hansel and Gretel" is undying, whilst his more recent "Königskinder" proves him to be a thorough master of his profession. Like Reinhardt, he is fond of breaking fresh ground. In "The Miracle" he has given of his most noble constructive power. He has set music to Shakespeare's "Tempest," "Winter's Tale," "Merchant of Venice," and "As You Like It."

The writer of the scenario, Karl Vollmöller, is a famed *litterateur* of marked cosmopolitan instincts. He has a versatility seldom met with, for in addition to having given us such fine translations as "Orestie" and Gozzi's "Turandôt," and such original matter as is contained in "Der Deutsche Graf," he has shown considerable engineering skill. He is an expert motorist and aviator and a poet. The principal works of Gabriel D'Annunzio were done into German by him.

Men of Affairs at Olympia



Mr. ERNST STERN, Designer of the Scenery and Costumes



Professor GUSTAV HOLLAENDER, Conductor of the Orchestra and Choir



Mr. F. H. PAYNE, Managing Director of Olympia and the Company controlling "The Miracle"

Photos by]



Mr. C. B. COCHRAN, General Manager and Promoter of the enterprise

[Hoppé and Foulsham & Banfield



By *Ded Ned*

REVIVALS

DECEMBER saw a number of revivals running in the West End theatres. Perhaps the most interesting, and certainly one of the most successful, was Charles Frohman's presentation of "What Every Woman Knows," at the Duke of York's. In this Miss Hilda Trevelyan appeared as Maggie Wylie, and Mr. C. M. Hallard as John Shand. Both characters were excellently represented. The Comtesse de la Briere was played by Lady Tree, and I cannot say that it was a very attractive performance. Lady Tree did not seem to "get there" and gave one the impression of trying hard to do so. Very sweet was the Lady Sybil Lazenby of Miss Nina Sevensing, and clever representations were given of Alick Wylie and his sons by Mr. H. R. Hignett, Mr. Norman MacOwan and Mr. Blake Adams. Mr. Norman Forbes played Venables, Mr. John Kelt, Feikie, and the maid was left to Miss Midge Murray's care. They seemed to have put a little more soda into the Scotch! This strange language was much modified and any ordinary Londoner like myself could understand practically the whole of the dialogue. For which I was thankful, as I am fond of Barrie.

At the Little Theatre Miss Lillah McCarthy ran, for a series of *matinées*, that now famous triple bill, "The Sentimentalists," "Rococo," and "The Twelve-Pound Look." The little Little Theatre filled up very well indeed, but there was no mistaking the preference the audience had for the two last-named playlets to the first. Meredith is delightful to read, but rather horing on the stage. Miss McCarthy had acquired the services of a powerful band of assistants, among whom were Mr. Godfrey Tearle, Mr. Edmund Maurice, Miss Carlotta Addison, Miss Cicely Hamilton, and Miss Agnes Thomas.

During Lydia Yavorska's season at the Kingsway—to which theatre "Fanny's First Play" has now been transferred—we had the oppor-

tunity of seeing Ibsen's "A Doll's House" and Maxim Gorki's "The Lower Depths." The former play drew the old crowd of Ibsenites, who applauded—not without justification—the trials and troubles of Nora Helmer as portrayed by Lydia Yavorska. Ably supported by Mr. Ben Webster, Mr. E. H. Brooke, Miss Rosalind Ivan and Mr. Ivan Berlyn, the famous play achieved more success than was meted out to "The Lower Depths." Fortunately, we have had the Christmas festivities to help us over the depression caused by the sordid drama in Gorki's work. The play was translated by Laurence Irving, and if, as would appear to be the case, it was a less mournful affair than is the original, the latter must be depressing indeed! People don't care about shuddering in the theatre.

"Vice Versâ" was brought to light again at the Comedy for a series of *matinées* and has now been transferred to the Globe. Mr. Arthur Hardy made a wise decision when he made up his mind to try the play once more. It was as popular as ever on its revival. Mr. Spencer Trevor appeared in his original part of Dick Bultitude, and carried the house by storm. Mr. Frederick Volpé, Mr. C. M. Lowne, and the inimitable Mr. Arthur Playfair were quite happy in their original parts. A new Barbara Bultitude was provided in Miss Cicely Eldon, while Miss Marjorie Dane and Miss Phyllis Embury repeated the pretty little performances they gave when the play was first put on. With one or two exceptions the cast was the same, and the play formed a capital entertainment.

Other revivals were Mr. Charles Hawtrey's "The Messenger from Mars," at the Prince of Wales' Theatre; "Peter Pan," at the Duke of York's; and "Sweet Nell of Old Drury," at the New. Unfortunately space will not allow notices of these in the present issue, but I may have something to say about them next month.

"Orpheus in the Underground"

Version of Offenbach's Opera by Alfred Noyes, Frederick Norton and Herbert Tree.

His Majesty's Theatre—December 20th, 1911

IN a "Note by the Producer," we learn that "it is the triumph of Mrs. Grundy over the evil spirit of Pluto which we have endeavoured to superimpose on the delightful trivialities of Offenbach's famous masterpiece."

Orpheus and Eurydice had quarrelled. Eurydice had no appreciation for the talents of Orpheus. Pluto fostered the ill-feeling that ensued, and, disguised as a shepherd, persuaded Eurydice to leave her husband and go with him to Hades. Orpheus was happy to learn that his wife had gone, but his exultations were interrupted by the appearance of Mrs. Grundy, who insisted that he should accompany her to Olympia, there to demand from Jupiter the return of his wife.

There was trouble in the abode of the gods when Mrs. Grundy and Orpheus arrived, and this was accentuated by Pluto, who had taken a mortal to his dominion.

Jupiter decided to visit Hades with his Court, find Eurydice, and restore her to her husband. Disguised as a bluebottle, he found her in Pluto's private apartment.

But Jupiter, whose heart went out to many ladies, fell in love with her himself and she very nearly reciprocated his passion. Cupid, however, who was watching from behind a screen, sent a wireless message to Juno—Jupiter's wife—with the result that she immediately arrived upon the scene. (With the gods all things are possible.)

Mrs. Grundy then stepped in to prevent the coming domestic scene.

Eurydice disguised herself as a Bacchante and went to join the revellers at the *fête* given by Pluto in Jupiter's honour. When Jupiter returned he was confronted by Mrs. Grundy.

In the Banqueting Hall—the "Shades," as it is called on the programme—Jupiter discovered Eurydice and endeavoured to fly with her away from the scene, but Pluto and Juno discovered the plot and prevented the couple from carrying out their intentions.

Orpheus and Mrs. Grundy then appeared, and Jupiter was reminded of his promise to restore Eurydice to her husband. He decreed that Orpheus should return to his dominions, followed by Eurydice, but that if Orpheus turned his head he should lose his wife for ever.

Just as they departed Jupiter hurled a thunderbolt at Orpheus, who turned his head, thus forfeiting his wife to Jupiter.

Mrs. Grundy then declared that she would never stir from the scene until his wife had been

restored to Orpheus. The spell was removed and the couple were once more united.

But Cupid shot a dart at Mrs. Grundy's heart and she collapsed into the arms of Pluto!

If the play had been differently cast it would probably have enjoyed a wonderful run. The beautiful music and the whimsicality of the idea were very appealing, while the whole was given a setting worthy of the traditions of His Majesty's.

Miss Lottie Venne as Mrs. Grundy, Mr. Courtice Pounds as Orpheus, Mr. Lionel Mackinder as Pluto, and Mr. Frank Stanmore as Jupiter were great favourites, while the work of Miss Hilda Antony, Miss Betty Callish, Miss Grace Croft, and Miss Eleanor Perry deserved special mention.

"The Golden Land of Fairy Tales"

Translated by A. H. Quaritch and Maurice Raye, with Music by Heinrich Berté.

Aldwych Theatre—December 14th, 1911

A PROLOGUE and six pictures of fairy tale subjects, delightfully put on and prettily acted! A feast for the little ones—and their elders!

Miss Maud Cressall as the Fairy Queen, Mrs. Alfred Davis as Granny, Miss Agnes Glynne as Lotty, and Mr. Shakespeare Stewart as the Wanderer formed the prologue. Granny was reading fairy tales to the little ones.

Then followed a picture of "Little Red Riding Hood," wherein some pretty lines were cleverly spoken and sung by Miss Florrie Lewis, Miss Joy Chatwyn, Mr. Alfred Latell, Mr. Basil Seymour and Mr. Walter Cross. Next the story of "Puss in Boots" was unfolded, to be followed by "The Magic Wood," "Cinderella," "Snowdrop," "The Sleeping Beauty," with the epilogue, "The Vision of the Golden Land."

Other players in this fascinating little show were Miss Joan Trevitt, Mr. J. M. East, Miss Dorothy Turner, Master Harold Barrett, Miss Elise Craven, Miss Marjorie Moore, Mr. Bobbie Andrews, and Miss Mary Glynne, with numbers of little boys and girls flitting about the stage here and there.

"The Golden Land of Fairy Tales" made me feel frightfully old!

The Variety Theatres The Alhambra

Many interesting turns have been seen at this great house since our last issue. That fascinating ballet, "1830," with its living story of love and passion, claims a large portion of the evening's entertainment, as could only be expected when

such names as those of Poldi Muller, Emile Agoust, and Greville Moore appear as sustainers of the principal parts. Life in Paris in 1830 must have been romantic indeed!

Fragson appeared, too, with a piano. One always associates a piano with Fragon, somehow. It seems to be as much a part of him as it does of his show. And what a capital number is "The Insurance Pill"!

Then there have been other turns well worth seeing, such as the Normans, the Asti Troupe, and Marise Fairy, from the "Spring Maid," in a musical monologue, "The Understudy"—capitally done.

The Empire

What with the "Follies" *matinées* and a heavy evening bill, they are pretty busy at the Empire! There were one or two changes in the "Follies" company I noticed, but they give a rattling little performance. Muriel George is out of the cast, while Lena Hutchings and Isabel Cameron are new-comers.

Our old friend, Nelly Ganthon, at the piano, was right royally welcomed when she stepped on to the Empire stage with that captivating smile of hers.

The ballet "New York," with Lydia Kyasht—of the twinkling legs—starring, was still very popular, and looked like continuing to be so for some time.

The Coliseum

The "building with the globe-topped tower" has been filling every seat available lately. Where a management produces "top-hole" turns they must expect big houses.

Seymour Hicks and Ellaline Terriss had a successful season there with "The Slum Angel," and James Welch, who succeeded them in "The Man in the Street," once more proved himself an actor miles above the majority. To those—and they are many—who only picture Welch as the Knight, I would suggest a visit to "A Man in the Street." It would open their eyes!

Then there was Ruth Vincent in the angel tableau and third act of "Hansel and Gretel"—thunders of applause, literally!

Other notable turns during the month were D'Arc's Marionettes, W. C. Fields, May Moore Duprez, George Barrett and Nan Stuart in a sketch "Two Flats," and a "stupendous Asiatic novelty," "The Slave Dealers."

The Palladium

Varied, indeed, were the turns at the Palladium during December. I have not the space to describe them all, but a word or two must be written about Vallya Ladowska and Andreas

Pavley's classical dances. Like all the other famous dancers these artistes came from the Imperial Opera House, St. Petersburg. They were supported by a corps de ballet of pretty little juveniles, who seemed to be having the time of their lives as they flitted and fluttered about the huge stage. Dainty is hardly the word for it; it was all grace from beginning to end.

Arthur Roberts in a sketch, more or less funny, entitled "The Girl Who Lost Her Honeymoon," was one of the stars, but I've seen him in much better form and much better stuff than that.

Lalla Selbini, in Lafayette's great illusion, "The Lion's Bride," George Robey, T. E. Dunville, Courtice Pounds and a chorus of Spring Maids, and Hetty King were only a few of the merry-makers at the Palladium.

The Hippodrome

If I had to give an account of every really good turn at the Hippodrome I should have to live there! Never a week passes without some sensation or another takes hold of London and pulls it into the doors of that great building in Cranbourn Street.

The fame of the Sisters Wiesenthal and Sahary Djeli had scarcely grown cold in the recollection of the ever-fickle public, than the Schwartz Brothers and "The Eternal Waltz" set it toddling off again to the Hippodrome.

Yes, London endorsed the verdict of Vienna, Berlin, and the whole Continent when it saw the indescribably graceful dancing of the Sisters Wiesenthal. Dressed quite quietly—and fully dressed, too—these artistes turned the stage into a cloud, scarcely seeming to need its support as they floated over it rhythmically to the music of the fascinating waltz.

Sahary Djeli appeared in the mimodrama "Syria," an Eastern representation in three tableaux, full of passion, love, and hatred, wonderful and alluring.

Laughter, long and unbroken, greeted the Schwartz Bros. in their now famous sketch, "The Broken Mirror." What years of practice must have been put into those few moments on the stage!

"The Eternal Waltz" was worth seeing. Clara Evelyn, whose glorious voice was quite at home in the huge house, was a general favourite with the audience which filled it. We are already hearing the tuneful notes of the captivating air in the streets, which is the high-water mark of success. The true artist is touched more by hearing her (or his) song whistled through the teeth of a bootless ragamuffin than by all the "puffs" in the newspapers put together.

The Drama in Paris

"Playgoer" Offices: 56 Rue de l'Université, Paris

"Peau Neuve"

Comedy in Three Acts. By Etienne Rey
Produced at the Théâtre Michel

FRANÇOIS VILLIERS is married to a charming young woman, Germaine, whom he adores. But, like most Parisians of his class, he does not know the meaning of conjugal fidelity, so, *à la Française*, he has several mistresses. Of course, his wife is supposed not to know, but, of course, like most Frenchwomen, she does know, or more than suspects, and, acting under the French rule, "what the eye does not see, the heart does not grieve for," she acts accordingly. François gets tired of his life of falsehood and deceit, and perhaps fear lest his wife should find him out, so he decides to reform, became a *bon mari*, and, in fact, make *Peau neuve*. He breaks off his *liaison* with his last mistress, a Mme Duroy, and confides his resolution to an old friend, Jacques Prévost. Now this Jacques is a good sort of chap, with a great admiration for English customs, so he goes in for cold baths and *le sport*, keeps himself clean, and keeps away from mistresses.

François and Germaine have a friend, Lucienne Morange, an actress at the Odéon. During Germaine's absence Lucienne calls to bid them *au revoir*, as she is going to make a long voyage to forget a lover who has abandoned her, and she expresses her firm determination never to have a lover again. François approves her decision, and they speak of the wrongs and rights of love, and that it brings more trouble than pleasure. They get so eloquent over the deceptions of love as they have found it, and what it really ought to be, that they fall into each other's arms, worked up to ecstasy by their own eloquence.

François is so dazzled by his new conquest that he goes to Jacques and brags he has "deceived" his wife again. Jacques reproaches him for his relapse, but François tells him that the pleasure of married unfaithfulness is as much, if not more, than "love" itself. Besides, Lucienne will not travel now, and she will not keep him from his wife, but, on the contrary, he will love his wife more. Germaine enters, and he folds her in his arms to prove to Jacques what he has just said.

Some weeks after we find Germaine, Lucienne and Marthe, the wife of Jacques, in the salon of Jacques' country house. François enters, and is charmed at the sight of the three pretty women chatting together. They go out to take afternoon tea in the garden, leaving Jacques alone, who writes a note and hides it in a blotting-case. Ger-

maine enters suddenly, and sees him, but Jacques tells her he writes a *billet doux* every day to his wife, who takes it from the hiding-place at the same hour daily. They go out, and François and Lucienne come in, and they spoon, spoon, spoon! Lucienne goes out for a moment, leaving him on a couch, and just then Germaine enters from behind and kisses him. He believes it is Lucienne, and murmurs lovingly, "My sweet little Lucienne!" Germaine lets him know his mistake, and tells him to get out of the house. She then tackles Jacques, and drags out of him that Lucienne has been her husband's mistress for some time. She then offers herself as mistress to Jacques to avenge the wrong François has done her. Jacques begins to preach her a moral sermonette, but before it is finished he clasps her in his arms and tells her he loves her. Just then good, honest Marthe enters, and a scene follows. She says she will speak to François, and when he comes in she pours out a shower of reproaches, and tells him all this shameful intrigue has come about because of his amours with Lucienne. She speaks so bitterly of the latter that François guesses she is jealous, so he calls out, "I repent, and am sorry about Lucienne, but I love you," and folds her in his arms. Germaine enters suddenly and sees them. There is another scene, and François begs her to forgive him, but she cries out, "I have a lover, too—it is Jacques." He doubts it, but she gives him at once a proof. She slips a *billet doux* in the blotting-case, and Jacques enters, takes the note from the blotting-case, thinking it is from his wife, Marthe. The two men then have a set-to fight *à la Française*. Three days afterwards we find Germaine at Paris, where François has followed her. She refuses to see him, and will not give any explanations. Lucienne forces her way in, tells Germaine she is going away, and that the *liaison* was only a passing one and not important. Germaine is determined to give her husband, however, a good lesson. She arranges that François surprises her in company of Jacques. She has gone too far, and François tells her he will obtain a divorce. Germaine pleads for forgiveness, but François remains firm. Then she tells him it is only make-believe, and that neither Jacques nor anybody else has been her lover. She goes out, and François makes a fervent prayer, like a convert at a Salvation Army meeting, to be kept from the women and to be made a faithful husband. Germaine enters whilst he is praying, and throws herself into his arms, and the curtain falls.

Charles Hart de Beaumont



AMATEUR THEATRICALS

By *Philistine*

Finchley A.D.S. in "Idols." Congratulations to this enterprising society on introducing this four-act melodrama to the amateur stage. I hardly think the play is worth the trouble involved, but it is indicative of the strength of the society that, with a tremendous cast, there was not a single member who was other than adequate, and the Court Scene reflected infinite credit on the producer, Mr. Rupert M. Heath. As Hugh Colman, Mr. Ralph P. Jenkins had a character that fitted him like a glove, and he played it with great sincerity and restraint. Mr. Harold Sutton, as Gerard Merriam, was not quite so happy. His chance does not come until the fourth act, and in his big scene he was too spasmodic to be thoroughly effective. Possibly due to the author, he did not work up to any climax but allowed the dramatic value to peter away in a series of small explosions. Mr. Sydney Coomber again proved his versatility by playing William Saunders with marked skill and resourcefulness. However, my opinion of Mr. Coomber's acting must be largely discounted. He entertains you behind the scenes so charmingly that one loses one's critical balance. Other club secretaries, please note! Mr. Jas. Halford did not lay undue stress on Mr. Hart's Semitic origin, and his was a performance full of dignity and quiet strength. No one could have looked better as Irene Merriam than Miss Gladys Hamilton, but, ungallant though it be, I confess she leaves me cold when any display of pathos is demanded. Please, Miss Hamilton, go back to Lady Jessica's and Mrs. Gorrings! Miss Ethel Jenkins managed to express the lack of breeding and tiger-like nature of Minna Hart in a surprising degree. It was a very clever performance. I imagine it is only fair to assume that some of the legal atmosphere of the court scene was due to Mr. W. Blake Odgers, Jr., the counsel for the prosecution. Naturally he was very much at home, but would it be incorrect to assume also

that Mr. Odgers's practice lies on the Chancery rather than the Criminal side of the law? Next production, "The Duke of Killiecrankie."

Rutland Shakespeare D.S. in "Romeo and Juliet." This society continues the good work while we wait until the Memorial Committee collect the hundred thousand pounds required. Without attaining a very high level, its shows are marked by painstaking endeavour, and while one quarrels at times with the ultra-modern pronunciation of some of the players it would be unfair not to congratulate the producer, Mr. Harding Parmenter, on the results he obtains. Miss Ivy Theresa Hatherly spoke Juliet's lines with intelligence and with becoming maidenly fervour, and Mr. William Baker must have given some of the young "bloods" of Clapham a wrinkle or two in the art of love-making as Romeo. His was really a very sound performance. Both Mr. Robert Peasland, as Montague, and Mr. Ernest Oatway, as Capulet, were a little too nervous and uncertain on the lines to be quite successful, but Mr. Frederick Marshall made good with Escalus, and Mr. Jack Frye, as Paris, had his moments. Mercutio is not the easiest part in the play, and Mr. A. Sadler Franklyn was over-anxious to drive his points home—a little more restraint would have been vastly becoming. Others in the cast who contributed towards a capital show were Mr. Ernest Crossley (Friar Lorraine), Mr. Harding Parmenter (Apothecary), Miss Alecia London (Nurse).

The Westcliff O.S. in "The Pirates of Penzance." This young society continues steadily to improve, and the present performance was marked by the transference of its operations to the Empire Theatre and the discovery of a tenor and soprano which should ensure its successful future. Artistically, the members have yet a good deal to learn; there is more than a touch of rawness in the work of the chorus, and one fervently wished that they would put aside their

private feelings and try to look as if they were enjoying themselves; while the feebleness of the representation of Offenbach's "Rose of Auvergne" served as a timely reminder that the number of capable principals is at present limited. The performance of the "Pirates" was, however, generally most praiseworthy, although there was perhaps a lack of sonorosity in the basses, which detracted to some extent from the effect of the fine male choruses in which this opera abounds. Three names demand special mention. Mr. John Dixon's Frederic was vocally and histrionically a most delightful impersonation, and he had a most brilliant Mabel in the person of Miss Daisy Buckingham. I understand that this little lady was the understudy for this part, but there is in the society a wise regulation enabling the understudies to prove their capabilities at certain of the performances. The wisdom of this rule was abundantly proved by Miss Buckingham's instantaneous success. The third of the trio, Mrs. Alfred Tarling, as Ruth, was equally happy and sang with dramatic force and character. Mr. Harry E. McLean was not quite at his best as Major-General Stanley, and Mr. Walter Jones as the other exponent of light relief, the Sergeant of Police, was hardly unctuous enough. In truth, the humorous side of the opera was the least satisfactory. The opera was produced by Mr. Richard Temple, under the musical direction of Mr. W. J. Barton, and the only fault that one can find with the work of either is that some of the choruses might with advantage have been taken at double the pace. Next production, "Merrie England," April 15th to 20th, 1912.

The Wayfarers in "Mrs. Gorrings Necklace." There was more than a suggestion of the Theatre Royal back drawing-room about this production, an impression that the Rehearsal Theatre, with its tiny stage and close kinship with the auditorium, in no way diminished. From this standpoint some of the work of the principals was quite creditable. Mr. C. L. Milligan, as an elocutionist, gave considerable zest to Captain Mowbray's long speeches, but there was a stiffness and restraint about his acting which marred the general effect. Mr. Albert Allen quite realised the necessity for being humorous as Col. Jardine, and on the whole was successful. Mr. W. H. Saunders, though he did his best to ruin his appearance by wearing an absurd red wig, played with a good deal of sincerity the very difficult part of David, and Mr. H. G. Larner realised to the life the part of the policeman Jernigan. The ladies were not so successful. Miss Ethel Larner lacked vivacity as Mrs. Gorrings, and Miss Ada Besford quite forgot in pointing Mrs. Jardine's lines that

it was necessary to preserve some semblance of courtesy. As Isabel, Miss Ethel Clarke had her moments, but could, with advantage, have been much more natural in the pathetic passages. In trying to achieve the dramatic she lost the character. The stage management left a good deal to be desired, for which, with so oft played a show, there is little excuse. The pace was much too slow, and the grouping and movements of the characters awkward and ineffective.

Customs' Sports Club in "Facing the Music" and "Pride of Regiment." A clear case where the *hors d'œuvres* proved more appetising than the more substantial fare. The representation of "Pride of Regiment" was simply tremendously impressive, Mr. Sydney H. Strong as the Father, Mr. C. Lawford Davidson as the Son, and Miss Ellie Chester as the Mother playing with a directness and dramatic force that gripped the interest and compelled the warmest admiration. The performance of "Facing the Music" was on a distinctly lower plane, although the audience were equally appreciative of the laughter-raising efforts of the cast. Perhaps the best work in this was put in by Mr. MacDonald Hastings as Dick Desmond and Miss Margaret Lymberry as Norah, but, generally speaking, all the players were very capable and rollicked through the farce at a pace which was much nearer the right thing than the time generally imposed by amateurs, for which all credit should be given to Mr. Sydney Strong, who was responsible for both productions.

Garrick A.D.S. in "Oliver Twist." This society is certainly one of the most ambitious in London. Its past achievements and future programme alike prove it, and the splendid financial result—the handing over of nearly £1,000 to various charities—excuses a multitude of artistic sins. On this particular occasion, however, little need be said in criticism of the acting. The members were happily cast, and if it is a little difficult to realise that this crude melodrama had so recent a run at the leading West-End theatre, the play is quite interesting. Pride of place must be given to Mr. Lewin Sultan's "Fagin." Naturally enough, it was more or less an imitation of Sir Herbert Tree in the part, but this is perhaps almost inevitable, and one may unreservedly congratulate Mr. Sultan on carrying through the impersonation so consistently. Mr. Clive Brook was excellent as Bill Sikes. Truculent and awe-inspiring, he could scarcely have been bettered. The other members of the Thieves' Kitchen were indefatigable in their labours, if not altogether convincing. To Miss Elsie Davidson fell the part of Nancy, and she played it with all the dramatic

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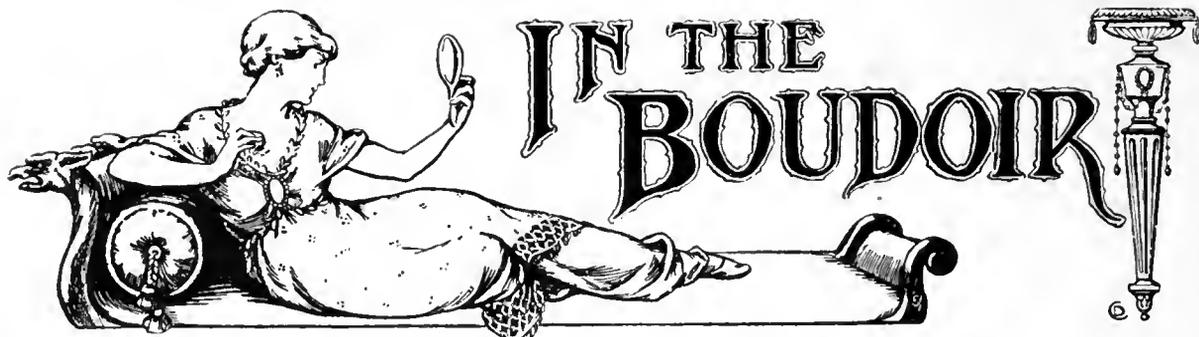
force with which she is endowed—the scene in Bill Sikes's room was admirably acted. One felt, however, in her quieter moments that character was somewhat lacking from the study; the commonness was a vicer, not an integral portion of the woman. Miss Decima Moreland played *Oliver Twist* very appealingly, very pathetically—not a very easy task with so wooden a part. The two lovers, Rose and Harry Maylie, were both delightful. Miss Elsa Cutler, looking sweet and early Victorian, and playing so charmingly, had in Mr. Sydney Herbert the easiest and manliest of sweethearts. Mr. Herbert should prove an acquisition to the society. One must not forget the villainous Monks, very capably played by Mr. Allen Douglas, nor Mr. Vernon Leftwich's most convincing and characteristic study of Mr. Grimwig. Poor Mr. Brownlow had such a devil of a time that he lost his memory. The play was admirably produced by Mr. T. Ireby Cape.

Sydenham A.D.C. in “*Niobe*.” Given a good *Niobe* and Peter, there are tons of amusement in the old show yet. This club was fortunate in having at its command two such capable exponents of the parts as Mrs. Ernest Harry and Mr. Harold Heppenstall. Mrs. Harry starts with all the advantage of a good presence and a fine voice. Add to these a genuine sense of the dramatic and you have all the ingredients for the character. It is no exaggeration to say that the part could not have been played better. It was as fine and satisfying a piece of acting as could be desired. In a different way, but from many points of view equally admirable, was Mr. Harold Heppenstall's *Petramos*. One has frequently had to admire Mr. Heppenstall's capabilities as a comedian. This richly humorous study added another triumph to his list. The support they received from the rest of the cast was very much more than adequate. Mrs. Major Faulks was delightfully irresponsible and child-like as Hatty; Mrs. Winterbon Killby was as acid and domineering and bad-tempered as Helen Griffin as one could want; and Miss Nellie Sutton played the real Miss Mifton with plenty of spirit. Caroline, as presented by Miss Ethel Phillips, was a shade too negative—cipher though she is; and Miss Gertrude Dennis did all she could for Beatrice by looking very charming. Mr. Herbert Strudwick, getting away from his usual beat of parts, essayed Corney, and came through most successfully, while Mr. Stanley R. Thornbery may be complimented on an amusing and clever conception of Philip Innings. The cast was satisfactorily completed by Mr. A. H. Pascall as Mr. Sillocks and Mr. Major Faulks as Hamilton Tompkins.

Old Tollingtonians D.C. in “*One Summer's Day*.” One always feels that dramatic performances by Old Boys' clubs require special treatment. There is always a joyful and enthusiastic determination on the part of the audience to be pleased and amused, characteristic perhaps of the *esprit de corps* which is usually so prominent a feature of such well-conducted organisations. The effect on the critic may be twofold. He will either throw in his lot with the audience and be entertained, or he will become unwarrantably savage at the lack of discrimination and sniff in a superior manner. It is probably a question of digestion. I'm happy to think that my internal organs allowed me to be very much entertained, thanks in a great measure to Mr. W. Macqueen Pope's representation of Major Dick Rudyard. It was a very easy and distinguished performance, and, given a good Dick, this riverside idyll generally manages to go. I can remember Mr. Pope playing Phil Marsden, and I assure him he is a lot more satisfying as Dick. Phil is certainly a very difficult part, and Mr. S. H. Gammage wasn't altogether convincing. Mr. G. A. Tyler was an amusing Bendyshe, though hardly as amusing as the audience would have him think, and Mr. S. H. Scrimshaw was love-lorn and natural as Tom. Mr. Graeme McArthur proved very successful as the Urchin, and Mrs. McArthur Butler was a capital Mrs. Bendyshe. Miss Stella Schumann looked a very charming Maysie, but her annoyance with Dick and Phil assumed a pettish form, which rather estranged sympathy, and Miss Ethel Chandler, who took the part up apparently at short notice, was excellent as Chiara. The play was produced under the direction of Mr. J. W. Houghton.

Croydon Histrionic Society in “*All-of-a-sudden Peggy*.” This light comedy asks for more acting from its exponents than the average amateur is able to give it, and the performance in question, while fairly satisfactory, did not succeed in being very convincing. Partly this was due to the fact that though Miss Lillian Day was quite charming and distinctly had her moments in the part of Peggy, there was no suddenness about her at all. Her diction is that of the elocutionist, and it is more than a trifle hard to recite frivolously. Then Mr. Lewis Sandy, while he made a thoroughly good chap of Jimmy Keppel, was rather too restrained and stiff to give the charm the character should possess. It was possibly a realisation of these facts that made Mr. Frederick E. Roffey determine to go baldheaded for Antony. His creation belonged exclusively to

(Continued on page 144.)



By Mrs. HUMPHRY ("Madge")

WITH every week our fashionable women become more and more Oriental in their tastes in colours and in draperies. The clinging skirt has been discovered to be no new thing, but familiar in the eyes of human beings over two thousand—some say four thousand—years ago, in Egypt. Can any dispassionate person find grace or elegance in this ultra-tight skirt, dragged across the figure at the back and hampering the free movement of the limbs? However, this is not the place for discussion. We have only to record that it is as tight as ever in the rich circles of Paris, and less tight than last year in those of London. There is still a slight inclination to the divided skirt—another Orientalism—and we refer later on to the return of the Directoire. Paris appears to be *voué* to the short waist and the no-waist, many of the new evening gowns falling in straight pleats to the feet from the top of the bust, under a shaped band of exquisitely embroidered satin or lace. A very novel arrangement for evening dress consists of a white satin or muslin *décolleté* gown with a tunic composed of two long, plain breadths of Liberty silk in any colour. It crosses the chest and then

curves to the back, where it meets, the long ends falling in a wide sash. The under-dress shows between these on the shoulders, and the Liberty tunic is fastened on with black velvet, crossing the shoulders and the upper part of the arm, and held by jewelled buckles. The cross-over bodice is in great favour for evening wear, but it suits the slim only. The *bretelle* style, from shoulder to waist, is more suitable and more becoming to the stout.

SPRING COATS.

Tailor-mades for the Riviera have been engaging the skill and fancy of our dress-makers. White cloth appears to be the favourite material, and white ratine is the foremost of these cloths, but the great *chic* of the moment is black cloth piped with ruby cloth, and with the tiny *revers* now worn in ruby cloth piped with black. There must always be white or cream lace arranged in some fashion round the throat. Hats for the south are in every possible size, shape and colour.



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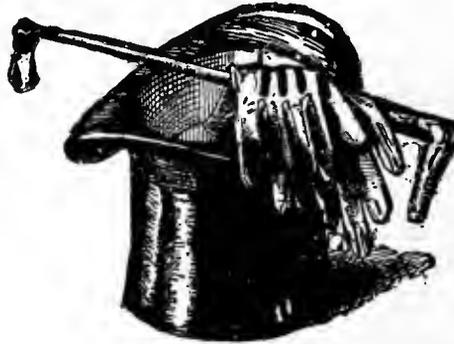
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In the Boudoir (*continued*)

yet the ultra-fashionable are reverting to the barrel muff, and Princess Patricia of Connaught is wearing in Canada a muff so narrow that there is only just room for her small hands and wrists.

The members of our Royal Family do not closely follow the fashions, and invariably keep on the sensible side, never adopting anything conspicuous or grotesque.



Old rose velvet gown with fine lace tunic. Velvet belt fastened with large paste buckle

Maize-coloured satin trimmed guipure lace. Tunic black ninon, crossed at back, taken round waist and finished with large bow at back

QUERY THE STEEPLE HAT.

The immense round hat unfortunately still prevails to a certain extent, but it looks as though a decided reaction were about to take place, and that we are approaching to the steeple hat of the Middle Ages. Meanwhile milliners are indulging in ornaments worthy of savages. One hat originated by a French milliner has an enormous bird's wing pointing downwards to the shoulder over the left ear; the other wing at a totally different angle, high in the air above the right ear. Who could make sense of anything like this? And yet some women are only too glad to wear them and be pointed at by the street boy! It is an unworthy ambition.

A RIBBON SEASON.

This is again to be a ribbon year, and more and more wonderful are the novelties in this department of dress. Reversible satins are to be had in combinations of colour in every tint. Elephant is the newest name for mole, Sultan for glowing red, Cheminot for certain attractive classes of grey, Kamanary for what we have till now called terra-cotta, Orient for saxe, Coronation for cerise, and Duck's-egg for reseda. Emerald is now called Smaragd. The stripe effects in black and colour, with edges in lead tint, seem to be the greatest favourites. Ribbons of the most brilliant colours on a grey ground are eagerly snapped up by milliners and dressmakers. A fine tint of peacock, with inch-wide edges in black, would be the making of an otherwise simple frock. Another, with a centre in black, and edges in sultan an inch and a half wide, is equally commendable. There is a very effective, if not absolutely attractive, check in blue, black, green, grey, sultan, amber, in stripes of varied width. More dignified is a stripe in black, orient and sultan, with a single narrow white stripe which seems to intensify the

In the Boudoir (continued)

beauty of the others. Spot effects are in great favour, and a very beautiful one has orange circles on plain black taffeta. A charming ribbon is also black taffeta some five or six inches wide, with a rose in many colours for border. A large spot in sea-blue, encircled by emerald-green, appears on a black taffeta ribbon. More elaborate than all these is a brocade with flowers in colour, their petals bordered in gold, appearing upon a shot blue and green ground. These few details show what an immense variety is to be had in ribbons, but only the ingenuity and cleverness of milliners and dressmakers can even begin to imagine the enormous number of ways in which they can be adapted to dress.

NEWS OF THE DIRECTOIRE.

A return to the Directoire period is prophesied by some of those who ought to know best, and a costume worn at the Variété Theatre, Paris, strengthens the prophecy. Mlle Lavallière wears a toilette in black *panne* embroidered in steel and *strass*. It is lined in ruby silk and muslin, and has small ruby revers on the corsage. The top of the skirt is bound closely in to the figure with folds of the *panne*, and on the right opens at the knee, showing cerise stockings and an ankle bracelet with black shoes. Where the *panne* opens it is embroidered round the borders with steel and *strass*, and edged with stitched cerise satin. Though the knee is not itself in evidence, the rest of the leg to the ankle is plainly visible. This is exactly akin to the style that astonished Chantilly two years ago, and whether it will ever really succeed in becoming universal is a question rather difficult to answer. By the way, ruby colour is in very great favour, and forms outdoor costumes trimmed with sable and worn with one of

the new satin stoles lined with satin, interlined with flannel, and edged with costly fur. They are deep enough to protect the lungs, which, as not everybody knows, reach to the waist, or almost to the waist, at the back. These stoles are sometimes worn lightly looped in front and falling in pointed ends to the edge of the gown.



Visiting gown of brown velvet edged with fur, trimmed gold and green embroidery. Underdress of brown charmeuse

THE SMART SHOE.

With the Directoire gowns thin shoes with high heels are worn, with ribbons on the strap that buttons across the foot. The stockings are usually open work in moire and silk. The wearers must feel rather cold, and we shall soon, perhaps, be hearing of muffs for the ankles. Coquetry manifests itself in the variety of the buckle applied to these ribbon bows in order to keep them tight. Steel seems to be the ordinary material for these, but a warning should be given against having them too large. *Strass* is also a favourite ornamentation of evening shoes. It must not be imagined from the reference above that high heels are coming in again for ordinary wear. On the contrary the Cuban heel, which does not curve inward under the foot, and is not nearly so high, is in favour. It is much more sensible than the Louis XV.

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Society Notes

AN important event on January 25th is the coming of age of Mr. Watkin Williams-Wynn, only son of Sir Herbert Williams-Wynn, of Wynnstay, Ruabon, and heir to one of the finest properties in Wales, the family estates including Bala Lake. Mr. Williams-Wynn had, when a boy of seven or eight, a terrible experience, the thoughts of which even now must make him shudder. Like most children, he liked nothing better than roaming about his father's farm, and one day, whilst playing with a machine, he caught his hand in a wheel and was only just saved from being dragged into the machinery—and death. His hand, as it was, was terribly cut. The Williams-Wynns are a very old family, supposed to be descended from a British chieftain called Cadrod Hardd. The first baronet was Speaker of the Commons, and was fined £10,000 in that capacity for printing some Parliamentary evidence, in Charles II.'s time.

Another majority of interest will be that of Sir Richard Sutton, whose inheritance includes, besides extensive landed estates in Berkshire, a good deal of property in the West End about Clarges and Sackville Streets. Sir Richard, who became a baronet at birth, being a posthumous son, is one-and-twenty in April. He is a pleasant, unassuming young fellow, having been carefully brought up, and he will, of course, one day be a most eligible *parti*.

The coming season will see a goodly lot of debutantes, of whom, perhaps, the most interesting will be Lady Enid Fane, elder daughter of Lord Westmorland. Lady Enid, a pretty girl in her eighteenth year, lost her mother, the lovely Lady Westmorland, the year before last, but she is almost certain to have the advantage of being chaperoned by her aunt, the Duchess of Sutherland, as was another debutante niece of the kindly hostess of Stafford House, Lady Rosabelle St. Clair-Erskine, whose marriage takes place shortly to Mr. David Bingham, of the Coldstreams. Lord Westmorland, who has another daughter, Lady Gloria Fane, a little invalid girl in her twelfth year, has recently sold his house in Queen Anne Street and taken a place in North Kent, in the hope that the air there may be beneficial. On her father's side Lady Enid Fane has two aunts well known in Society, Lady Londesborough and Lady Margaret Spicer.

A possible debutante is Lady Beaumont, a peeress in her own right, who is eighteen on August 1st. She is a pretty girl, with dark

hair and eyes, and offers a marked contrast to her fair younger sister, Miss Ivy Stapleton. Their mother, Ethel Lady Beaumont, has, since her husband's death in 1895, occupied herself almost entirely with the care of her girls, and London Society does not know her so well as her sister-in-law, Violet Lady Beaumont, who has a house in Eaton Place and is a woman of many interests and varied talents, and a splendid shot at partridges. The sisters were early taught to ride and drive, and they delight in theatricals, some being got up every Easter at Carlton Towers, the Beaumont seat in Yorkshire, a stately place seldom seen by the public, with a wonderful silver door leading into the hall.

Mr. Samuel Hope Morley, one of the three new peers, would, but for the modesty of his distinguished father, Samuel Morley, the great philanthropist, have inherited a peerage. Mr. Samuel Morley was more than once offered a peerage by his friend and great admirer, Mr. Gladstone, but he declined the honour; thus his son is merely receiving a distinction which he should by this time have enjoyed for over a quarter of a century. The rise of the Morleys to great wealth and high position is one of the romances of trade. Two brothers, sons of a Nottinghamshire man of some substance, started a hosiery business in the county town, and eventually extended their operations to London, establishing a small branch close to Milk Street; but this concern would never have become the nucleus of the immense Wood Street business had it not been for the energy and influence of the elder brother's wife, Samuel Morley's mother and the new peer's grandmother. Eventually Samuel became head of the firm, and he prospered exceedingly, nothing going wrong with his ventures. He was a strong Nonconformist and, it must be admitted, somewhat bigoted, for he would never employ a Catholic.

The New Year's honours were a bit of a surprise, and the conclusion, after carefully digesting the list, is that there should be plenty of funds in the Government's money chest for fighting another election. Times change, and high honours are now awarded to individuals who a generation ago would not have had the slightest chance of obtaining a baronetcy or peerage. Honours were earned in former years, not bought, as is now so often the case. Men are given titles, and on a surprised public carefully going through their careers to note the great deeds or munificent gifts which have included them in the list of "those whom the King has delighted to honour," it is seen that their best efforts have ever been put forward for their own personal advantage.

Amateur Theatricals.

(Continued from Page 139.)

the realm of farce—funny, indeed, but hardly Lord Crackenthorpe. Miss Alice Rhodes grappled valiantly with Mrs. O'Hara's Irishisms, and on the whole was tolerably successful, and Mr. Sidney B. Davies as Archie Phipps did his best "for the good of the family." Miss Katie Hurlstone was hardly young enough in her methods for Millicent, Miss Adeline Ellis somewhat slow as Mrs. Colquhoun, and Mrs. Henry Skeen not very aristocratic as Lady Crackenthorpe. However, it was quite obvious that the audience did not share the views expressed above. They thoroughly enjoyed themselves, and were demonstratively enthusiastic. The play was well produced under the direction of Mr. C. W. McCabe.

London County Council D.C. in "The Strange Adventures of Miss Brown." A brisk and amusing performance of this amusingly impossible farce. I suppose it will always be a favourite among amateur leading men just for the fat part of Miss Brown. At the same time, one should have a little regard for the probabilities, and nobody in their maddest moments could have taken Mr. Arthur O'Keen when dressed as a girl for other than a man. Once having got over this preliminary difficulty, and having accepted the short-sightedness of the schoolmistress, Miss Romney—excellently played, by the way, by Miss Mabel M. Tompson—one could thoroughly enjoy Mr. O'Keen's many clever touches and admire his capable methods. Curiously enough, though, when he got into trousers as Captain Courtenay he lost much of his personal magnetism. In addition to playing he may be complimented on the production. Mr. H. Shergerblatt, otherwise good, could have been more breezy as Major O'Gallagher, and he had excellent support from Miss Gwladys Burkett as his wife; and Mr. Lol Cuthbertson as Private Docherty and Mr. Percy Merriman as Herr Von Mozer both gave very telling character-studies. Mr. Walter H. Glover played Sergeant Tanner very broadly, and was correspondingly amusing. Its chief defect lay in the extreme slowness of his utterance, quite in keeping with the character but also more or less ineffective. Miss Amy Gwinnett was attractive and bright as Angela Brightwell, and Miss Bee Bags scored with a neat little sketch of Euphemia Schwartz.

Notices of the performances of several Clubs are unavoidably held over until our next issue.

Owing to the large number of amateur performances which take place at this time of the year we have decided to devote extra space in our next number to this section and the February issue will be a Special Amateur Number.

Book Notes

The Art of the Theatre. By EDWARD GORDON CRAIG. (Heinemann: 6s. net.)

Gordon Craig is on the war path! There is a hefty sword in his hand, and, were he strong enough to wield it alone, the slaughter would be terrible!

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It is a strange volume, this "Art of the Theatre." One has to read it once, twice, and yet again, to get the hang of it. Then are we ready to admit that Gordon Craig is right. A modern production is not the work of one "producer"; the public must be appealed to through the eye rather than the brain; the work of the artist should predominate; acting should be spontaneous; the mask is the true medium for the conveyance of emotion—all these are admitted truths!

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In the "Art of the Theatre" the author is anxious not to be mistaken. He does not hold that the theatre is for the few, but for the many. Yet, does he expect the "many" to share his views? To this wonderfully brilliant man the theatre owes its gratitude, and in our heart of hearts we—who have suffered untold boredom in the modern theatre—would welcome such performances as he advocates; but we are not so sanguine as he. We realise that we are "up against Nature," for it was Nature that stamped us as an inartistic nation. We are unmusical; we appreciate art only where it is "the thing" to do so, and so long as a play makes us laugh or cry we are content.

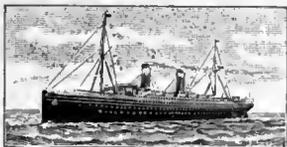
So long as we have a Gordon Craig we will listen to and admire him; but there are too few sufficiently courageous to follow him.

The subject is a wide one, and as interesting as its width. Not only the playgoer, but every man or woman who takes any interest in things that matter, should read "The Art of the Theatre."

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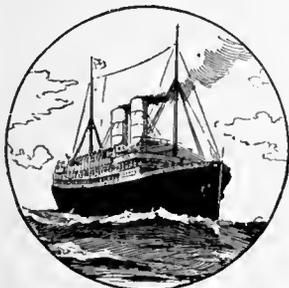
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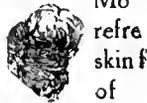
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In the last issue of THE PLAYGOER AND SOCIETY ILLUSTRATED a photograph of Miss Athene Seyler was reproduced on page 75. Owing to a misunderstanding the words "Photo—Foulsham and Banfield" were placed underneath the picture. Miss Seyler informs us, however, that the photograph was by Alethea Halliday, of Penleigh, Coulsden, Surrey.

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MISS JULIA NEILSON IN
"SWEET NELL OF OLD DRURY"

PRESENTED WITH No. 29 OF
"THE PLAYGOER AND SOCIETY ILLUSTRATED,"
SIXPENCE MONTHLY



THE
PLAYGOER
AND SOCIETY
ILLUSTRATED

VOL. V. (New Series). No. 29

Published on 15th of each month

“SWEET NELL OF OLD DRURY”

By PAUL KESTER.

Reproduced at the New Theatre, London, on December 28th, 1911.



Photo

Miss JULIA NEILSON as Nell Gwyn

[Ellis & Walery

Nell Gwyn: From Orange Girl to King's Favourite

By H. V. M.



"Buy
an
orange"

IN the romantic days when King Charles II. squandered the munny of his subjects in debauchery, gambling, and licentiousness, lived Nell Gwyn—"Sweet Nell of Old Drury."

From time immemorial kings have had their love affairs outside the formalities of their Courts—farces, comedies, tragedies—but there was both comedy and tragedy in the relations of Charles II. and Nell Gwyn.

Nell Gwyn was born in a slum off Drury Lane, her father being a fruiterer in Covent Garden Market. She had little or no education, and managed to keep things going by selling oranges in the streets around her home, or at times she would enter the King's Theatre and dispose of her wares in the pit.

Possessed of a remarkable personality, and exceptionally beautiful, she reigned supreme in the neighbourhood of Old Drury. The young bloods of the town knew her well, and she could hold her own with the best of them, for she had a ready tongue and the gift of repartee.

It was during one of the King's visits, with a party of hot-headed young rakes from his Court, to the old theatre that he first saw Nell Gwyn. Struck by her beauty and natural charm, he talked to her, and she, not knowing who he was, found occasion to utter a few plain truths concerning the King, his Government, his friends, and his life. Her mimicry of Lord Jeffreys, for whom Charles had no deep love or true regard, and her frankness in speech were irresistible to the King, and to her utter

consternation he declared his identity and promised her a part in the next play at the theatre.

From the moment she set her foot upon the stage Nell was successful. She was never a great actress, but her natural charm drew all London to her feet. At Court she was the King's favourite, but with very few exceptions the noble ladies who stood as her rivals in the affection of Charles bore her no ill-will.

It was of Nell Gwyn that it was said "Her heart is as big as her body."

She was rich, yet she gave lavishly to the poor; no old friend of hers went away empty. She was often imposed upon and she knew it, but none suffered because of that.

Over Charles Nell Gwyn had a considerable influence, and she was not averse to using this for the benefit of those whom she considered unjustly treated. For Sir Roger Fairfax she had a strong liking, almost a passion, but to give him the joy of winning the lady of his heart, the Lady Olivia Vernon, she stifled her own feelings, and, at the risk of the terrible vengeance of Jeffreys, she defied him in the presence of the King, revealing the plot that would have cost Fairfax his life. Around her and her actions in this romance is written the play "Sweet Nell of Old Drury."

Among many similar episodes of her life there was none that called for more self-sacrifice than this one. She helped the man she loved to win another woman.

Nell Gwyn may have had as many faults as virtues, but it is her virtues that have endeared themselves to the English people, and it was surely nothing but her good, true heart that claimed for her the last thoughts of the dying King as he charged those

around his bed "not to let poor Nelly starve."



Outside the King's Theatre



Lovlace (MR. FREDERICK GROVES): "Well caught, my lord, well caught."



Photos]

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Arriving at the theatre in a Sedan chair

The King meets Nell Gwyn



Percival (MR. ARTHUR WILLIAMS): "Bah! You'll never make an actor."



Nell: "The King! Here's to our meeting."



Photos

[Ellis & Watery

Nell: "I saw Mistress Saunderson once, and this is the silly way she acted. Hold my basket!"

Lord Jeffreys is Rebuffed



Nell : " You have given me a crown too much, Sire."

Charles (MR. MALCOLM CHERRY) : " Faith, 'tis not as much as they charged me in Flanders."



[Photos]



[Ellis & Walery

Charles : " Gentlemen, when next we visit the King's Playhouse it will be to admire the acting of Mistress Gwyn."

Nell Gwyn's Surprise



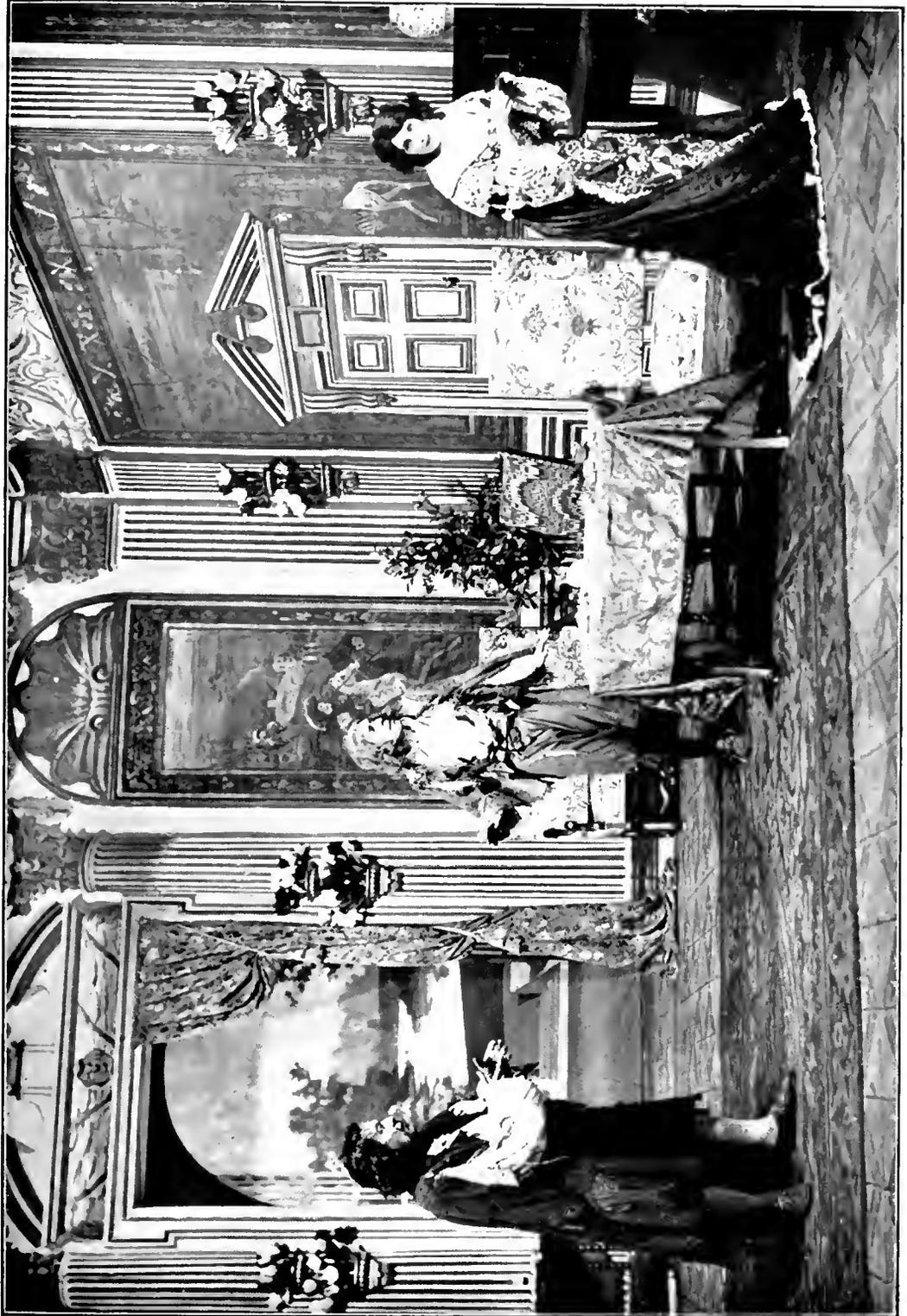
Photo]

Nell: "Sire—Sire—I—I—an orange girl?"

Charles: "Orange girl no longer. Queen of Masks and Faces, Queen of Hearts. My Lord Jeffreys, your arm."

[Ellis & Walery

A Visit from Old Friends



[Eltis & Watery

*Rollins (MR. ARTHUR APPLIN): "Come, Mr. Percival, let us go. We might trouble Nell."
Percival: "... Trouble her! She would never forgive the thought."*

Photo]

As in the Times Gone By

Rollins: "Nell, 'Nell, Mr. Percival has no stomach for the dance."

Nell: "Faith, he hath too much."

Percival: "Like Hamlet, I am fat and scant of breath."



An Unexpected Visitor

Sir Roger Fairfax: "Here are her letters. In them she promises, when I shall send this ring to her, she will come to me."

King Charles visits Nell Gwyn



Photo]

[Ellis & Walery

Nell: "Oh, Sire! There is one man in England—and only one—who could set all these things to right,"

Charles: "Why, who is this paragon, Nell?"

Nell: "Charles Stuart, Sire, His Most Gracious Majesty the King of England"

Nell Gwyn's Song



Nell (sings): "How happy the lover, how easy his chain."

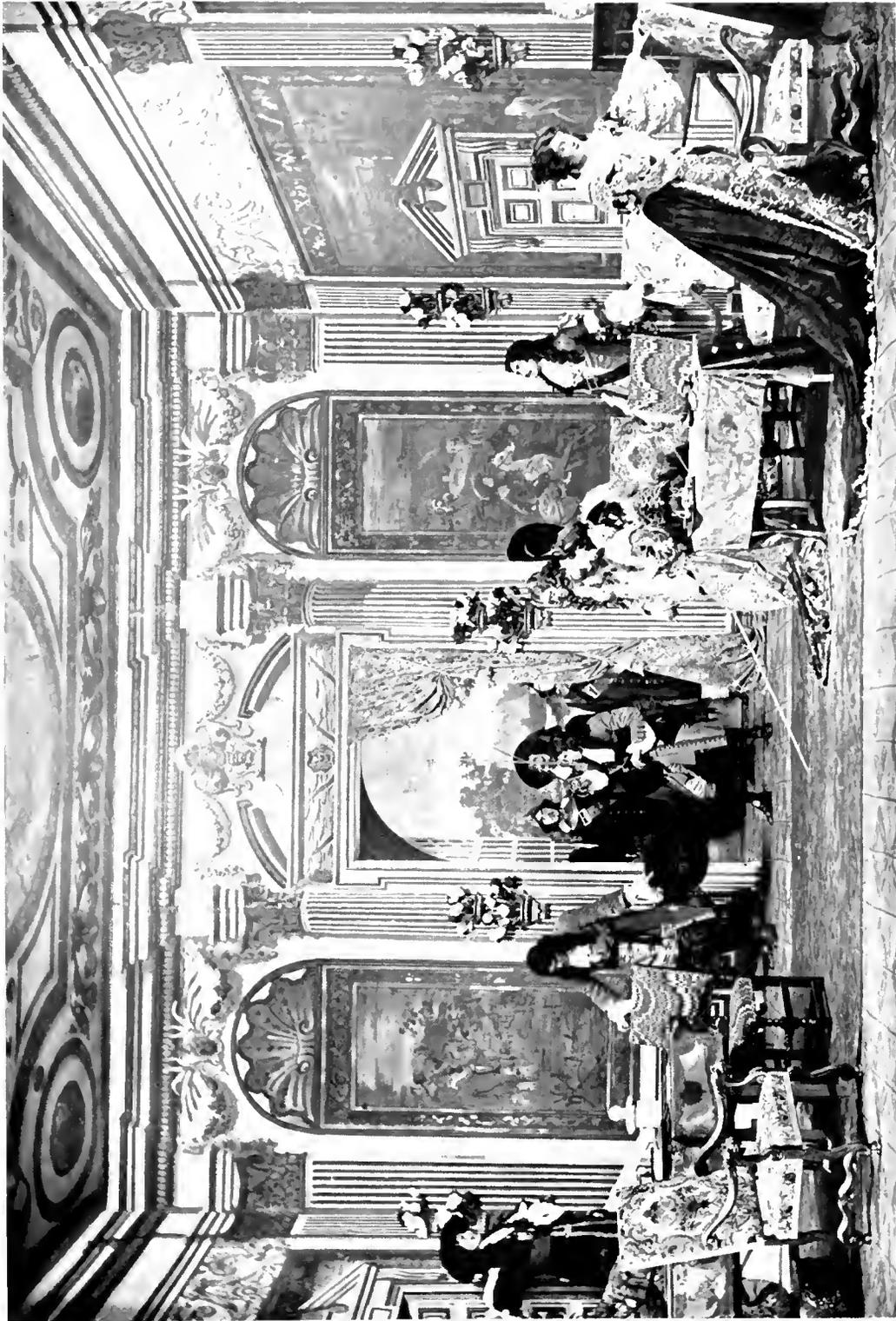


Photos]

Nell: "Your Ladyship must remember that it takes longer to give away almshouses than it does to write a letter. Take that!"

[Bliss & Walsley]

A Surprise for the Party



Photo]

[Ellis & Watery

Charles: " My lord, this jest is not well timed. Dismiss your guard. Madam, though my wits may be dull, my ears are still good enough to hear the kind words of my friends. I bid you good-day !"

In the House of Lord Jeffreys



Lord Jeffreys (Mr. JAMES BERRY): "Sir Roger Fairfax at last—the block."



Jeffreys: "We will examine the prisoner here."



Photos]

[Ellis & Walery

Nell: "I see my friends are interceding for me."

Jeffreys: "Why have you come, knowing that this examination is private? Retire, madam!"

Charles: "Nay, nay, my lord, let Mistress Gwyn remain."

The Real and the Unreal Lord Jeffreys



Jeffreys: "So! the prisoner—you may advance."

Sir Roger: "Nell!"

Nell: "Yes, I'm here!"



Nell: "The letters! The very letters Jeffreys said he never had! And hidden in the pocket of his robe, eh? The old beast."

The Deception is Discovered



Photo]

Jeffreys: "What! Who is this?"

All: "Nell Gwyn!"

Nell: "At your service, my lord. I crave your indulgence in my first tragic rôle."

Letts & Halery

Off to the Palace



Nell: "Is there no gentleman here to hand Mistress Gwyn to her chair?"

Photo]

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The King desires to see the Prisoner



Photos]

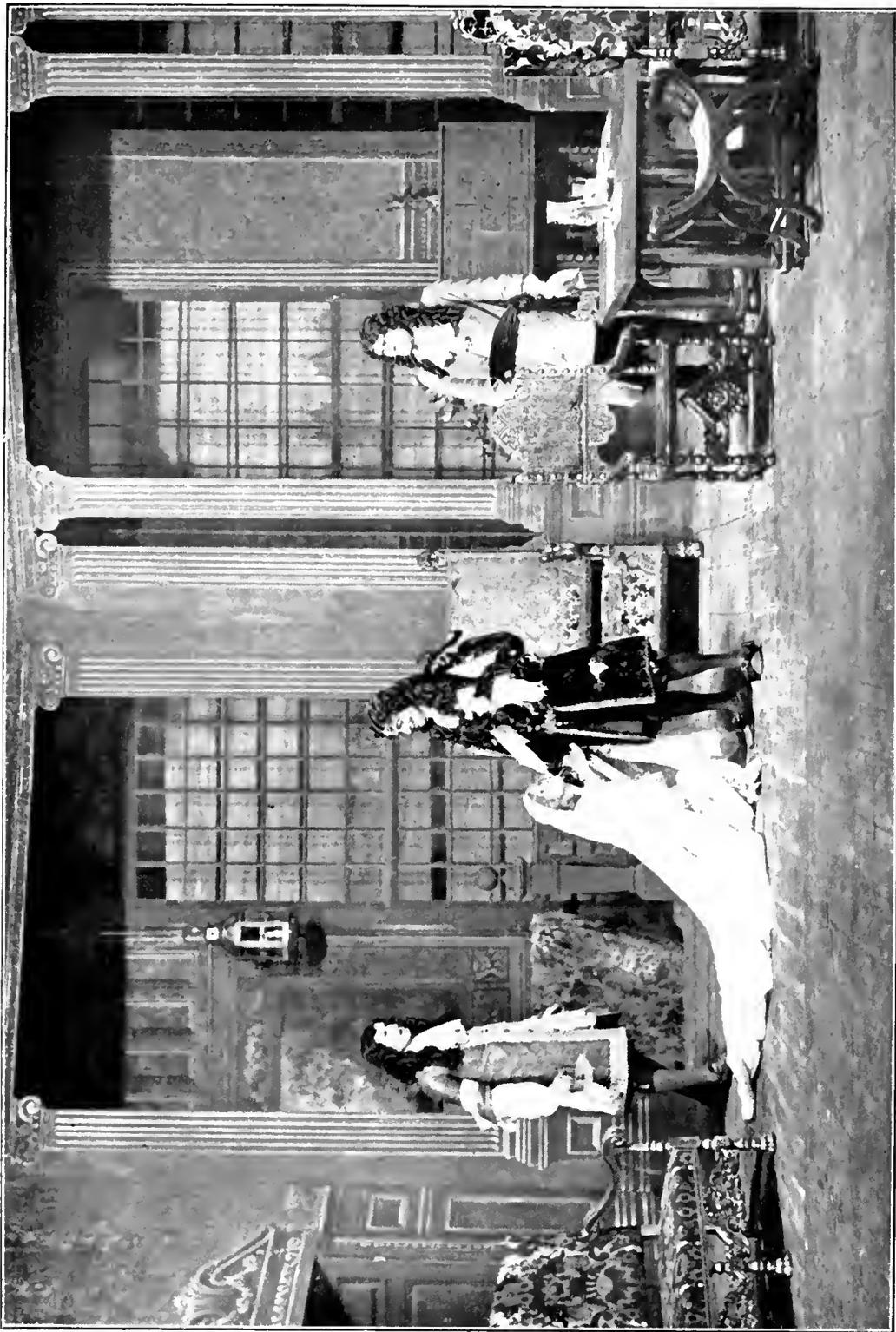
Charles : " Clavering, I see that this man Fairfax is in your charge."
Clavering : " He cannot leave the prison, Sire, without an order from Lord Jeffreys."



[Ellis & Walery

Charles : " What ! Ha ! ha ! A strange conjunction, Clavering. Bring him to me—an order from Charles Stuart,"

Lady Olivia Vernon pleads for the life of her lover



Photo

Lady Olivia (Miss MOLLY TERRAINE) : " Ah, my liege, my liege, his life, You will not condemn an innocent man. And I love him, I love him—and he loves me. Mercy ! Save him ! Save him ! "

[Ellis & Watery

Sir Roger Fairfax defies Lord Jeffreys



Charles : " Why did you return to England against my decree ? "

Sir Roger : " Your majesty, I returned to England at the dictates of my heart. "



Photos]

Charles : " So, sir, so you confess here in my presence, that you would murder for this woman's sake ? Fool ! That costs thy life. "

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The King signs the Death Warrant



Photo

[Ellis & Walery]

Sir Roger Fairfax, through his impetuosity, is condemned to death

Nell Gwyn Intervenes



Photo

Charles: "Where did you say you found these letters?"

Nell: "Exactly where my lord Jeffrey's put them—in the pocket of his robe."

[Ellis & Waery

Pardoned



Photo]

The Lovers are united through the efforts of Nell Gwyn

[Ellis & Walery

The Principals in "Sweet



Photos

MR. ALFRED KENDRICK
MR. ARTHUR APPLIN
MISS MURIEL DOLE

MR. MALCOLM CHERRY
MISS JULIA NEILSON

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MISS MOLLY TERRAINE
MR. ARTHUR WILLIAMS
MISS MIRIAM LEWES

Nell of Old Drury”



Photos

MR. GEORGE DUDLEY
 MISS WINIFRED RAE
 MR. HENRY HEWITT

MR. JAMES CARTER-EDWARDS
 MR. MAURICE ELVEY and
 MR. JAMES BERRY
 MR. LESLIE GORDON and
 MR. HORACE HODGES

[Ellis & Walery

MR. H. HUMBERSTON WRIGHT
 MR. JOHN BEAMISH
 MR. FREDERICK GROVES

Miss Julia Neilson— Chats about "Sweet Nell"

By *John Wightman*



A CHARACTER on the stage in order to reach the affections of the masses must possess some peculiar fascination.

With Sweet Nell it is undoubtedly her warm-hearted sympathy, and no more tender picture has been seen on the stage than Miss Julia Neilson's delightfully winning impersonation of the erstwhile orange girl.



The other evening, when chatting with Miss Neilson, I asked her to tell me her favourite part. The reply was full of enthusiasm.

"Easily answered," she said smilingly. "Of course, it is Sweet Nell. Look at the

"Then let me make a confession. I always feel in excellent health when appearing as Nell, which I put down to the amount of exercise I go through. You see the occupation of an orange girl entails a considerable amount of walking, and I calculate, since first appearing in the part, I must have covered quite 10,000 miles.

"Then I like the name, for I'm superstitious enough to think it means a lot towards spelling success or failure for a play. Now about 'Sweet Nell of Old Drury' there is a true ring most captivating to the ear. This reminds me of the controversy created by our production of a piece which we called 'Sunday.'

"Now I'll have to become Sweet Nell once more, but will you let me send the following message through your valuable columns? Tell them I think it is so sweet to feel that my dear friends, the public, all over the country, have kept Sweet Nell fresh in their memory through so many years. I do appreciate it."

luck she brought me. It was with this piece that Mr. Fred Terry and I started in management at the Haymarket nearly twelve years ago, and so laid the foundation of whatever success we have since achieved.

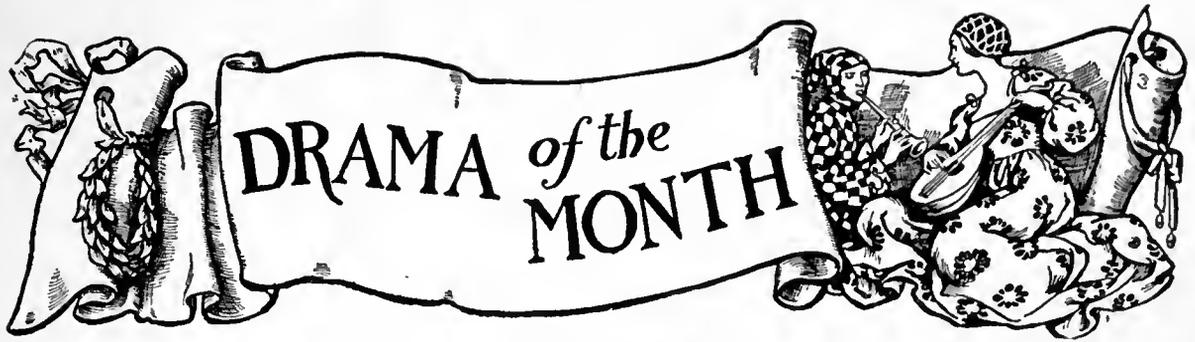
"Naturally I'm a firm believer in her luck. Why, it was while playing Nell in Belfast that I launched the White Star liner, the *Baltic*, which shortly after was instrumental in saving 800 lives from the steamship the *Republic*.

"I can't tell you how excited I was when the news reached me. Again, I've always found any difficulty in acting a part considerably accentuated if the character is distasteful to me. With Nell it is quite the opposite, so I love playing her. And people evidently love seeing her, for they come time after time, and one man confessed to no less than thirty-six visits.



MR. FRED TERRY,

who created Charles II. in the original production and who unfortunately is prevented by illness from appearing in the present revival. His numerous admirers will be pleased to know Mr. Terry is making satisfactory progress.



By *Aed Hedy*

SINCE the last issue of THE PLAYGOER AND SOCIETY ILLUSTRATED the curtain has fallen for the last time on several plays in the London theatres.

"The Great Gay Road" at the Court, which started on December 21st, was fairly successful. Strange to say, the only member of the cast who did not appeal to me was the principal, Mr. Arthur Phillips. His poses and theatrical gesticulations might be all very well in their way, but they set me on edge. We need not go into the story of "The Great Gay Road." It was interesting enough, but too improbable for words.

"Charley's Aunt" had another successful run, this time at the Whitney Theatre. There is something about this play that pulls the public, although I have never quite been able to discover what it is. The thing has been done to death throughout the length and breadth of the land, and I have seen performances of this farce as widely different from one another as the poles. Well, let Charley's Aunt keep on running. She's a dear old lady, and she's made one or two people laugh in her time.

"Œdipus Rex"

Translated by Prof. Gilbert Murray

Adapted by W. L. Courtney

Covent Garden Theatre—January 15th, 1912

THIS great tragedy of Sophocles could never be given a finer setting than that bestowed upon it by Professor Max Reinhardt and Mr. Martin Harvey. The play was never intended to cheer us up, and it undoubtedly drew its audience by the mere originality of its setting. Sombre, almost to funereal, the effect it had upon one was rather depressing. Curiosity, and wondering what was going to happen next, kept one's mind on the performance, and it would be safe to say that not one member of the audience

missed a line throughout the whole two-and-a-quarter hours' entertainment (without an interval).

A pestilence had arisen in Thebes. King Œdipus sent Creon, his own wife's brother, to learn of the Delphic Oracle what could be done to save the city. Creon returned with the message that the murderer of King Laius must be banished from the city, otherwise it was doomed. Who was the culprit? Slowly the truth was goaded from an old blind seer, who declared to Œdipus "Thou art the man."

It was only too true, for it transpired that Œdipus himself had, ten years ago, unknowingly killed his own father, and married his own mother, who had borne him two children. The horror of the situation struck Jocasta, the Queen, first. Flying from the King's presence, she stabbed herself to death. Then the truth was made known to Œdipus, and he, entering the palace and finding his wife-mother dead, took a jewelled pin from her breast and stabbed out his own eyes. Blind and bleeding, he showed himself to the horror-stricken multitude, and, bidding his children farewell, went out into the solitude of the mountains to fulfil his own decree of banishment.

Mr. Martin Harvey's Œdipus was by far the best thing he has ever done. Indeed, it was a wonderful performance, fit to be ranked with the work of the greatest masters of his art. As the Queen, Jocasta, Miss Lillah McCarthy was thrilling. Love, passion and remorse were represented unflinchingly. The Queen's sorrow was shared by the audience, just as her enjoyment was theirs. A good deal has been said about the modernity of Mr. Louis Calvert's acting. I liked it, although it was unheroic. Mr. H. A. Saintsbury played Tiresias, the blind seer of Thebes, exceedingly well. He showed us a pathetic, poor, blind old man, goaded to distraction by the taunts of his King.

The only way to describe the stage management of the chorus and the crowds is that it was perfect in every detail.

"Bella Donna"

Adapted by J. B. Fagan from the Novel of Robert Hichens
St. Jaraes's Theatre—December 9th, 1911

THE stage version of "Bella Donna" varies from the novel principally in the omission of certain facts which lead up to the chief events. The adapter was probably right in assuming that practically everybody had read the book, and that if they hadn't, it was their misfortune, for they should have done so.

In the play the action opened in the consulting-room of Dr. Meyer Isaacson. Mrs. Chepstow, who was divorced by her husband, and who had ruined many men, called upon him, and he learned that she was going to Egypt with the Hon. Nigel Armine. Armine called immediately afterwards, but would not listen to Isaacson's warning. Hearing that Armine was the heir to a considerable amount of property, Mrs. Chepstow fascinated him into marrying her. In Egypt the news came that Armine's brother's wife had presented him with twins, and this fact threw Armine's expectations to the ground. Had his brother died childless he would have inherited the property. Hearing this, Mrs. Chepstow had no further use for the Hon. Nigel Armine! She tried her wiles and fascinations on her husband's friend, Baroudie, a wealthy Turkish financier, but Baroudie was taking no risks, and objected to be mixed up in a scandal where his friend's wife was concerned. Before he listened to her, her husband must be dead, and he gave her the poison, with full instructions as to its use, that would effect that end.

The poison was slowly doing its work when Dr. Isaacson arrived upon the scene. He boarded the dahabeah and insisted upon seeing Armine. He had arrived only just in time to save him.

Several weeks later Isaacson told his now fully recovered friend the facts, and Mrs. Armine could not contradict him. Spurned by her husband, she sought Baroudie, who, hearing she had failed to poison her husband, threw her over as he would a stray dog, and she was left to go out into the desert alone.

"Bella Donna" is certainly one of the successes of the season. It is admirably cast and well staged. Sir George Alexander gave a thoughtful and careful study of Dr. Meyer Isaacson. His black hair and moustache altered his appearance considerably, and they gave to the character a sense of strength and set purpose that added greatly to its value. Mrs. Patrick Campbell as Mrs. Chepstow played the part as only she could. While we experienced a sense of loathing for the woman she portrayed, we were filled with admiration for the actress who played it. Interesting performances were also given by Mr. Charles

Maude, Mr. Charles Bryant, Mr. Shiel Barry and Miss Mary Gray.

"A Message from Mars"

By Richard Ganthony

Prince of Wales's Theatre—December 9th, 1911

IT must be about twelve years since "A Message from Mars" was last played at a West-End theatre, and Mr. Chas. Hawtrey is to be congratulated upon his decision to give Londoners another glimpse of this popular play.

The conversion of a man from a besetting sin is always a goodly thing to look upon, and where that sin happens to be, as in the case of Horace Parker, unutterable selfishness, it promotes a healthy glow of satisfaction to see him "going through the mill."

How Horace Parker could have snubbed a charming girl like Minnie Templar, as played by Miss Jessie Bateman, beats my comprehension, but that he made up for his rudeness before the curtain was finally rung down on him is something to be thankful for.

"A Message from Mars" is one of the very few plays with a purpose that have proved successful. Playwrights, as a rule, make the unforgivable error of treating their subjects too seriously, or, even worse than that, of using the stage as a pulpit, with their characters as the preachers. In Richard Ganthony's play we hear nothing about the sinfulness of selfishness, nothing about the reward that waits hereafter for those who are unselfish, and, thank goodness, no etherealised logic. Instead of this, we see a by no means uncommon man, blind to his own faults, cured by being shown the results of the same sin in other people. The object-lesson speaks for itself.

"Hop O' My Thumb"

By George R. Sims, Frank Dix, and Arthur Collins
Drury Lane Theatre—December 26th, 1911

THE "Drury Lane Panto," as the world knows it, is running along smoothly to full houses at nearly every performance.

You don't see Mr. George Graves until the second part, but the management does rightly in keeping him back. Your sides ache as it is, and were he to appear during the whole performance there would be something serious happening. I'm thinking! His gagging is something wonderful. Then there are Mr. Will Evans and Mr. Barry Lupino, a droll and very amusing couple; and what a dear little thing Miss Daisy Dormer looks, doesn't she? So bright, so happy, so Daisy Dormerish!

The cast also includes, among others, Mr. Frederick Ross, Mr. Ernest Langford, Miss Violet Loraine, Miss Maudie Thornton, and that clever little Miss Renée Mayer.

The London Opera House

SPACE will not permit me to give notices of all the operas produced by Mr. Hammerstein at his magnificent new Opera House in Kingsway. I can only speak collectively.

Mr. Hammerstein has a genius for discovering new talent, and I believe he has more than one Felice Lyne up his sleeve, so to speak. All his productions are admirably cast, and include such names as Orville Harrold (the new Caruso), Frank Pollock, Pierre Verheyden, Isabeau Catalan, Marguerite D'Alvarez, and a host of others.



Photo]

A Scene from "The Message from Mars" with Mr. Charles Hawtrey as Horace Parker

[Foulshom & Banfield

Some of these names are meaningless to English playgoers, but, not being a musical nation, we must be excused.

Among the operas produced perhaps the favourites have been "Tales of Hoffman," "La Traviata," and "Faust." I judge by the enthusiasm of the audience only, so that I may be wrong from the point of view of the box office.

Mr. Hammerstein has been much before the public eye lately. He has decided to give London grand opera at popular prices as a trial. It is not to be a philanthropic grand opera, but one that pays its way, if it is to go on. I wish Mr.

Hammerstein all success, but somehow I don't think he will get it. I rather fancy that the public finds Covent Garden about as much as it can rise to sometimes, and it has an excuse to go there even if it doesn't appreciate the singing.

I can only hope my surmises are wrong!

The Variety Theatres

SEVERAL new turns made their appearances at the different halls during the month. One of the most interesting was, of course, Sir

Herbert Tree's "The Man Who Was," at the Palace. I hear that an enormous fee was paid for this turn, but the audiences have surely justified it.

Miss Margaret Cooper, G. P. Huntley, and Harry Grattan, with Margaret Halstan & Co., in "How He Lied to Her Husband," have raised some comment at the Coliseum.

Alfred Lester, in "The Village Fire Brigade"—which requires a written order before it will turn out—Little Tich, and "The Daring of Diane" proved attractive items in the Tivoli programme—a programme that is "all stars."

The Drama in Paris

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"L'Assault"

Drama in Three Acts. By M. Henry Bernstein

THE new play of M. Henry Bernstein is more than a success: it is a real triumph. The critics, without exception, regard it as the greatest play that has been produced on the contemporary stage. English and American playgoers know something of Henry Bernstein plays, and, even often by indifferent translations and adaptations, they have recognised his merit; but "L'Assault" will rouse their appreciation to an enthusiasm as great as it has done for Parisians. This is not saying too much.

Alexandre Merital is the founder and chief of the Socialist party in Parliament. He has two sons and a daughter, who love and respect their talented father. Daniel, the eldest son, is an M.P., like his father; Julien, a younger son; and Georgette, a bright, frank-hearted girl, is called by the pet name "Sparrow." One of the latter's friends, Renée de Rould, is staying for a few days at the villa. She is one of the old-fashioned class of young women—loving, pure, and serious-minded. Alexandre looks upon her almost as a daughter, and formally asks her, according to the French custom, to marry Daniel. She refuses the offer, and tells him she does not love Daniel, and that Daniel loves another girl; and suddenly she tells him that for four years she has loved him and is willing to become his wife. Alexandre points out the difference in their ages, and that he does not love her as a husband. She bursts into tears and sobs bitterly. Before such proofs he softens, and understands that he loves her, although he dared not make the avowal even to himself. He will accept the happiness that is offered to him, and, after a tender scene, Renée's sorrow is turned into joy. Antonin Freypeau is a Senator of the same party. He is the proprietor of the *Défenseur*, the widely-circulated newspaper of the party, and an intimate friend of Alexandre. He comes in his auto from Paris to tell Alexandre that a journalist named Lebel is trying to blackmail him by writing in a certain scurrilous little paper some articles, one of which had appeared that morning, accusing Alexandre of stealing 4,000 francs when he was a lawyer's clerk thirty years previously. Alexandre does not trouble

about this, and tells Freypeau he will not answer such a libel, but treat it with contempt. But Freypeau shows him a number of the *Défenseur* in which he has written an article in reply to the accusation. Alexandre is angry, because this maladroitness will force him by its publicity to bring Lebel to trial for libel and slander.

The trial takes place, and judgment is to be given in a few hours. The family are disturbed in mind, for news is received that the prisoner, Lebel, is about to produce documents to prove his statements. The people are loud in their condemnation of Alexandre, and are waiting for the proofs to cast their former idol into the mire. Lebel is the nephew of the lawyer who was Alexandre's employer and has the written proofs of the theft. Everybody except the family desert Alexandre in this trial and anticipated fall. Alexandre sends for Freypeau, whom he suspects as being the ringleader to bring about his fall so as to become Prime Minister in his place. Freypeau enters, and hypocritically pretends to be the sympathising friend; but Alexandre knows that Freypeau has received a bribe of 500,000 francs to support a Bill for a canal company, and has the proofs against Freypeau. He tells Freypeau he must pay Lebel to retract his statement. Freypeau pays Lebel not to produce any compromising documents and keep silence. Lebel is sentenced to two years' imprisonment. The people who were so eager to condemn Alexandre now acclaim him as a hero; the political friends come crowding round him; and the sons are in the height of happiness that their honoured father has been vindicated. When Alexandre is alone with Renée he confesses that the accusation is true. When a young man he had stolen the 4,000 francs to procure medical help for his sick wife. But thirty years of honest life devoted to the public good ought to have retrieved the false step of a moment's temptation. Renée, in her great love, says she will be a true wife to him, despite the avowal. Alexandre, however, will give up public life and live privately, secure in Renée's love and pardon.

It is impossible to describe the pathos, the emotion, the thrilling interest of the play. M. Guitry as Alexandre has surpassed even his former great creations; M. Signoret as Freypeau has also added to his fame as the best character actor in France; Mlle. Lély as Renée was excellent. The play is almost certain to be performed in England and America. Go and see it, and judge for yourselves.

Charles Hart de Beaumont



Crystal Palace Athenæum in "Cousin Kate." This is yet another of those thin plays that are really too much for amateurs; not, indeed, because they cannot act them, but because they necessarily cannot give the time and attention to all the little points and tricks that go to eke out the meagre fare on the regular stage. The present was certainly not one of the Athenæum's best performances. As Cousin Kate Miss Winifred Sadler showed all her undoubted powers as a comedienne and kept her audience thoroughly amused, but she rather ignored the tenderness and sympathy that go to make this character lovable. Mr. F. Norman Eastwood, not ordinarily a sympathetic actor, elected to play Heath Desmond with an Oirish accent that survives possibly in Galway and on the amateur stage, but nowhere else. To keep it going consistently throughout the play—and he very nearly succeeded—he contented himself with giving most of his lines devoid of any expression, which answered quite satisfactorily with the funny ones, but let the serious ones down very badly. Mrs. Major Faulks gave an excellent performance of the priggish Amy, who finds her true helpmeet in the equally priggish Bartlett, played with a capital sense of character by Mr. J. Seaton Reid. Mrs. Winterbon Killby made a very sweet Mrs. Spencer, and Master Denzel Hersee showed distinct promise as Bobby. The play was well produced by Mr. Sydney Wallace.

Croydon Stagers O.S. in "The Mikado." A crowded house signified its intense approval of this representation, and the efforts of the performers certainly deserved the plaudits. The society is happy in possessing two exceptional artists in Mr. Harold Brogden and Miss Elsie Short, and as Nanki-Poo and Yum-Yum respectively they easily carried off the honours of the evening. Both have beautiful voices, which harmonise perfectly, and both have a keen appreciation of the art of acting, and, further, both were just suited to their respective parts. As Pitti-Sing Miss Muriel Reade sang very charmingly

and acted vivaciously, and Miss Jessie Brogden completed an exceptional trio. Needless to say, the "Three Little Maids" number went magnificently. Mr. W. J. T. Halliwell showed the possession of a nice sense of humour as Poo-Bah, though he might have been a trifle more grandiloquently unctuous, and Mr. G. Howard Cundall worked hard as Ko-Ko with fair success, but did not increase his reputation as a humorist by some very senseless political allusions and a reference to the servant tax. If gags are to be imported into Gilbert and Sullivan opera amateur acting will hold new terrors in store for its supporters. As a matter of fact, some of the business of the chorus struck me as not being quite traditional. It was possibly an improvement, except that one instinctively hates any alteration in the only form of theatrical art in which Great Britain may be said to hold the sway, and which tradition has rendered almost sacred. Mention must not be omitted of Miss Winnifred Godbold's highly dramatic Katisha. She sang with great power and expression. The opera was produced by Mr. William Blake, under the musical direction of Mr. H. Leslie Smith.

The Stage Club in "Priscilla Runs Away." Certainly the best amateur show yet presented this season, and one which reflects the greatest credit on its producer, Mr. Sydney Ewart, who thus demonstrates that he is as capable in dealing with "straight" as with musical comedy. And it speaks volumes for the strength of the cast when one considers that this result was obtained in the face of the comparative ineffectiveness of Miss Dorothy Sturgess as Princess Priscilla. To one who is so charming and gifted an exponent of the musical comedy art it must have been a hard task to portray the many moods of the irresponsible Priscilla, and it must be said that she failed to cope with them. She was, as always, delightful to watch, and her fascinating personality managed to pull her through the better part of the play, and it was only in the more intense moments that her inexperience and lack of dramatic power

betrayed itself. As Prince Henry, Mr. Lionel Cornish achieved probably the best thing he has yet done. It is by no means a grateful part, but he contrived to be cheery, insouciant and picturesque; indeed, he could not have been bettered. And one would go a long way, too, and not find such a splendid impersonation of that prince of sentimentalists, Herr Fritzing, as was given by Mr. Yeend King. He was so rugged, so tender and so convincing. The stage evidently lost in Mr. King what art has gained. To complete the royal entourage one may give unrestrained praise to Mr. W. Ellis Reynolds on his most amusing portraiture of the Grand Duke, if one cannot say as much for his make-up; admire the stately figure presented by Miss Elsie Heydemann as the Grand Duchess; and compliment Mr. H. W. Hanbury (Dr. Billetson), Mr. J. W. Middlemas (Baron Ostermann), and Miss Inez C. Williams (Annalise) on three capital studies. And then to Creeper Cottage, with Mr. Sydie Dakers with absolutely the right touch for Robin Morrison; with Mr. Reg. Plaistowe so sincere and quietly effective as Sir Augustus; and that cat of a woman, Mrs. Morrison, sketched in so courageously and thoroughly by Miss Mary Evelyn. All were excellent. Mrs. Jones, gin-loving and amusing, a triumph for Mrs. W. D. Biddle; Mrs. Percy Botterell so gracious as Lady Shuttleworth, and those gems of comic acting, the Carpenter and Plumber, by Mr. Percy Botterell and Mr. T. R. Seddon—all united in giving a most enjoyable and convincing performance.

Edward Terry D.C. in "The Naked Truth." It is not a very exhilarating play and the members of the club seemed rather depressed accordingly. Fortunately the whole play turns on "Bunny" Darrell, and Mr. Lawford Davidson was quite strong enough to carry the show on his shoulders. If he tired a little at the finish, consider what a weight he was carrying. However, he was very easy and imperturbable and felt and spoke the truth with equal distinction and conviction. Mr. Percy Flanders played Teddy Lestrangle as a hopeless idiot on quite conventional lines, Miss Grace Cross showed talent as Madame Favre, and Miss Dora Downing did what she could with the very ungrateful part of Norah Creighton. The remaining parts are only shadows, and after a lapse of some time it isn't easy to place them. All were more or less adequate, none quite hopeless. In "Judged by Appearances," which preceded, Miss Muriel Palmer and Messrs. Donald Lyle and Charles Glassington proved capable. But curtain-raisers at the Cripplegate Theatre are not attractive to the poor critic who likes getting home before the small hours of the morning.

"N.S.L." D.S. in "All-of-a-sudden Peggy." One of those "streaky" shows that suggest greater possibilities than performance. Miss Elsie Merritt, as Peggy, was a typical case in point. At times really excellent, then losing the character altogether, one felt that she might have been very good all through. Mr. Kingdon Noakes was sound, if undistinguished, as Jimmy, and Mr. Ernest Harry, in doing the best for the family, did very well for himself as Archie Phipps. Miss Elsa Potter was one of the best Mrs. O'Haras I have seen on the amateur stage—her accent and acting were alike admirable; and Mr. S. H. Spitty was most amusing without being absurd as Anthony, the entomologist. Mrs. Ernest Harry was a trifle too slow as Mrs. Colquhoun, Miss Sadie Walton succeeded in being quite possible as Lady Crackenthorpe, and Miss Lily Nesbit was bright and youthful as Millicent. There were several awkward moments when the prompter might have covered himself with glory, but apparently he had thrown up the sponge and gone home.

Muswell Hill O.S. in "Patience." A thoroughly sound rendering, vocally and histrionically, of an opera which affords very little entertainment to one nowadays, and Mr. Cairn James, who produced, and Mr. H. B. Dickin, the musical director, are to be congratulated. Mr. Herbert Whitmee sang very well indeed as Colonel Calverley, and the parts of Bunthorne (Mr. Herbert Turquand) and Grosvenor (Mr. John Guppy) could not have received much better rendering. Miss Eveline Matthews was a more than usually delightful Patience, acting and singing with verve and charm. Miss Lucie Alexander was almost too stately and slow for Lady Jane, but it was a consistent performance, and the rest of the principals were efficiently represented by Miss Marjorie Emery (Angela), Mrs. Ernest Graves (Saphir), Miss Beatrice Andrews (Ella), Mr. A. F. Tyrrell (Major Murgatroyd), Mr. Theodore Wills (Duke of Dunstable), and Mr. S. H. Scrimshaw (Solicitor). One must not forget, in passing, to compliment specially the work of the men's chorus. It was really excellent.

Wyndham D.C. in "Smith." This club is establishing quite a "corner" in Somerset Maugham's plays. "Penelope" already stands to its credit; now "Smith"; and "Lady Frederick" is announced for early production. Certainly there are few London clubs better equipped for giving these society comedies. In the present instance one felt that the performance only just fell short of a very high standard indeed, but somehow the players—though probably quite capable of it—failed to make the one little extra

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effort required. Partly this was due to Mr. Robert Baines's persistent refusal to let himself go as Tom Freeman. Physically and temperamentally suited as he was, his impersonation lacked somewhat the breezy virility required; he was too quiet, hardly redolent enough of the soil on whose virtues he is so eloquent. Candour compels me also to state that Mrs. McKeand was not very happy as Mrs. Dallas Baker. She over-emphasised the woman's heartlessness, and made her deficient in charm. Equally must it be said that she seized her opportunity in the last act and gripped the house with the force of her acting. It was almost certain that Miss Norah Gregory Jones would "make good" with "Smith," and it need only be recorded that she did so very easily, at the same time betraying capabilities that one would hardly have suspected. Miss Madge Walsh was excellent as Mrs. Otto Rosenberg, and Miss Flora Douglas's impersonation of Emily Chapman marks a distinct advance on anything I have seen this lady do. She must beware, though, of the Alexanderian method of betraying emotion with a twisted lip. Mr. Malcolm Child played Algy Peppercorn very easily and naturally, and Mr. J. E. McCulloch was capital as Fletcher, the window-cleaner. I cannot say I like the way the movements of the characters were arranged. To arrive at a given spot it was apparently necessary to go in for a kind of obstacle race with the furniture. As a representation of upper middle-class drawing-room deportment it was interesting, if hardly convincing. But, because I liked the show very much, let me close with a word of praise. If the judgment of a mere man is of any value, the ladies' dresses were superb.

Dagonet D.C. in "The Profligate." One had to keep on looking at the programme to assure oneself that it was the *Dagonet* and not the Chatterton Dramatic Club giving the performance, and it was equally hard to believe that one was witnessing a play which at the time of its first production was acclaimed as the herald of a bright new era of English dramatic literature. It all seemed so stagey and out of date. Unfortunately, the presentation was very inadequate, Miss Margaret Hathaway being the only one to make a pleasant impression in the small part of Irene Stonehay. Some of the impersonations were not altogether lacking in merit, but these cannot be considered critically on account of the fearful twang which destroyed every effect except that of extreme irritation. In other instances the performers found themselves hopelessly miscast. I must leave it to all those concerned to make the particular cap fit.

Apollo O.S. in "The Balkan Princess." A late arrival and the necessity for reaching home the same night prevented me from seeing little more than the second act of the production. Certainly it is the best act of the play, and judging from it one may unreservedly congratulate the club on a capital production. There was, it is true, a lack of spirit and—from the singing point of view—of volume on the part of the chorus, due, perhaps, to their cramped quarters, but, generally speaking, the success of the initial performance of this work by amateurs should embolden other societies to take it up. Mr. Cyril D. Butler was a very fascinating Duke Sergius. A good presence, the



Miss Strugnell as the Princess

ability to act, and a charming speaking and singing voice are attributes which do not belong to many amateurs, and Mr. Butler took full advantage of these assets. Then Miss Aline Strugnell was everything a Princess in comic opera should be. Her singing and acting alike were excellent. Indeed, Stephanie and Sergius proved a very pretty pair of lovers. Mr. Ewart Scott as Max Hein was thoroughly capable and effective, and Miss Nellie Varndell's appearance as Sofia made me wish that I, too, was an *habitué* of the Bohemian Restaurant. The humour of the play was in the efficient hands of Miss Elsa Cutler, Mr. George Kemball and Mr. Edmund B. Gilding. As Magda Miss Cutler was just as charming and

elegant as are all royal charwomen in comic opera and she danced beautifully. Mr. Kemball was perhaps a little too obvious as Blatz; he was funny enough, but a little restraint would have helped him. Mr. Gilding was a perfect joy as Henri the waiter; it was a deliciously unctuous and humorous piece of work. The opera was produced under the stage direction of Mr. Edward Shale and Mr. G. Cecil Stock was responsible for the musical part.

Ingoldsby D.C. in "The Country Mouse." This is not the type of play in which the members of this club excel, but a very fair performance resulted, due very largely to Miss Margaret Lymbery's representation of Angela Muir. To be critical, she was not quite artificial enough; she didn't make it sufficiently clear that her ingenuousness was a cloak assumed to hide a very shrewd and calculating young person. However, she was most charming and made the audience like her very much. Miss Bertha Wilkinson was good as Violet Aynsley, and Mr. Ernest W. Peall gave a capital study of the old butler, Jephcote. The play was produced under the direction of Mr. J. A. C. Harrison.

St. Peter's D.C. in "Beauty and the Barge." Whatever defects there may have been in the performance as a whole, the club may be congratulated on an extra special rendering of the second act of the farce. Indeed, one imagines that so much time must have been spent in obtaining the spirit and go that pervaded this act that little was left for, at any rate, the last act, where, with a capital barge and set, the crew of the *Heart in Hand* were somewhat obtrusively landlubbers. Space forbids my considering the performance in detail, but the show was enriched by three very excellent character-studies. Mr. F. S. Heppenstall doubled the parts of Dibbs, the gardener, and Tom Codd, and contrived to give the differential treatment to each that one has learned to expect from this clever actor; and Miss Sadie Walton made of Mrs. Baldwin the most amusingly pathetic old lady imaginable. Taken altogether, the show was excellent, for which credit should be duly paid to Mr. Arthur Phillips, who produced and also played the part of Lieut. Seton Boyne with a good deal of charm.

Old Strandians D.C. in "Dandy Dick." On the principle, presumably, that an old-boys' society will accept with enthusiasm whatever is given 'em, the members of this club revived this still amusing farce to a not too well-filled house. But the pace was so funereal that the good horse Dandy Dick hardly managed to stay the course. However, Miss Betty Adams, as George Tidd, did her level best to buck the show along, and certainly managed to give a very charming and

meritorious performance. Of the men, Mr. Harold Dwyer came first with a nice, unctuous old Blore, but Mr. Charles Averill was not far behind as that gem of a character Noah Topping, while Mr. Phil Dhanan, if too prone to ecclesiastical pauses, had his moments. Miss Kathleen Fearnhead again proved her capabilities as a character actress with a delightful study of Hannah; and the rest of the cast in shadowy and theatrical parts were more or less adequate. The play was announced as being produced under the "sole" direction of Mr. Bisley Willmott. I assure this gentleman that he need fear no claimants to the honour.

Anomalies D.C. in "A Tight Corner." Another excellent performance on the part of this society. The play has the recommendation of not having been done to death, and, given an efficient cast, provides a most interesting entertainment. In this instance the six characters were very much more than efficiently played—that much-abused word "brilliant" might indeed fairly be used. Mr. Montague Desborough, as Jack Hyacinth, played as easily and convincingly as ever he has done. Mr. J. K. Boddy as the interfering solicitor, Samson Quayle, had a character which fitted him like a glove, and was really very funny, especially in the "Beetle" episode, while Mr. Carl Thrift, making one of his all too rare appearances on the amateur stage, once again proved how irresistible he can be as a juvenile, even when cursed with a name like Barrington Skews. As Mrs. Hyacinth, Mrs. Violet Leith Tomkins had an enormous amount to do, and did it in an extremely charming and fascinating way, and to her must be ascribed a goodly portion of the success of the piece, while Miss Madeline Hovenden gave a clever study of the ultra-neurotic Mrs. Pertwee. Miss Kitty Cussack played Clara as to the manner born. The play was produced under the direction of Mr. Montague Desborough.

Kit Marlowe D.C. in "Little Mrs. Cummin." It was really rather a "naughty" show for so prominent a club, and certainly quite unworthy of it. Even Mrs. Herbert Ford didn't get home as Mrs. Cummin. Truth to tell, the play is tiresome, and really the only member of the cast who seemed quite satisfactory was Mr. Francis W. Watts, who played Horace Eglamore at twenty-four hours' notice, and so probably had not given the play sufficient chance at rehearsal to bore him. The chief significance of the performance lay in the fact that it registered the opening of the King's Hall after very extensive alterations to the auditorium and the stage, which render it now as well equipped for amateur performances as any hall, or even available theatre, in London.



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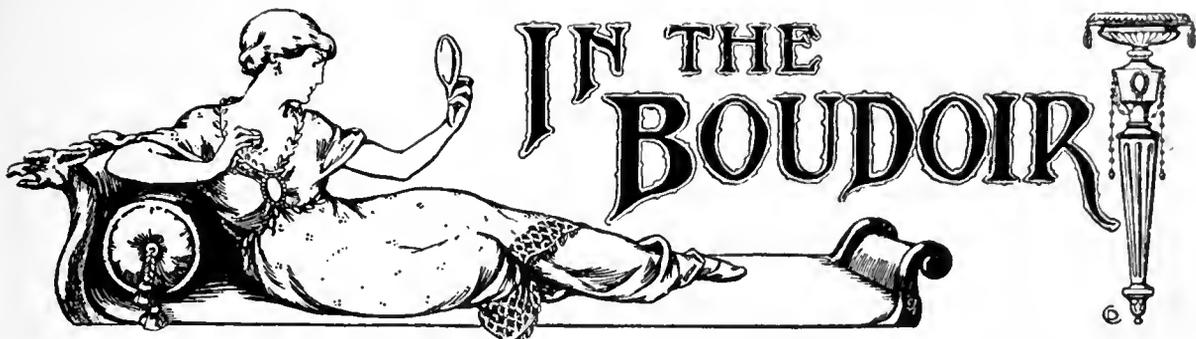
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THE CORSET

THE corset is no modern invention. It was worn four thousand years since in Crete, and was probably less stiffened than its descendant. It was rather a belt than a corset as worn by the Greek and Roman ladies. Messalina added to this short corset a long linen scarf which passed round and round beneath the bust, supporting it. The corset was called "tœnia-zon," and "strophium." The idea then, as now, was to make the waist slight and flexible, and to enable the gown to be worn tight above the hips as far as the neck. The Greeks considered *embonpoint* a deformity.

In the Middle Ages the "cote-hardi" was moulded closely to the body. At the period of the Renaissance both sexes wore the *corsetus*, but the hideous and inhuman development which introduced iron and whalebones into its construction was due to Catharine de' Medici. A picture of this terrible corset has come down to us, and shows a kind of armour in iron with large open interstices. It fastens at the left side with very strong clasps, and from the waist, at either side, depends a kind of shield, also in iron, and leather, which compressed the hips. It looks exactly like an instrument of torture. It soon became universally adopted in Europe. As may be imagined, it was very dangerous to the health of those who wore it, especially growing girls. The ideal of Catharine de' Medici was a waist of thirteen inches. The corset already described was worn over another corset, in order to make it possible for the skin to bear the tremendous pressure of the iron. Both were secured round the waist by a kind of hasp and pin.

In Queen Elizabeth's time the corset had a wooden rib round the hips, by means of which the skirts were held up, this being considered to emphasise the smallness of the waist. The corset itself, says *British Costume*, consisted of whalebone and leather, rigid and inflexible, in order to produce the desired length of body. To the

lower part of this a horizontal shelf of the same unbending material was firmly affixed, projecting more at the sides than in front or at the back. The shelf thus presented an irregular oval to a bird's-eye view. "Having tightly encased the human form within this prison-house, the stomacher was laid upon and tightly laced to the support thus afforded, while the kirtle and robe were draped over the projection. Thus was the farthingale evolved, one of the most hideous distortions that have ever obsessed the imagination and distorted the lines of human beauty." The "shelf" increased in size and continued to the time of the Georges, when the *paniers* and skirts worn over these hoops reached enormous dimensions. It is on record that in the reign of Louis XVI. the bodice of a dress was actually sewn on the wearer after the stays had been laced up to their utmost tightness.

The Revolution in France swept away the iron prison favoured by Catherine de' Medici, and introduced short-waisted and short-skirted gowns, with very small corsets composed of whalebone and strong silk. It is curious to note, with regard to the 17th-century corset, that the diagonal placing of the whalebones was in general use. This is claimed to be a new discovery by some of the corset-makers of the present day. A high pitch of cruel compression and rigid structure was reached under the French Restoration, following the defeat of Napoleon.

When Lady Mary Wortley Montagu was in Turkey her Turkish hostess came to undress her for the bath. This was considered a very high compliment in those days. When she came to the stays she cried out to the other ladies in the bath, "Come hither, and see how cruelly the poor English ladies are used by their husbands! You need boast, indeed, of the superior liberties allowed you, when they lock you up thus in a box!" No doubt these very ladies, though at first shocked at the pain caused by this imprisoning corset, lost no time in adopting it themselves.

Gradually the form of the corset was changed. It began to be made in two parts, as at the

In the Boudoir (continued)

present day, and the "bustle" made its first appearance. Then, too, the steel busk was introduced. The corset-maker of those days was expected to accomplish many things to alter the natural figure to the ideal of the dressmaker, adding here, compressing there, and all this with as little injury as possible to the health of the wearer. The price of a corset was five pounds, and, as it may be imagined, only the rich could afford to wear it.

It was left for the present day to reach perfection in the making, the modelling, and the material of the corset, whether the short-waisted Empire or the long-waisted, long-skirted and straight-hipped variety.

Girls have for centuries been victims to the corset and the vanity of fashionable mothers. There are stories of girls being laced so tightly that the bed-post has been called into requisition in order to enable the lace to be more tightly pulled. Even when the skin round the waist has been broken by this treatment, it is on record that mothers have persisted in tight-lacing their girls and not only causing them great agony, but inducing wounds that have been very long in healing. Women inclined to grow fat have not spared themselves in this matter, and have induced internal maladies not only painful but dangerous by tight-lacing. On one occasion a young woman dancing at a ball fell dead, and at the inquest it was discovered that tight-lacing, producing syncope, was the cause of her death.

Not only in the day-time, but at night, has the corset been worn, tightly laced in order that the slenderness of the waist might be more quickly secured. In an old diary, printed some years ago, there is a description of an unfortunate girl who accused her mother of barbarity by making her wear a tight corset run with steel both day and night.

Men as well as women wore corsets in the days of the Tudors and the Stuarts. The following lines give curious information about the structure of those worn at this period:

"These privie coates by art made strong
With bones, with paste, with such-like ware,
Whereby their backe and sides grew long,
And now they harness gallants are;
Were they for use against the foe,
Our dames for Amazones might goe.

"But seeing they doe only stay
The course that nature doth intend,
And mothers often by them slay
Their daughters younge, and worke their end;
What are they els but armours stout,
Wherein like gyants Jove they flout?"

The wearing of the corset is a vanity from which the men of our own day are not free, as many a corset-maker could attest. There is a form of corset that is really so excellent in its effect upon the health that men ought always to wear it when *embonpoint* begins on middle age. It is rather a high belt than a corset, and is fitted with an elastic band, which supports what tailors call "the lower chest," and renders exercise easy.

The corsets for women of the present moment are infinite in variety, and show a wonderful development of skill in fitting the variations of the human figure and in sustaining and supporting the wearers. Among these is the Royal Worcester Kidfitting, which moulds itself closely upon the figure, following each curve and making the task of fitting dresses on the wearer an easy one. The sartorial ideal of the feminine figure has changed in many ways during the last ten years. Not only is the chest worn well forward, but there seems to have been an attempt to make the shape from the waist downwards absolutely straight. The marvellous way in which some socially ambitious women have followed this ideal is a thing to wonder at. The *Spécialité* corset is another excellent make. Without compression it gives the figure a graceful and willowy outline, and yet allows the muscles above and below the waist to act independently of each other. At the same time the hygienic support of the spine is not forgotten by the makers. The corsets are boned with real whalebone, and consequently retain their shape until worn out. The *Bandel* corset also gives ease of action and preserves the natural lines of a normally good figure. It is specially contrived for dealing with a tendency to *embonpoint*, and is fitted with an adjustable belt, which gives the necessary support, passing round the front and fastening on either hip. This corset is sometimes made in cream-coloured *Tricot*. Then there is the *Conduso*, a boon to stout figures, with an adjustable front piece which affords valuable support and at the same time conforms to the rules of health and adds much to the comfort of the wearer. The *Y. & N. Flexagonal* is another modern and completely novel design, by means of which flexibility is attained, combined with comfort and great strength. The material being cut on the bias is a feature of this corset.

No one should wear a corset that compresses the vital parts, but such is the skill displayed by modern *corsetières* that it is not difficult to find a make that ensures elegance of outline with perfect comfort.

C. S. Humphrey

The New Curve

NOW will the wearers of Royal Worcester Kidfitting Corsets reap their reward.

The momentous announcement made in the London "Times," "Daily Telegraph," "Daily Mail," and all leading newspapers directly it was known that the new designs of Royal Worcester Kidfitting Corsets have been elected by both Paris and Vienna for the new 1912 fashion, means that all the new models of



Model 848. Price 16/11

In White Coutille, low bust, deep below waist, cut-away front.

beauties of England alongside any ladies in the world, and be proud of them! For Royal Worcesters are now as universally worn amongst the smart set in England as they are in Paris and New York! And now that the coveted honour of the appointment for the new figure has fallen upon them, Royal Worcesters will be worn by every lady who would not sacrifice the success of her costly robes and gowns by wearing the wrong corset foundation.

Notwithstanding the enormous cost which has been incurred in perfecting the corset that has been elected by Paris and Vienna, the prices of Royal Worcester Corsets with the new curve have not been raised, and it is guaranteed that you can get a better shaped Corset than you have ever worn before at even less than you used to pay for the old makes.

Royal Worcester Kidfitting Corsets will have the new curve.

Now those ladies who have been moulding their figures to perfect lines will have a great advantage, for upon the developed figure the beauty of the new curve will show off ten times more.

Time was when, in visiting Paris, we were lost in admiration of the beautiful figures everywhere to be seen, and we thought with heavy hearts of the dowdies of our Hyde Park parade, where a really smart figure was so exceptional as to cause comment. Now, thanks to the great popularity of Royal Worcester Corsets, we can place the

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In the Boudoir (continued)

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Brocade tunic with tassels at sides
over satin dress edged ermine.
Ermine collar



Velvet gown with cloth apron
effect and sleeves. Lace double
collars



Evening gown of black brocade
draped over white lace and caught
; with jet ornament

Society Notes

THE DUKE OF FIFE'S regretted death has slightly affected a season that was opening most auspiciously, but once the Court mourning is over there will come a period of much social activity. Actually, the postponement of the February Courts will make little difference, for they are to be held later, and one effect of this will be a busy time right up to the end of July. In spite of the Coronation, last season was a disappointing one from the business point of view; but, all being well, the after-Easter season is likely to be most satisfactory in every way, particularly to the West End tradesmen.

One of the most important weddings of the season, that of Lord Howard de Walden and Miss Van Raalte, on February 20th, will be a rather quiet affair, owing to the bridegroom still being in mourning for his mother, Lady Ludlow; but the other great matrimonial event, the marriage of the future Duke of Sutherland to pretty Lady Eileen Butler, will be quite in keeping with the social importance of the bridegroom. It takes place on April 11th, and it is expected that the Duchess of Sutherland will lend Stafford House for the occasion, as the town house of the bride's parents, Lord and Lady Lanesborough, in Cadogan Terrace, is scarcely large enough for the large number of guests who will be invited. It is more than likely that the wedding will be honoured by the presence of the King and Queen.

Though Miss Van Raalte becomes a bride, her mother will continue to be a hostess for young people, for she has another daughter, Gwendolen, also a most attractive girl, like the new Lady Howard de Walden. Mrs. Van Raalte is a clever hostess, who gives very pleasant dinner parties and most enjoyable dances for young people at her house in Grosvenor Square, one of the best for entertaining in that select quarter. She also has an almost constant succession of guests when at Brownsea, her unique island home in Poole Harbour, a little kingdom with about a hundred and fifty inhabitants, of whom the adults are all in her employ.

Lord and Lady Leith of Fyvie have sold their house in Grosvenor Crescent, being so little in London now that they do not want a town residence. They have a lease of Lupton House, Lord Churston's seat in Devon, and when not

here, or yachting on their magnificent vessel, *Miranda*, they are at Fyvie Castle, their splendid old place in Aberdeenshire. *Miranda* is spick and span, like a war vessel, but this is not to be wondered at, for Lord Leith of Fyvie, before he joined his father-in-law in the iron business that has made him so wealthy, was a lieutenant in the Navy. The purchasers of 1, Grosvenor Crescent are Mr. and Mrs. Richard McCreery, two much-liked Americans. Mrs. McCreery's daughter by her first husband is one of this year's debutantes, though no one would imagine she was old enough to have a grown-up daughter. This is Miss Cicely Grey-Egerton, an extremely pretty girl.

Colonel and Lady Muriel Grenfell have been hunting in the Shires. The latter is the only daughter of Cassandra Lady Rosse, who has just come to town from Womersley Park, Pontefract, and is an extremely pretty Irishwoman, fair and fresh-looking, with brown hair and deep blue eyes. Possessed of the national love of sport, Lady Muriel Grenfell is a first-rate shot and a bold rider, and when she lived at Birr Castle—famed for its great telescope, and now the seat of her brother, Lord Rosse—she owned some of the best hunters in King's County. Colonel Harold Grenfell commands the 3rd Dragoon Guards, but he completes his term at the head of the regiment in July.

Superstitious beliefs receive little credence in these matter-of-fact days. That the possession of certain things can bring ill-luck is also scoffed at; but, all the same, Mrs. McLean, the wealthy American who has just purchased the Hope diamond, the famous blue stone, is considered to be running a big risk of disaster. It has an ill-omened history, and has certainly brought nothing but bad luck to its previous owners—excepting, apparently, the firm of jewellers who have just sold it.

An interesting birth has been a first son and second child to Mr. and Mrs. Austen Chamberlain. Theirs was a rather romantic match, for Mr. Chamberlain had long been regarded as a confirmed bachelor, when, whilst holiday-making, he met and wooed Miss Ivy Dundas, daughter of the then Chief Staff Officer at Gibraltar, Colonel Dundas. Since her marriage Mrs. Austen Chamberlain has spent much time at Highbury, Birmingham, for the ties between her husband and his father, the ex-Colonial Secretary and great Tariff Reformer, are very close—closer than those usually existing between father and son when the latter has reached middle age.

Will the Small Waist Reign Supreme?

A MUCH discussed question in feminine circles during the past few weeks has been with regard to the waist and its influence on the forthcoming modes.

Are the small waist and large hips to be once again popular? This question has been asked so much recently that I felt desirous of putting myself in a position to answer the question authoritatively next time it was addressed to me.

Whatever the change may be, there is little doubt that France will lead the way as heretofore, and knowing that the corset must take an initial part in any change of form in feminine attire, I resolved to call upon the premier corsetières, the London Corset Co., famous all the world over as the proprietors of the celebrated Parisian corsets known as La Samothrace, to see if I could induce them to discuss this much-vexed question.

I found they had just moved from their New Bond Street premises to 11 Hanover Street, so I wended my way thither in search of knowledge. The change was, I understand, owing to expiration of lease, the necessity of an ever-growing business for more extensive premises, and a desire to acquire a position in Hanover Street, which the proprietors, in conjunction with many others, consider will be shortly one of the most exclusive shopping thoroughfares in the kingdom.

I was shown over the roomy premises, daintily and beautifully appointed, and having expressed my unqualified approval of the change, gently broached the subject which was primarily the cause of my visit.

My enquiries, however, only provoked a wise look, coupled with an evasive nod of the head, and I was left to draw my own conclusions, as they refused—charmingly, I must confess—to be drawn.

Whilst there, however, I carefully inspected all the latest models, and very dainty some of them were, and I think from what I have seen that the change, whatever form it may take, will not be extreme, and will be somewhat gradual.

From an anatomical point of view, the shape of the present-day corset is almost perfect, and for this we have much to be thankful for, since it enables us to escape many of the ailments induced by the old type of corset. I had for some time past known that the London Corset Co. were amongst the first to recognise that a knowledge of anatomy was absolutely essential to the designer of a perfect corset, and, further, that it was necessary to have different types of corsets for varying figures and pursuits.

Riding and athletic corsets, models in *broderie anglaise* (in which the bones can be removed and corset washed) for dancing or hot climates, models specially designed for the vocalist and favoured by many of our leading prime donne, all play an important part in the stock of this famous company.

The triumph of the corsetière's art surely culminates in the exquisite model in *crêpe de Chine* priced at £6 6s. The material is of the finest quality, and the corset is so light that it can be worn with ease by those who have hitherto had to eschew corsets altogether.

Little more than a belt above the waist, the length beneath is extreme, and it is so modelled that the figure is kept beautifully together without pressure on any part.

The model shown on this page, price 5½ guineas, is made of the daintiest silk broche, in either white or a delicate shade of pink, it is cut low in the bust and exceptionally long below the waist to keep the figure neat and trim; the upper edge is prettily finished off with satin ribbon veiled with lace and edged with tiny ruchings.



The Latest Figure

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3. Solutions must be filled in on the lines provided under the Puzzle pieces for the purpose. Only one solution may be written on any one line. Competitors desirous of sending in alternative solutions may do so, but a printed page must be used for each set, and a receipted account from an Advertiser must accompany each set.
4. The Competitor's name and address must be filled in in the space provided for that purpose.
5. The decision of the Advertisement Manager must be accepted as final, and in the event of a tie the prizes will be awarded to those whose solutions are first opened.
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Puzzle-Ads Competition Results

No. 29.—TENTH COMPETITION

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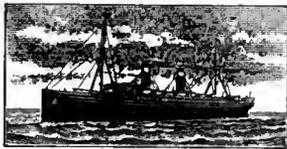
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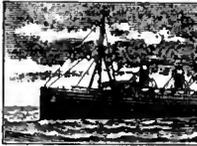
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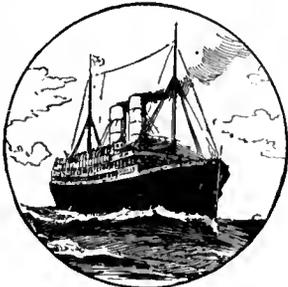


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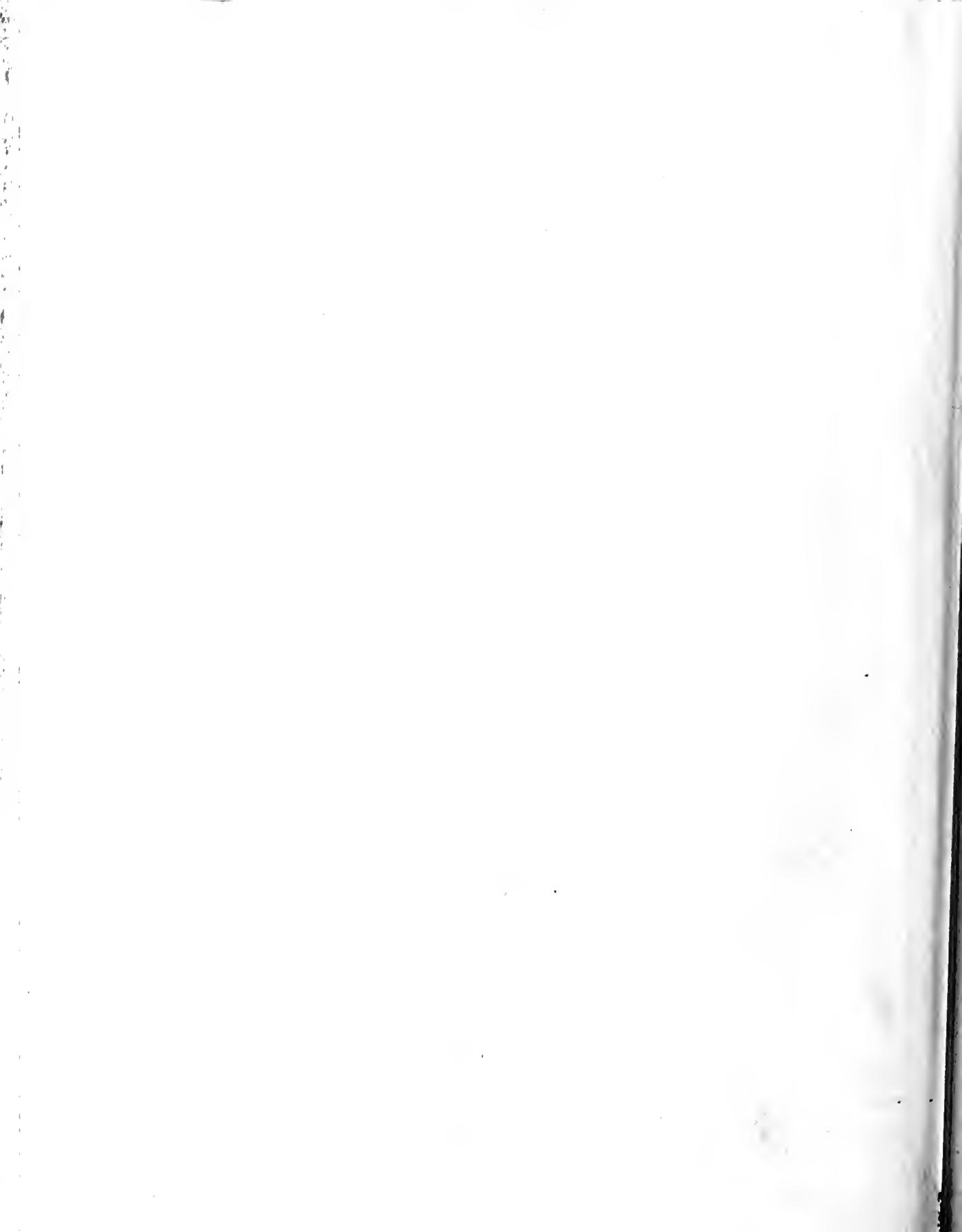


Photo

Foulsham & Banfield

MISS MARIE LÖHR IN
"THE 'MIND THE PAINT' GIRL"

PRESENTED WITH No. 30 OF
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SIXPENCE MONTHLY



THE
PLAYGOER
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VOL. V. (New Series). No. 30

Published on 15th of each month

THE "MIND THE PAINT" GIRL

By ARTHUR PINERO

Produced at the Duke of York's Theatre on February 19th, 1912



Photo

[Foulsham & Banfield

Miss MARIE LÖHR as Lily Parradell and Mr. VERNON STEEL as Viscount Farncombe

The Story of the "Mind the Paint Girl"

By H. V. M.

HE was known to the public as the "Mind the Paint Girl." "Mind the Paint" was the name of the song that Lily Parradell had made famous. She was liked by all who knew her, loved by many, and idolised by Captain Nicholas Jeyes and young Viscount Farncombe.



Lily was practically engaged to Captain Jeyes, but when Farncombe came upon the scene considerable influence was brought to bear upon her by a certain Lionel Roper, who was regarded as a patron of musical comedy, and who was known to Lily as "Uncle."

It was Lily's birthday, and at Roper's instigation the manager of the Pandora Theatre had arranged to give a little supper-party in the foyer after the performance that evening in honour of the event. Roper had a good deal to do with the sending out of the invitations, and he was careful to leave Captain Jeyes out of the list. Quite by accident, however, the Captain heard of the event, and his jealousy almost made him lose control over himself.

Determined to find out what was really going on, he went to the theatre disguised as a waiter, and there, behind the bar, he witnessed the revels.

After a very jolly time, several of the guests accompanied Lily Parradell to her home, where they had one final dance before departing.

Lord Farncombe contrived to obtain Lily's permission to stay behind after the others had gone, telling her that he had something very important to say to her. Knowing that her mother was asleep upstairs, and that, consequently, the mouth of scandal would be closed, Lily allowed him to do so. He then told her how much he loved her, and asked her to marry him. Finally, to her great annoyance, he kissed her. She turned on him in rage, refused to marry him, and then told him the story of her life. She was as common as dirt, brought up among common people; she was almost a slum girl! How could she find it in her heart to drag him down to her level? No, she would not do it!

Broken-hearted, Lord Farncombe

was about to leave, when Captain Jeyes, who had let himself in with a latch-key, which he always carried to let Lily in with every night after the theatre, stood in the doorway. Full of jealous rage, he confronted Lord Farncombe, and the two men faced one another in anger.

Then Lily lost her temper. She flew at Jeyes, told him he was a cad to spy upon her as he had done. She hated him, and finally burst into tears, sorry for what she had said, and asking forgiveness for having allowed her real nature to get the better of her. Then Captain Jeyes told Lord Farncombe his story. He had followed her about, hoping against hope that she would some day marry him. He had been unable to settle down to anything, had thrown up his commission in the Army, refused offers of other positions, and become a mere dependent upon his family and relations.

The two men now left together, and Lily went up to her room in an endeavour to get a little sleep.

But Captain Jeyes had made up his mind. He accepted the offer of a position in Rhodesia, and determined no longer to stand in Lord Farncombe's way.

One can guess the rest. Torn with remorse at having ruined Captain Jeyes' career, Lily made up her mind to marry him, but finding him obdurate and determined to go to Rhodesia, she accepted the situation and consented to marry Lord Farncombe, the man she really loved.

That was the romance of Lily Parradell. The daughter of a provision merchant, with a tiny shop in Kennington, was now to become the wife of a Viscount!

And all through singing one song, with the chorus:

"Mind the paint! Mind the paint!
A girl is not a sinner just because
she's not a saint!
But my heart shall hold you
dearer—
You may come a little nearer—
If you'll *only* mind the paint—mind
the paint!"



Lily Parradell's Birthday



Her friends arrive to wish her "Many Happy Returns" and offer congratulations



Photos]

[Foulsham & Banfield

Viscount Farncombe brings a basket of flowers

Merriment at Lily Parradell's House in Bloomsbury



Woudham & Banfield

Her friends insist upon her singing "Mind the Paint"

Photo

Captain Nicholas Jeyes is jealous



Photos

Captain-Jeyes (Mr. ALLAN AYNESWORTH) is annoyed to hear that he has not been invited to the supper at the theatre, and, imitating the voice of Sam de Castro, obtains the names of the guests over the telephone



Photograph by *Impresso*

The Supper Party in honour of Lily's Birthday



Photo]

Captain Jeyes, disguised as the bar attendant, watches the guests and listens to the conversation

[Forsham & Barfield

The Dance after the Supper



Photos]

[Feutsham & Feutsham

Lilly, the guest of the evening, is carried round the foyer cheered by the members of the Pandora Company

Two Incidents during the Dance



Enid Moncrieff (Miss HILDA MOORE) schemes for a trip to Ostend at the expense of Baron Von Rettenmeyer (Mr. LOUIS GOODRICH)



Gabrielle Kato (Miss NINA SEVENING) schemes for a new motor car at the expense of Sam de Castro (Mr. NIGEL PLAYFAIR)

Begging for Dances



Photo]

[Foulsham & Banfield

Farncombe asks Lily for a dance and she is coldly indifferent

Lily points out that to give Farncombe
so many dances is very unfair to the
other boys

Lily: "I might be able to give you fifteen."



Captain Jeyes tips
the real waiter for
allowing him to
assume the same
role

*Jeyes: "I'll be off
now, with your per-
mission"*

Photos.

[*Foulsham & Banfield*]

Lily's Friends accompany her Home for a Final Dance



Farncombe writes a note to Lily asking to be allowed to remain after the others have gone, and gets a friend to deliver it to her



Photos

Jimmie : (MISS GWENDOLINE BROGDEN) " Do be quick . . . Here she is . . . Good luck "

[Foulsham & Bamford

The Last Waltz at Lily's House



Photo]

Lily (reading the letter): "Dear Miss Parradell . . . Farncombe! . . . From you?"

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The Friends Depart



Photo]

[Foulsham & Banfield

Lily, much disturbed as to what Lord Farncombe may have to say to her, bids her friends good-bye

Lord Farncombe's Avowal



Photo]

{Foulsham & Banfield

Left alone, Farncombe tells Lily how passionately he loves her, and seizes her in his arms



Farncombe is ashamed for having allowed his feelings to get the better of him.



Photos]

[Foulsham & Hanfield

Lily tells Farncombe the story of her life, her early struggles, and her humble origin

A Surprise!



Photo

[Foulsham & Barnfield

Captain Jeyes, entering with a latchkey, finds Farncombe alone with Lily in her room, and demands an explanation

The Real Lily Asserts Herself



Photo]



[Fotsham & Banfield

Lily turns on Captain Jeyes and denounces him for his interference and for spying upon her. Lord Farncombe why he has a latchkey

Captain Nicholas Jeyes tells His Story



Foulsham & Banfield

Jeyes tells Farncombe how he carried a latchkey to let her in every night after the theatre, being practically engaged to her ; how he had loved her and followed her ; how he had wrecked his own career to be near her, and how he had lost all energy for anything beyond spending his time in a "rotten restaurant, and the bar of the theatre "

Photo

Lily's Mother Consols Her



Photo]

[Foulsham & Banfield

Lily: "I'm in love, mother—I'm in love—in love—in love!"



Lily is Unhappy



Lily tells her mother that she intends to marry Captain Jeyes



[Photos]

[Foulsham & Banfield]

Congratulations!

“Uncle Lal” hears the News



Photo

[Foulsham & Banfield

Lionel Roper (Mr. DION EOUCICAULT) arrives to congratulate Lily, but she takes little notice of him

Captain Jeyes's Keepsake



Photo]

[Foulsham & Bonfield

Captain Jeyes calls to say he is determined to go to Rhodesia and leave Lily to marry the man she loves, Farncombe. He takes a blue ribbon garter he found on the floor with him as a keepsake

Jeyes bids Farncombe and Lily farewell



Photos

[Foulsham & Banfield

Farncombe leaves, having won the
girl he loves

Farncombe : " Tuesday ? "

Lily : " I—I'll write. Not just yet, Eddie "

The Author and Three of the Players

SIR A. W. PINERO I have before now wondered if an author's own personal outlook on life gradually dominated his writing. If so, then I am afraid Sir A. W. Pinero has allowed himself to get rather out-of-date in his latest play, "The 'Mind the Paint' Girl," now causing rather a sensation at the Duke of York's.

Commencing life as an actor, he owed his start as a dramatist to Mr. R. C. Carton, who managed to get a one-act farce called "£200 a Year" produced for him at the old Globe Theatre.

But it was not until "The Squire" was produced by the Kendal and Hare management that Arthur Wing Pinero came into his kingdom. Since then the public have laughed hugely at the whimsicalities of "The Magistrate" and "Dandy Dick," while "Sweet Lavender" has proved a hardy annual to amateur dramatic societies, besides being most popular with the public.

With regard to the hostile reception of Sir A. W. Pinero's latest play by a section of the public, the real truth is that the occupants of the gallery couldn't hear what the actors and actresses were saying, and therefore didn't know what the dramatist was driving at.

MISS MARIE LÖHR When Sir Arthur Pinero's "Preserving Mr. Panmure" was produced, Miss Marie Löhr appeared as Josepha Quarendon, and displayed unexpected depths of temperament and pathos.

Her latest performance marks still more progress in her career and stamps her unmistakably as one of the finest young emotional actresses on the stage. Born in the profession, all her life has been spent in the atmosphere of the theatre; for when only a small child she persuaded her mother—the well-known actress, Miss Kate Bishop—to secure her a dancing part in the Christmas piece she was at that time acting in.

Beatrice Dupré in "My Wife," and Tantalising Tommy in the play of that name, are among her favourite characters.

This brilliant young actress has no special method of studying a part, and does not believe in being word perfect at the first rehearsal. Rather does she let the knowledge of the lines grow with the knowledge of the character, and in a few weeks unconsciously she feels she is "in the skin of it." I wonder when she is going to play Juliet?

MR. ALLAN AYNES-WORTH This actor is a glaring example of the failure of heredity to influence a man's career, for he comes of a family of fighters, his grandfather commanding the Gordon Highlanders.

Born in the Royal Military College at Sandhurst, it looked long odds on young Aynsworth following in his father's footsteps; but the Stage called, and later on found him receiving a valuable stage education under Miss Sarah Thorne's Stock Company.

He made his first London appearance in "The Red Lamp" at the Haymarket.

One of the many leading engagements he looks back to with pleasure is that in which he appeared at the Comedy in a series of plays with Miss Marie Tempest, who as an artiste he considers incomparable in her special line. Possessing a delightful personality and a rich, thrilling voice, his Captain Jeyes in this play is perhaps just a bit too likeable. All the ladies sitting near me thought Lily should really have gone to Rhodesia with him.

MR. DION BOUCICAULT Mr. Boucicault is, as no doubt everybody knows, the son of the famous author of "Colleen Bawn," "Arrah-na-Pogue," etc.

He is considered a producer of the first rank, in which capacity he has had many years' association with Mr. Charles Frohman at the Duke of York's Theatre.

Mr. Boucicault made his first public appearance in New York, the city of his birth, in 1879, as The Dauphin in his father's adaptation of "Louis XI." In 1882 he came to London and appeared at the Court Theatre and at the St. James's.

Few actors have had such a world-wide experience as he, for during lengthy tours through America and during his partnership with Robert Brough in Melbourne every kind of part, every trick of the stage, must have come under his notice.

Those who saw the Talbot Woodhouse of Mr. Boucicault in "Preserving Mr. Panmure" at the Comedy will remember with pleasure his clever performance, and although some may say he overacts the part of Lionel Roper in "The 'Mind the Paint' Girl," he never allows the interest of his audience in the character to flag.

John Wightman



By *Ded Ned*

"The Bear-Leaders"

By R. C. Carton

Comedy Theatre—February 1st, 1912

MR. AND MRS. STANHOPE MOLYNEUX were "bear-leaders." Two young "cubs" had been sent to them to be moulded into members of fashionable society. One was Edward Petworth, the heir to a dukedom, and the other, Lady Marjorie Hillborn a granddaughter of the Countess of Grimsdal.

When their relatives sent the "cubs" to the bear-leaders it was on the understanding that they were destined, Petworth to marry a Miss Tuddenham, and Lady Marjorie to marry Sir Kennedy Loomes.

The Molyneux were "bear-leading" to increase their funds, as a certain will, which would have left them pretty well off, could not be found. Had it reached the ears of the "cubs'" relatives, who were at daggers drawn, that there was a likelihood of a match taking place between them, they would have been withdrawn from the Molyneux care at once.

In spite of all efforts to keep them apart, the young couple eventually borrowed, without leave, a friend's motor-car and eloped.

Immediately afterwards the Duke of Gallminster called to enquire after Petworth, and the Countess to enquire after Lady Marjorie. Then the young couple returned and explained that they had deliberately run away together to create a scandal.

The Duke and the Countess were unrelenting, and the Molyneux found themselves in a tight corner. However, their solicitor arrived and informed them that the will had been found, and they decided to continue the training of the "cubs" at their own expense.

There were several other incidents connected with the play, but they were side issues and had no direct bearing on the plot, but rather, by their complications, lessened its value.

The quiet dignity and charm of Miss Compton's acting as Mrs. Molyneux did a great deal

for the success of the play. Mr. Edmund Gwenn over-acted his part, and was much too strenuous. The welcome given to Miss Muriel Martin-Harvey as Lady Marjorie was not due solely to the fact that she is the daughter of her distinguished father, but was honestly earned by sheer merit. Mr. Spencer Trevor, Mr. Donald Calthrop, and Mr. Robert Houghton gave noteworthy performances.

"The Fire-Screen"

By Alfred Sutro

Garrick Theatre—February 7th, 1912

MR. AND MRS. HADDEN might have gone on living their happy wedded life without interruption had it not been for the interference of Angela Verrinder. Angela demanded the love of every man, and the fact that perfect harmony existed between Oliver Hadden and his wife only seemed to increase her desire to rob Mrs. Hadden of her husband. Martha Hadden saw what was happening, and implored the assistance of Horace Travers. Horace himself had not too good a reputation, and it was arranged that he should act as a "fire-screen" and try to protect Oliver from Angela's advances by making love to her himself. The plot failed. In desperation, Mrs. Hadden demanded to know the day upon which he had arranged for Angela to visit his rooms, and under the circumstances Horace felt justified in giving Angela away. On that afternoon Martha Hadden took her husband to Travers's rooms, and there the eyes of Oliver were opened. That was practically all there was in it.

Mr. Arthur Bouchier and Miss Violet Vanbrugh have not chosen a play in which they can shine with their usual brilliance to open their new season at the Garrick. The author does not allow Miss Violet Vanbrugh many opportunities, and he has shown a tendency to limit those of Mr. Bouchier as Horace Travers. Miss Kate Cutler had a fine part as Angela, a part which

she played bewitchingly, while as the trusting husband, unconscious of impending danger, Mr. J. Fisher White was well suited.

"The Dust of Egypt"

By Alan Campbell

Wyndham's Theatre—February 3rd, 1912

I DO not suggest that if Alan Campbell had not been the son of his famous mother he would never have got "The Dust of Egypt" produced, but I fail to see that there was anything in the piece that could have prompted Mr. Gerald du Maurier to associate himself with it.

The plot can be put into a few words. A friend of Geoffrey Lasecelles bought a mummy, and left it with him for the night at his rooms in Jermyn Street. The mummy came to life as an Egyptian princess of 3,000 years ago. She claimed the protection of Geoffrey, who affected to believe her story and took her down to the home of his *fiancée*, where she did all sorts of absurdly ridiculous things. After upsetting the household, trying to poison a friend of the family, and stabbing a policeman, Geoffrey managed to get her away again to his rooms in town. Here he woke up and found it had all been a dream, for the mummy stood exactly where he had left it a few hours ago.

The play reminded me of "Niobe," "The Brass Bottle," "A Message From Mars," "Vice-Versa," and dozens of other plays, without the originality to be found in any one of them. From Peter Waverton and Thomas Pelling to Geoffrey Lasecelles is a big drop, and Mr. du Maurier's followers will not stand many nasty jars like that. Mr. du Maurier worked hard, but we did not expect from him those little bits of "business" that stamp the work of the less accomplished actor.

Miss Enid Bell played Princess Amenset just as it should be played. She had the best part in the play.

"Nightbirds"

Music by Johann Strauss. Book by Gladys Unger

Lyrics by Arthur Anderson

Lyric Theatre—December 30th, 1911

THERE was joy in the house of Faraday, for, lo! a musical play had been produced with a story in it! Just a little story, but still a story.

Count Max Cliquot was sentenced to a term of imprisonment, so on the night before he was due at the gaol he determined to have a good time with his friends at Prince Orloffsky's ball. He told his wife that he was to be arrested that evening and not the following morning, so kiss-

ing her good-bye away he went. The Countess got to hear of the deception and determined to go to the ball disguised. Her lover, Gabor Szabo, came into the room through the window and announced his intention of staying the night. When the officers arrived to arrest the Count they seized Gabor Szabo and carried him off as the prisoner, while the Countess went off to the ball. Here she found her husband, but he failed to recognise her behind her mask. He fell in love with her and gave her an exquisitely jewelled watch. Later on she went to the prison, and there the whole story came out. He had heard of the lover and she of his deception, so they were quits.

Miss Constance Drever made the Countess Rosalinda Cliquot one delightful dream. She sang like a linnet and looked like a queen. Mr. C. H. Workman was quite good, but Gilbert and Sullivan is his sphere and he never seems quite at home outside it. To Mr. Maurie Farkoa, Mr. Claude Flemming, Miss Margaret Paton, and Mr. Stanley Brett we were indebted for much enjoyment.

"The Easiest Way"

By Eugene Walter

Globe Theatre—February 10th, 1912

WITH only six characters, and only three of these which counted, the author of "The Easiest Way" has written one of the strongest plays seen on this side of the water for many a long day. The plot was direct almost to brutality, and although the ultimate ending of the drama would not please the moralist, it was blunt, cold, human nature to the core.

Laura Murdoek was openly living with William Brockton. Brockton was a successful, wealthy man of the world. He thought a good deal of her, but not in the "marrying way." They lived together as friends on the understanding that a fortnight's notice on either side was sufficient to break their contract. While on a holiday Laura met a poor but hard-working journalist, John Madison, with whom she fell in love. He knew her story, but asked her to marry him on condition that she cut her connection with Brockton, went back to New York, and earned her living as an actress "on the square." Brockton saw Madison and put the matter to him. He vowed that Laura would never be happy as a poor man's wife and would return to him. Hers was a life of luxury. He then put the matter to Laura herself, but she resolved to return to New York and "run straight."

Several months went by, and Laura found herself reduced to abject poverty. Through her

friend, Elfie St. Clair, Brockton found her in her distress, and after a harrowing scene she decided to return to him.

Fate had been kind to Madison, who had "struck it rich," and wired her that he was coming home to marry her. Brockton discovered that she had been corresponding with Madison all the while, and the horrible truth was made known to Madison when he arrived at Laura's gorgeous apartments in New York. She protested her love for him and endeavoured to excuse her conduct by a recital of her struggles for mere sustenance.

Falling between two stools, she was left by both men, one despising her, and the other pitying but unforgiving, and she found that there was nothing left for her but to find someone else to keep her and to go on living in "the easiest way."

Mr. Guy Standing and Mr. Godfrey Tearle gave us powerful impersonations of strong men, whose strength lay in different directions, but it must be admitted that Miss Sarah Brooke was not equal to the part of Laura Murdock. She neither looked nor acted it, and an actress with a somewhat coarser temperament might have shown the character in its proper colouring.

"The Second in Command"

By Robert Marshall

Revived at the Playhouse on February 8th, 1912

IT was quite like old times to hear the applause when Mr. Cyril Maude made his bow to a crowded house once more as Major Christopher Bingham. Much water has flowed under the bridge alongside which the Playhouse nestles since the play last tasted the sweets of success.

It was to the Haymarket in 1900 that my thoughts wandered as the charming little play unfolded itself in all its pathos and comedy. Mr. Maude did not seem to have changed much since that day in late November when he sat on the boxes alone in the room while the troops passed below to the sound of the drums.

The Playhouse production included the names of Mr. Cyril Keightley, Mr. Robert Averell, Mr. A. E. Matthews, Miss Doris Lytton, Miss Helen Ferrers, Miss Marie Hemingway, and several others who worked well and made good.

"Trilby"

By M. Salter, from G. du Maurier's Novel

Revived at His Majesty's Theatre on February 19th, 1912

ORIGINALLY announced to run for three weeks only. Sir Herbert Tree found that public interest in "Trilby" warranted the indefinite postponement of "Othello," which was due

on March 14th, and it is not decided, at the moment of writing, how long this famous play will occupy the stage of His Majesty's Theatre.

Sir Herbert has never done better work than Svengali, and those who looked for a repetition of that masterly performance many years ago were not disappointed. Miss Phyllis Neilson-Terry gave us new sensations and thrills as Trilby. There were moments when she failed, but they were drops in an ocean of success. Miss Rosina Filippi in her original part of Madame Vinard, and Mr. Edmund Maurice as Taffy, played with a familiarity that did not breed contempt, and the only bone I had to pick was with Mr. E. Ion Swinley as Little Billee. He didn't get anywhere near the part.

"Dear Old Charlie"

Adapted by Charles Brookfield

Revived at the Prince of Wales's Theatre, February 20th, 1912

WHEN the curtain fell on the last act of "Dear Old Charlie" I was thankful for many things. First, that the public had been given an opportunity of again seeing the sort of stuff turned out by the man who is now the censor of the plays of others; secondly, that the audience treated it as piffle and not worthy the dignity of a discussion as to its morality. I was thankful that the writer of that play, being the censor of others, was prevented by etiquette from writing or adapting another.

I am full of gratitude to Mr. Charles Hawtreay and his gallant company for their endeavour to make bricks without straw, and for their success in getting more out of the play than was ever put into it by the author.

The Vedrenne-Eadie Season

At The Royalty Theatre

SPACE will not permit of even a short review of all the plays staged at the Royalty during the Vedrenne-Eadie season.

Out of the many which were interesting, such as "The Pigeon," "The Drone," "The Constant Lover," "The Dove Uncaged," "The New Sin," etc., etc., the last-named comes like a glass of champagne after a surfeit of dry ginger ale. It was strong and gave us something to think about. Such a problem as Hilary Cutts had to solve would turn the minds of most men who happened to be confronted with the task.

And now there is the success of "The Milestones" to be recorded. Mr. Dennis Eadie gave a magnificent performance in this capital play. But I will have more to say about "The Milestones" in the next issue.

THE VARIETY THEATRES

The Tivoli

BESIDES a number of favourites, such as Little Tich, Clarice Mayne, Alfred Lester (with his nightly reference to Joe Wilson's goat), Madge Temple, etc., the Leap Year comedy operetta, "The Daring of Diane," by Heinrich Reinhardt, settled down into a success at this jolly little hall in the Strand. The story of the opera, though simple, is quite a good one. Julien was a poor painter, whose maiden aunt had provided him with 3,000 francs to carry on his studies in Paris, on the condition that he would not entangle himself with any woman until he could support himself. The daring Countess of Diane, who had fallen in love with him, called to tell him that she had run away from her husband, and had chosen him for her future love-mate. Julien at first resented her advances, thinking of his vow, but Diane had already sent his aunt 3,000 francs, telling her it was the price of a painting by Julien. The picture was to be called "Eve and the Serpent," and the charming Countess had offered to pose as Eve. Learning that he was no longer under any obligation to his aunt, he declared his love for Diane. She confessed that she had no husband, and, embracing ardently, the couple joined in the delightful waltz refrain which told of their mutual love and faith in their future happiness.

The Alhambra

WITH "1830" making its last bows to the Alhambra audiences, "Carmen" makes its first. The reception given to this beautiful production was in itself sufficient to declare that it had come to stay. It is not only a feast for the eye; it hypnotised that organ. The first scene, a market-place in Southern Spain, is little else than a beautiful dream. Exquisite colouring, harmonising with the movement, the enchanting music, and wonderful dancing—these were the things that held one spellbound. Then were we taken to the military prison, to the courtyard of the posada, to a mountain pass, and finally to the Plaza de Toros, where the last scene of the drama is enacted.

The word "pretty" does not describe Maria la Bella; she is so much more than that, so wilful, so chock-full of energy and mirth. La Malaguenita is one of the finest artistes yet seen even at the Alhambra. Her dancing must be seen, it cannot be described; while her costume is sufficiently daring to attract some attention.

Fragson was popular at the Alhambra, and the educated chimpanzee, "Charles," seemed to be able to do anything possible to the ordinary man.

The Coliseum

AT this great house, Paul Lincke, Oscar Straus, and Leo Fall have been conducting the Viennese orchestra in the interpretation of their own music. A condensed version of "I Pagliacci," conducted by Lorenzo Camilieri, proved a big attraction recently, and much appreciation was expressed by the audience at the performance of La Pia in her series of dances. La Pia was described on the programme as "the enchantress in a series of Pure Art dances." Why this was necessary I do not know. Surely all art is pure. Miss Margaret Cooper, with a number of new songs, did not seem quite so much at home with the Coliseum audiences as she did at the Palace. There are so many playing her game nowadays that she will have to look out for herself. Her songs did not seem to have their old bite. G. P. Huntley and Harry Gratton in "Buying a Gun," Carmen Turia, from the Royal Opera House, Madrid, and Bernard Shaw's "How He Lied to Her Husband," with Margaret Halstan and Dawson Millward in the cast, were other items deserving of special mention.

The London Hippodrome

THE ETERNAL WALTZ" finished its run on February 24th, after having proved one of the most entertaining and successful items that have appeared on a Hippodrome programme—a programme that is always one of "star" turns.

Something like a record music-hall audience greeted Mascagni when he raised his baton to conduct his own opera, "Cavalleria Rusticana," on February 26th. The public were not slow in showing their appreciation of the enterprise of the management, for Mascagni is drawing packed houses at every performance. Among the many novel turns seen at the Hippodrome during the month must be mentioned the Nathal Trio. One of these performers, in the guise of a monkey, might be described as Darwin's "Missing Link." He climbed a rope fixed from the orchestra to the roof of the building, gripping with his toes as easily as with his fingers, and, hanging head downwards from that dizzy height, he literally made the audience gasp.

The Pavilion

THERE was nothing particularly striking last month at the Pavilion, though perhaps it would be fairer to say that there was nothing that was below the average. There were hardly any unknown names on the programme, the interest being sustained by such artistes as My Fancy, George Formby, Dutch Daly, Sam Stern, Alice Hollander, George Ross, etc., etc.

The Drama in Paris

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"La Fille de Mme Angot"

Music by Charles Lecocq

Reproduced at the Gaité Lyrique

AFTER forty years of longing and waiting M. Lecocq has seen and heard his famous opera comique as it was originally written. The civilised world knows "La Fille de Mme Angot." Its catchy music is whistled by the Cockney errand-boy and the donkey-boy at Cairo and the hard-working miner of South America and the "sun-downer" of Australia and the "loafer" of South Africa and the busy little Jap. But, curiously enough, some of its most "catchy" airs had been suppressed; it was a revelation at the Gaité Lyrique when the suppressed parts were heard for the first time. The music is world-famed, and yet it is distinctly Parisian.

It is impossible to describe the enthusiasm of the crowded audience in the immense theatre. All classes were represented. The clubman in the stalls, the *bourgeoisie* in the dress-circle, the shopkeepers in the balcony, and the *ouvriers* up in the topmost gods. I venture to say that were "La Fille de Mme Angot" reproduced in London with the *mise en scène* and the care that London stage managers now take it would have an equal success.

Some middle-aged playgoers will recall with pleasure the success when it was performed at the old Philharmonic, with Emily Soldene as Lange and Julia Matthews as Clairette. There was not a burlesque or pantomime or dance for years afterwards that did not have *Mère Angot*, the quarrel duet, or "How I love Clairette!" as its chief *morceau*.

Messrs. Isola, the directors, have mounted the opera with skill. The riot at the *Halles* was realistic in the extreme. Mlle Germaine Gallois, as Lange, was majestic and *chic* and recalled Emily Soldene to memory.

Apropos, Emily Soldene, who is considered by Lecocq to have been the best Lange, became a comic opera artiste by "accident." When "La Fille de Mme Angot" was translated for the London stage there were several burlesque actresses, as they were then called, for the rôle of Clairette, but no one was available for Lange, which required a good voice, stately presence, and a combination of what used to be called "sentimental" comic acting. Charles Morton knew

Miss Fitz Henry, who was starring at the old Oxford Music Hall as a "sentimental" singer, and in a few weeks Miss Fitz Henry appeared as Emily Soldene. Her Lange and the *Grande Duchesse* and *La Péricole* will not easily be forgotten. My-face-is-my-fortune sort of artiste had not come into fashion. Playgoers of the early 'eighties required of artistes talent combined with beauty, but, above all, talent.

Mlle Edmée Favart has jumped into prominence quite suddenly. She plays and sings with skill, and was much applauded. But, good as she is as Clairette, the opinion of old playgoers is that so far no artiste can compare with Gabrielle Dziri in that rôle. It is surprising that Messrs. Isola did not put her in the cast. In Paris she is known as the Clairette *rêvée*, and it is an open secret that Lecocq trained her and regards her as perfect in the rôle. M. Sardet, as Ange Pitou, was good. Lecocq required that, according to the original, the rôle should be sung by a tenor, and Sardet, who possesses a well *timbrée* voice with exquisite head notes, was cast for it. His acting was a little too stiff. Gilly, as Pomponnet, the barber, made the most of his part, and did well. Miss Jackson, as Amaranthe, came as a surprise to the Parisian audience. She was encored four times for her "*Légende de Mme Angot*," and showed herself a perfect actress.

Lecocq, weighed down by years and glory, took refuge in the Director's private office, and wept with joy as he heard the shouts that followed each of the favourite airs. Critics and friends came crowding in to congratulate him, and the emotion was great when M. Isola embraced the old man eloquently. At the end there was quite an ovation. Playgoers said Lecocq was the first who brought a note of gaiety to Paris after the sadness of the war, and he has brought back again Parisian gaiety after the war of hate and malice and suspicion of recent years.

A well-known Parisian remarked: "I feel as if I have come home after a voyage in foreign parts." During the past week everybody seems to be singing: "*Certainement j'aime Clairette*," the *Tournez* waltz, and "*C'était pas la peine de changer de gouvernement*."

Charles Hart de Beaumont



The Mascots in "The King of Cadonia." I was perhaps a little unfortunate in selecting the first night of the week's performances by the society at the King's Theatre, Hammersmith. Neither the principals nor chorus had quite got used to the size of the stage and the auditorium, and the result was a somewhat patchy show. Signs there were, however, that it was only the effects of the strange surroundings, and, given a little more familiarity, the cast was thoroughly capable of giving an extra special performance of this tuneful and amusing musical comedy. Mr. Rex Joseph sang excellently, and cut a fine figure as the noble Alexis—he even survived with success the atrocious heard at the beginning of the show—and Miss Ethel Brewer as the Princess Marie was very sweet, and possesses a charming voice. She would, I think, be well advised to cultivate a somewhat more aggressive attack, so much of her charm evaporated before it crossed the footlights. Mr. Percy G. Petch was moderately successful as the Duke of Alasia; his humour was a trifle thin, and one realised how much the success of this type of part depends on the personality of the actor. He wasn't too sure of his words either, and played a very hesitating game of repetition in the first act with Mr. C. Edward Benton, the General Bouski, which threatened disaster at one stage. Mr. Charles Wood was amusingly broad as Bran, and Miss Irene Hentschel, somewhat overweighted as Militza, showed distinct promise. Mr. Russell Chadwick was an agreeable Laski, and Miss Mimi Lanber very fascinating in the small part of Stephanie. Miss Elsie Wigginton displayed her usual skill in a *pas seul* in the second act, and the musical direction of Mr. Conrad King and stage management of Mr. Frank Morrison were capital.

Illyrian D.C. in "Idols." On the whole quite a good show, but the court scene, on the effectiveness of which the success of the play largely hinges, suffered from the cramped quarters of the Cripplegate stage and somewhat indifferent stage management. Mr. A. E. Furst was very capable

as Hugh Colman, and with some more experience and little less self-consciousness should train on into a very useful actor. He possesses a fine voice and a good presence, now let him learn to act. Mr. Reginald Gould was not quite fitted to Gerard Miriam. Both Mr. Frank How as Jacob Hart—a capital study this—and Mr. Laurence J. Clarence as William Saunders, were really excellent, and Mrs. McArthur Butler may be congratulated on her presentment of Anna Josephs and commiserated with on the fatuousness of a certain section of the audience whose laughter was typical of its intelligence. Mr. W. Macqueen Pope made rather less of the Counsel for the Prosecutor than might have been expected from so intelligent an actor with such a showy part, and his methods were hardly forensic. To Miss Monica Thorne was entrusted the part of Irene Miriam. Needless to say, she looked it to perfection, but even admiration of her personal appearance could not blind one to the fact that she altogether lacked grip, and depth of feeling and sympathy were completely absent from her impersonation. On the other hand, Miss Ethel Chandler, as Minna Hart, erred in the opposite extreme. She was too intense, too emotional. Undoubtedly Miss Chandler shows very great promise, but at present her strength is undisciplined, and she hardly realises the dramatic value of light and shade. However, let me say that there are few amateurs that I know of who would have played better.

London O. and D.S. in "Princess Ida." As befits the opera, this was a performance where the ladies carried all before them. Few societies could put up such a quartette as Miss Rhoda Whiley (Princess Ida), Miss Frances Glenister (Lady Blanche), Miss Jessie Rose (Lady Psyche), and Miss Kate Hedges (Melissa). Naturally the resultant was triumphant success. Miss Rhoda Whiley sang brilliantly, if she hardly got over the inherent difficulties of that long speech about women; Miss Jessie Rose was irresistibly charming, and Miss Kate Hedges proved her versatility by a clever performance of a part not usually



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associated with her. If one places Miss Frances Glenister's impersonation of Lady Blanche *facile princeps* it is not altogether due to the prominence of the part. Seldom are the qualities of acting and singing so united as with Miss Glenister—what a Queen Elizabeth in "Merrie England" she would make—and I regard her work in this show as equal to anything I have seen on the amateur operatic stage this season. Of the men, Mr. Cuthbert Sledmere as King Gama was the best, and his best was excellent, while Mr. William Haskins was quite good as King Hildebrand. Mr. A. Compton Brown (Cyril) and Mr. Bert Rutland (Florian) showed a great deal of zeal, and on the whole sang very well, but their efforts were weakened somewhat by Mr. S. F. Cook's inability to get within speaking—much less singing—distance of the part of Hilarion. As usual, the chorus-work was excellent, and the perhaps unduly large orchestra as capably managed as always by Mr. J. Stanley Verde, under whose direction the performance was given, Mr. A. O. Butler being the responsible producer. I observe that "The Ambassador," scheduled for the next production by this society, has now been dropped, but the second choice, Somerset Maugham's "Grace," is almost as ambitious. Here's luck!

Bancroft A.D.C. in "The Admirable Crichton." What a real boon the reconstructed King's Hall is going to be to amateurs was evident from this first-class performance. Nothing could have been better than the staging of this most delightful fantasy, and the lighting and other effects so necessary to a satisfactory representation were perfect—a result which reflects infinite credit on the producer, Mr. Sydney Wallace, and his assistants, Mr. A. J. Neill and Mr. S. H. Stanley Adams. I do not remember having seen Mr. Arnold Dawson before, but evidently the loss has been mine, for his Crichton was a very fine piece of work. Quiet, self-restrained, and withal forceful, he was as happy in his suggestion of the upper servant as in the scenes on the island when the *man* showed himself. Miss Alice Skuse made her annual appearance for the club, and again made one wish one saw more of her. If Lady Mary Lasenby hardly gives her the opportunity for displaying the emotional powers with which she is endowed it provided a fascinating personality with a variety of moods, which were depicted with great skill. Then Mr. Herbert Lawford, as the Earl of Loam, had a great part for the display of his rich fruity humour, which he naturally seized with the utmost success; and Mr. H. James Bowley fired off Ernest Woolley's epigrams without effort, and played most amusingly and naturally throughout. Miss Jessie Neill was the Tweenie of the production and

scored heavily with her audience. She was perhaps a shade exaggerated, and I forget whether tradition prescribes that Mary Jane make-up in the first act—for a lady so clever in the matter of hairdressing, she showed deplorable taste in the arrangement of her own locks. And one must not forget Miss Florence Argyle's perfect performance of the Countess of Brocklehurst. It was instinct with cleverness and reality. There are, of course, a host of small parts—all capably rendered—which space alone forbids me enumerating. The club is going great guns this season, for their next production is that charming, if ingenuous, play, "Priscilla Runs Away."

Great Western Railway D.C. in "Beauty and the Barge." I took my annual trip to Reading to see these enthusiastic amateurs essay this amusing farce, the bloom of which, so far as London is concerned, is now worn off by constant repetition. As a show it was hardly as successful as their last performance of "A Brace of Partridges." For one thing, the stage in the Town Hall is too small for the Inn scene, and there was a lack of public-house atmosphere. The supers had evidently been drinking such heady beer that their faculties were dulled, and they were the wildest lot of bacchanalians that ever manned a barge. The pace was, of course, much too slow, and a number of the performers were seekers after inspiration which the prompter cold-heartedly refused. Mr. Will Hives was tolerably successful as Captain Barley—no one could quite fail in the part—and was quite good enough to suggest that with a little more coaching he would have been a great deal better; and Miss Mabel Gillender made a very charming Ethel. She should avoid elocution, though, like the plague. She only needs to be a little more natural to be completely fascinating. I liked Mr. H. Manners Little as Bill Stubbs, but I hated him very thoroughly as Lieutenant Seton Boyne—indeed, there was really no suggestion of the dashing and attractive naval lieutenant about his impersonation. Mr. Stan. D. Justins lacked devil as Major Smedley, and Miss Peggy Granville-Brown worked very conscientiously as Mrs. Porter.

North London O. and D.S. in "The Admirable Crichton." One had heard of the completeness with which Mr. Toplis had previously mounted this show at the Cripplegate Theatre, but it was not until I witnessed the present performance that one realised what a magnificent installation this stage has. Small though it is, the lighting effects were admirably worked, and the special scenery and properties exactly fitted the case. It is inevitable that comparisons should be made with the Bancroft Dramatic Club's performance of the same piece a week or so before, and from that

standard the North London amateurs were not quite so evenly good. Mr. Charles G. Dickinson was capital as Crichton, better, perhaps, in his scenes on the island than in the surroundings of Mayfair, where he lacked something of the butler's suavity; and Miss Nellie Craig, while very charming, was hardly distinguished enough as Lady Mary Lasenby. Mrs. Herbert Ford gave point to the Countess of Brocklehurst's somewhat impertinent interrogatories, and Mr. A. Douglas Hale, if he wasn't quite the Earl of Loam, was at any rate consistently amusing. Mr. Murray Short produced the play admirably and also essayed the part of the Hon. Ernest Woolley. His effort in this direction was not, however, very successful. I have the greatest admiration for Mr. Short as a character actor and as a stage manager, but frankness compels me to say that I have never seen him do any work as a straight juvenile which is in the least degree worthy of his reputation. Others in the long cast were Miss Dorothy Clayton (Lady Agatha), Miss Mabel Percy (Lady Catherine), Miss Violet Haswell, quite clever as "Tweeny," Mr. Frank Hodson (Rev. John Treherne), and Mr. Edmund Waterman (Lord Brocklehurst).

Garrick D.S. in "The Man from Blankley's." This production marks a departure from the usual farce provided by this society. They have given us several excellent representations of drama and costume pieces, and now show that they are equally capable in dealing with farce, and it was evident from the applause that the audience was thoroughly appreciative of the change. The play provides an opportunity for depicting the most extraordinary collection of individuals that the wit of the caricaturist could devise, and as all the parts were in very capable hands the general result was very diverting. The club indeed possess a number of clever character-actors, and criticism must chiefly be levelled at the exponents of the straight parts. Mr. Herbert Walther, for instance, as Lord Strathpeffer showed so much reserved force that he hardly got across, and Miss Elsie Davidson, usually so excellent, was not quite at home in the part of Miss Scaton. Mr. George Quennell was right in the picture as Mr. Tidmarsh, as were Mr. Allen Douglas (Mr. Ditchwater), Mr. E. Beal Bantock (Mr. Bodfish), and Mr. Harrison Beale (Dawes), but the gem of the evening was Mr. Vernon Leftwich's amazingly clever performance of Mr. Gilwattle. I have never seen this actor to better advantage, and his impersonation was enriched by a number of lifelike and original touches that made him stand right out from that heterogeneous collection of individuals. Miss Esmé Proudfort worked hard as Mrs. Tidmarsh, but

she was hardly fitted, and Miss Louise Forge as Mrs. Gilwattle and Miss Elsa Cutler as Miss Bugle were perhaps the pick of the ladies. "The Man from Blankley's" was preceded by "The Conspiracy," in which Mr. Clive Brook carried off the honours as Baron Brunfels. Next performance, "If I Were King."

Wyndham D.C. in "Lady Huntworth's Experiment." For this charity performance the club revived an old show which has been previously noticed in these columns. It proved a happy selection and was given in a manner worthy of the society, while Messrs. W. Harold Squire (Rev. Audrey Pillenger), Robert Baines (Dorvaston), W. Ellis Reynolds (Gandy), and Frank Mead (Crayll), each suitably fitted, could hardly have been improved upon. The ladies, so far as memory carries me, were all new. Miss Norah Gregory Jones was a bewitching Lucy, Miss Kate Harris played Lady Huntworth with just the least indecision, but none the less charmingly, and Miss Flora Douglas, perhaps wisely, declined to give character to Miss Pillenger, and acted it straightforwardly, so that one hardly noticed the incongruity of lognettes in a country vicarage. Miss Winifred Kemp had in Keziah one of those parts in which she excels, and she got home every time. The play was capitally produced by Mr. Reginald Revington, the garden set in Act I. being admirable.

Dagonet D. and O.C. in "Smith" and "Compromising Martha." Somerset Maugham's Mrs. Dallas-Baker was by no means the sort of woman to marry the Herbert Dallas-Baker, K.C., of Mr. Reginald Harte. Who made up Mr. Harte, and who on earth dressed him? He was certainly in keeping with that terrible room of many colours, but surely there was somebody who could have put him right on these vital points! Miss Margaret Hathaway, Mr. C. Wills Pearson and Miss Dora Landau gallantly endeavoured to save the show from failure from an artistic point of view, but were not successful. Miss Gladys Collings is to be congratulated upon her rendering of Smith, and if Mr. Arthur Gardiner had not been so confident of himself the same might have been said of him. "Compromising Martha" was a chilly affair. Keble Howard's curate was surely not such an incomparable ass as Mr. Douglas West made him out to be, and Miss Mollie Butt should have put a lot more ginger into the part of Monica. Monica was a fresh young girl with a heart, with a smack of the devil in her. Mr. Arthur Gardiner and Miss Brunette Blaiberg were quite good as Martha and the Neighbour, but the performance, as a whole, seemed to transform Martha's cottage into a refrigerator.



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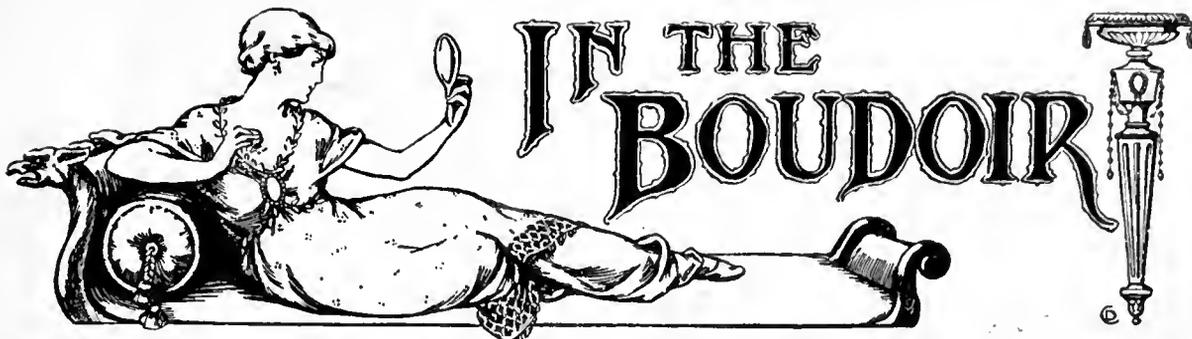
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By Mrs. HUMPHRY ("Madge")

AT this time of year the ladies of England are full of interrogations about the new fashions. Among the first questions are: Where are our waists to be worn? What length are our skirts to be? What are the new materials? The new colours? What about sleeves? These are all important in their way, and must be taken *seriatim*.

THE 1912 WAIST.

There is no doubt whatever that the waist is gradually lengthening, and that by next season, if not before, it will have reached its normal position. As it is, thousands and thousands of Englishwomen, who have been endeavouring to keep up with the Directoire and Empire fashions, have now forsaken them and taken to the long waist again. English tailors and dressmakers recognise this revulsion of taste, and fall in with it, the more accommodatingly as the English figure is much better suited to more simple lines—*i.e.*, those which follow the lines of the natural figure.

THE NEW SKIRT.

In the same way, the very tight, crippling skirt is now no longer worn by women of high position in Society. Though still patronised by the little ladies of Suburbia, who believe that they are entirely

up-to-date, the tube skirt has now given way to those of ampler cut. Certainly they are not full in the sense of that word as recognised a decade since, but at least they are less trying to the figure and less annoying to the artistic eye than the very tight gowns, with their dragged effect across the figure, at which the street boy points and jeers. Fashion allows the skirt to be cut up in breadths about the feet, and this gives much more freedom of motion and allows the wearer's movements to be more graceful than was possible with the hobble skirt.

THE NEW MATERIALS.

Among the most fashionable materials is whipcord suiting, which is enormously used for tailor-mades, being of that clinging texture which, together with ratine, in its newest qualities accommodates itself to the figure and turns out so smart under the hands of a clever tailor. Others for tailor-mades are Scotch homespun, cheviot and blanket cloth, also corduroy tweed. But the "new" material is an old friend—nothing less than black silk, which is to be worn not only for coats and skirts, but for long coats, variously trimmed, and in any colour that suits the fancy of the customer. Poplin and satin are also in very



Lace Hat with osprey
Gathered Silk Hat with satin flowers

In the Boudoir (continued)

great favour, and will continue to be so for the next few months. Some of the long black silk coats are trimmed with embroidery up to the knees, and have also rich ornament of the same

description on the sleeves and collar. Poplin follows suit, and sometimes has a very beautiful trimming of lace, either Irish or Venetian (imitation). But perhaps the most fashionable trimming of any is a combination of black and white. White satin striped with black or braided in long black stripes is in very great favour, especially when the coat is accompanied by a hat or toque also in black and white. The tailor-made silk costume has a rather simple skirt, but the coat is decorated with braid or embroidery, perhaps a band of silk or satin trimming it round the outlines. A very *chic* sapphire-blue poplin costume has a band of white satin bordering the skirt and also the coat, forming revers and cuffs. This satin is ornamented with quantities of very small black buttons, sewn on in diagonal lines. Buttons are used by the hundred on many of the smart costumes, and will form a prominent feature of dress during the present season.

THE NEW COLOURS.

The new colours are of great variety and beauty. Though rumour had it that they were to be loud and gaudy, the reverse appears to be the case. Even the reds have a kind of subdued character in contrast to the brilliant tomato and some of the harsh, crude tones that were worn last year. The one exception to this is the tremendous vogue of cerise. This has lasted a couple of months, and is still going strong as ever. Black silk or satin costumes and dresses are trimmed with cerise taffetas, and whole toques are made of it to match. A very beautiful colour is nemophila-blue, and a deeper azure, which various firms christen with different names. Yellow is creeping gradually into favour, though more for evening than for outdoor wear, and a dull tone of orange is used as trimming on dark materials. Green is rather neglected just at the moment in favour of blue, and some very telling tones of brown. Purples and mauves never go out, but in mentioning these colours I always feel impelled to warn purchasers against choosing tones that make their complexions look ghastly, even livid. Cheeks softly pink and white suffer no injury from their proximity, but those inclined to sallowness must beware. *Verbum sap.*

THE RETURN OF THE LONG SLEEVE.

Not only in afternoon dresses but also with evening frocks the long sleeve is now the mode. It needs some skill in cutting, because it fits so tightly as to hamper the movements and contract the veins of the arms if not well cut. At the wrist



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In the Boudoir (continued)

it is continued in a little tab which falls over part of the back of the hand, and sometimes it finishes in a turned-back cuff. A black silk outdoor dress is made princess fashion, with the tight sleeve slightly rucked and ending in a cuff of lace and gauze matching the yoke and collar. This gown has the skirt trimmed with a *panier* effect, and though the fullness is kept very flat, yet it is the precursor of gowns in lighter materials, especially for evening wear, with fully developed *paniers*. The kimono sleeve still continues in vogue for afternoon and evening gowns, and also for blouses, but the return of the long sleeve will have a deterrent effect upon this mode from the Land of the Fan. Long, tight-fitting lace sleeves, transparent or lined with thin chiffon, are seen with demitoylette evening gowns. Many *modistes* continue to make the tube-like, half-long sleeve in the same material as the gown, but it is probable that this has reached and passed the zenith of its career.

DANCE FROCKS.

The long skirt is scarcely ever seen now in the ballroom, even the chaperon, unless she should be a very old lady, conforming to this convenient and not unpicturesque style. Unpicturesque! Could anything be less picturesque than the long skirt of the Edwardian period, clutched by the dancer across her body and hanging in unwieldy folds from her left hand, or perhaps held by her partner? Many of the evening frocks are made over gold lace. The slip is cut to fit the figure, and the material of the gown, whether chiffon, silk, muslin, or fancy gauze, is arranged on this. A gold dress carried out in this fashion is very successful, and one in the new chameleon chiffon not less so. Grey preserves its popularity, and is made in every shade. A medium tone should be chosen, as the very pale ones are apt to look like dirty white, and the very dark ones do not light up in so charming a way as pearl and silver-grey.

GOWNS AT THE PLAY.

Some beautiful gowns are now being worn at the London theatres. In the Pintero play at the Duke of York's a white lace, with tunic of cerise charmeuse and a deep sailor collar of bugle embroidery, is much admired. Very attractive, too, is another white frock with a black chiffon tunic, the Pandora girl who wears it donning poinsettia red shoes and wearing a poinsettia in her hair. Miss Marie Löhr wears a lace gown with blue crêpe-de-chine tunic, and the effect is increased by blue ribbons arranged under the lace. Her second gown is in white chiffon over white charmeuse, made with a white chiffon tunic curving off to form a train.



Fawn brocade cloth Coat
and Skirt. Reverses of
coarse lace dyed same
colour

THE NEW HATS.

Early as the season is, it appears certain that the very large hat will be but rarely seen in high Society. The fact that the Rue de la Paix shows only models of moderate size is decisive on this point. The characteristic of the new season's hats is the beauty of the curves, and of the new toque the quantity of material which is pleated into an ornamental band that rests on the hair. Seven yards of taffetas had been utilised for one of these, the colour a lovely periwinkle, the band of Venetian point over pale green. A white aigrette was the only trimming.

COLOURED STRAWS.

Among the colours of the new straw hats are old-gold, amber, tan, and kindred shades, and, as may be expected when this is the case, brown, stone-colour, and old-gold materials for dresses are also greatly in vogue. Feathers, of course, are favourite trimmings for hats, and though they are not so extravagantly costly as in previous years, yet millionaire ladies will find no difficulty in discovering specimens for which they may pay several guineas.

C. S. Humphrey

Society Notes

LADY SELKIRK has settled on May 14th for her dance in honour of her grand-niece, Miss Cicely Grey-Egerton, one of this year's debutantes. Childless herself, Lady Selkirk is fond of girls, and she has often proved a kindly chaperon. It is interesting to note that Lady Selkirk occupies the so-called haunted house in Berkeley Square mentioned by Mr. Andrew Lang in his review of London ghosts. She used to live next door, or, at any rate, very close to the then empty house, which she purchased and made her residence. As a matter of fact, the house was never haunted, but it certainly had a sinister reputation, which kept it empty for years. One story concerning it is that it belonged to the du Près, of Wilton Park, Bucks, one of whom shut up his lunatic brother in a cage in the attic. The poor captive was so violent that he was fed through a hole, and his cries and groans could be heard in the adjacent houses. Thus one of several stories, doubtless all apocryphal, concerning the house.

Lord Marsham, the future Earl of Romney, has just been appointed to a second lieutenancy in the Coldstreams. He is an only child, and does not come of age until July next year. Lady Romney is a daughter of Lady Farquhar by her late husband, and a sister of Sir Samuel Scott. The Marshams are a very old family, dating from the twelfth century, but their possessions nowadays are not equal to their pedigree. This is owing to the gambling habit of a former Earl of Romney. In one night he lost, it is said, £100,000, and this so impoverished the family that Mote Park, Maidstone, had to be sold. Mote Park is one of the fairest spots in Kent, and difficult to associate with a tragedy of the gaming tables. The family place is now Gayton Hall, in Norfolk, in which county the Marshams were originally settled.

Lady Grizel Hamilton and her husband, the Master of Belhaven, are staying at the latter's parents' house in Lennox Gardens. Eldest and most attractive of Lady Dundonald's three daughters, Lady Grizel is rather small, with beautiful eyes and fine features, and she has much charm of manner and appearance. She is, in fact, quite the antithesis of what a great sportswoman might be supposed to be like, yet the future Lady Belhaven and Stenton has shot big game and had many exciting experiences when in search of sport. Lady Grizel does not know what fear means, and from the day of her wedding—a boy-and-girl marriage—she has

thrown herself heart and soul into sharing her husband's love of travel and sport.

The pretty title of "Master" borne by eldest sons of Scottish barons and viscounts does not carry with it the designation of "Mistress" for their wives, but the heiress-apparent (failing male issue) of a peer of Scotland, whose title passes in the female line, is entitled to, and generally did in former days, call herself "The Mistress." South of the Border the peculiar Scots designation of "Master" is sometimes dropped, the prefix of "honourable" being taken instead, but for the sake of the picturesque it is pleasing to note that "Master" is mostly used. A well-known example is Lord Elibank's eldest son, the Chief Government Whip, who is always referred to as "The Master of Elibank." He would hardly be recognised were he referred to as the Hon. Alexander Murray.

Lord Carrington becomes Marquis of Lincolnshire on getting a step in the peerage, but it would be thought that Nottinghamshire would have been a more appropriate designation, for his family were originally settled in the Midland county. There is probably no more popular peer than the "Charlie Carrington" of former days, or a peer more highly esteemed by the public, but the first Lord Carrington was by no means a popular personage. The *Spectator* of his day was particularly hard upon him. "This Tory peer," it remarks, "is a man of very low origin—probably Jewish—and was created first an Irish then an English peer by Mr. Pitt in consequence of his wealth. He assumed the title of Carrington to create an impression that he was connected with the ancient family of Smith, which formerly bore it, but with which he had no other affinity than a common descent from Adam. The fact is, he was a Toad-eater of Pitt's, and his Parliamentary interest was worth having." His worthy descendant to-day is, it may be noted, a Radical.

Almost unnoticed, the death has taken place of Colonel Meeking, of Richings Park, Bucks, and Belgrave Square. The name was a familiar one to shoppers of a generation ago, but the big business premises in London, where the Meeking fortune was made, are now known by another name. Colonel Meeking, who was twice married, had one or two great troubles. His youngest daughter had a tragic death, being killed through a carriage accident in Hyde Park, and his son, who was in the 10th Hussars, died in South Africa of enteric. Colonel Meeking was seventy-three.

Interesting Extracts from New Books

The Drone. By RUTHERFORD MAYNE.

JOHN: And you can manage a house, Sarah—and well, too, can't you?

SARAH: I ran the house for Andy there for twenty years and more, and I never once had to ask him for a pound. And, what's more, I put some into the bank every quarter.

JOHN: Did you now?

SARAH: Yes, and I cleared five pounds on butter last year.

JOHN: Did you?

SARAH: And made a profit of ten pounds on eggs alone this year already.

JOHN: Sarah, will you marry me?

SARAH: Oh, John, this is very sudden. I will. I will. Will you tell them when they come in?

(Maunsel & Co., Ltd., Dublin. 3s. 6d. net.)

An Actor's Note Books. By FRANK ARCHER.

From the back of the pit at the Lyceum one evening I witnessed "The Cup," and I remember how absolutely grateful I was to Terriss for his clear and manly elocution. I really could not, strain my hearing as I might, distinguish Irving's words. As his detractors admitted, he certainly, to a great extent, conquered these eccentricities as time went on, which was very much to his credit.

His performance in "The Bells" was a splendid piece of melodramatic acting. I saw it when first produced, and remember, when praising it to his manager, Colonel Bateman, how excitedly and fiercely he swore that the acting was equal to Lemaitre's, and the American was a judge of theatrical art.

(Stanley Paul & Co. 7s. 6d. net.)

David Garrick and His French Friends. By F. A. HEDGCOCK.

Garrick, without waiting for wishes to become entreaties, unaided and surrounded by faces which almost touched his own, acted the greatest scenes of the English stage. His ordinary coat or cloak, his hat and his boots or shoes became, thanks to his way of arranging them, the best-designed costumes for all rôles. The only precaution taken amongst so many spectators who did not understand English well enough to follow it in the rapidity of dramatic delivery was that M. Suard gave a translation made on the spot; and M. Suard declared that that was absolutely needless. Garrick's dumb show was the noblest,

the most forcible, and the most pathetic of translations. One felt tempted to call out to him at every moment, as to those mimes whose gestures vied in eloquence with Cicero's speech: "You speak to us with your hands." His gestures made one shudder, his looks and his tones drew tears.

Among his friends were Patu, the Anglo-maniac, the Shakespearean enthusiast; de La Place, who in studying English had forgotten his own language; Monnet, an early example of the cosmopolitan impresario; Madame Riccoboni, who drew her inspiration from the novels of Richardson, and filled her pages with English characters and scenes; Noverre, ballet-master to all the Courts of the Continent; Grimm, who provided them all with news; d'Holbach, proprietor of the Café de l'Europe; Morellet and Madame Necker, Suard and le Texier, and many others who were not simply Frenchmen, but whose sympathies and reputations extended widely to foreign countries. Here, then, Garrick was what his birth destined him to be—a bond between France and England. Had not the Napoleonic wars interrupted that exchange of opinions which, in spite of political differences, had not ceased all through the eighteenth century, Garrick might well have been hailed as one of the founders of the *Entente Cordiale*; and, even as it is, he must be considered as one of those who did most to dissipate the clouds of prejudice which hid France from England and to bring about a parallelism of views between Paris and London.

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ALGIE: But this failure is a thing more precious than many victories, and—the small song you will have to sing the sweetest ever a man listened to.

MARGARET: What about Mrs. Carnegie? Oh, Algie!

ALGIE: Mrs. Carnegie will have the delight of that "further development" for which her soul has so ardently longed—she will enjoy the greatest pleasure that some natures know; she will say: "I told you so," and suck her cheeks in.

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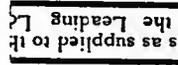


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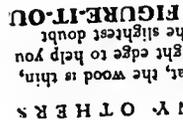
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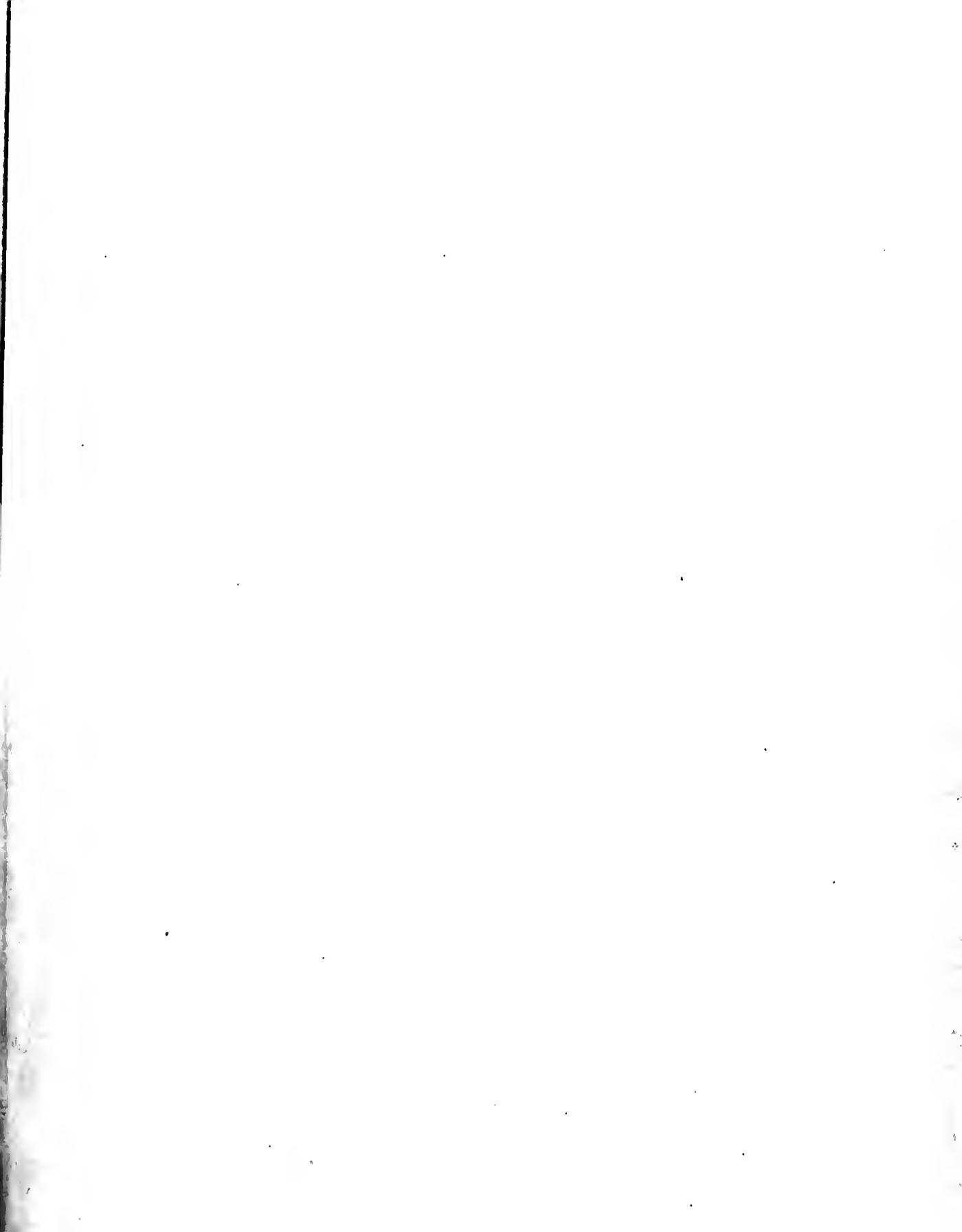
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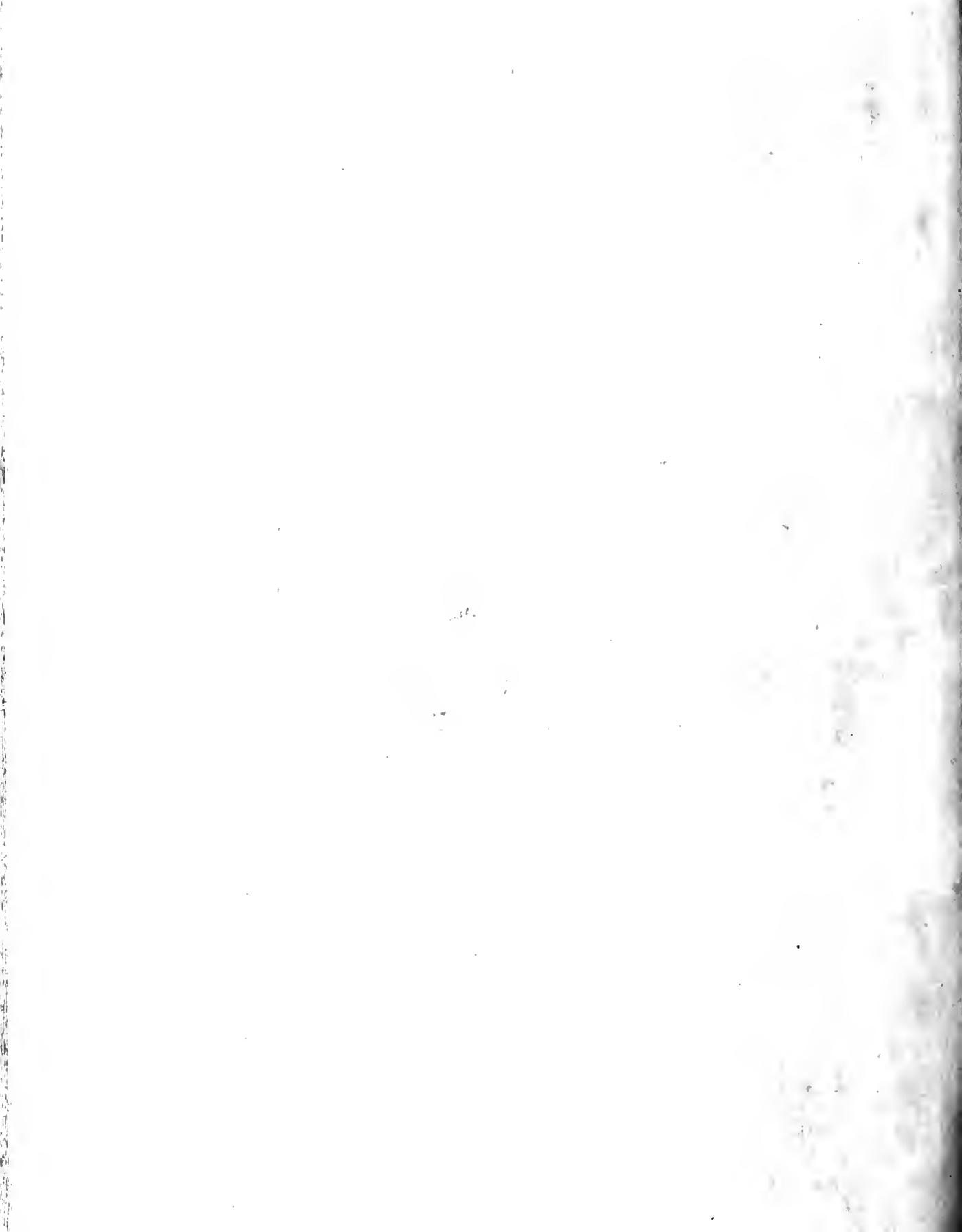
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