



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

32101 065266924



Library of



Princeton University.

Parker Lloyd-Smith
Memorial Collection

THE
PLAY PICTORIAL.

VOLUME NINE.

CONTAINING SIX PLAYS.

“NOT FOR A DAY, BUT FOR
ALL TIME.”

LONDON: THE STAGE PICTORIAL PUBLISHING CO., LTD., 6, ADAM STREET, STRAND, W.C.

—
1907

All Rights Reserved.

THE MERVEILLEUSES.**Illustrations.**

FRONTISPIECE: MISS DENISE ORME	169
PORTRAIT: MISS ELIZABETH FIRTH	170
MISS EVIE GREENE AS LODOISKA	171
THE SIGNAL WILL BE "A RISE IN SUGAR" ..	172
ENTRANCE OF LAGORILLE	172
MIND YOU DON'T FORGET THE TIME	172
PHOTO STUDY: DORLIS—MR. ROBERT EVETT	173
CLEOPATRE. AMARANTHE	174
MISS DENISE ORME AS ILLYRINE	175
RIVAL POLICE AGENTS ENDEAVOUR TO ARREST	
EACH OTHER	176
MR. EVETT SINGS "HOW I TOOK THE REDOUBT"	176
A GROUP OF PRETTY MAIDENS	177
FOR FRANCE	178
THE BIRD HAS FLOWN	178
MISS EVIE GREENE AND MR. FRED EMNEY ..	179
LODOISKA AND THE MERVEILLEUSES	180
ST. AMOUR QUILTS HIS BRIDE	180
LA MERVEILLEUSE ET L'INCROYABLE	181
DORLIS LEARNS HIS WIFE HAS DIVORCED HIM	182
DANCE OF MERVEILLEUSES AND DANDIES ..	183
A SENTIMENTAL DUET	184

DORLIS IS ARRESTED	185
FINALE ACT II	185
A GAME OF CHESS	186
A SUSPICIOUS INTERVIEW	187
BEAUTY AND TALENT	188
LAGORILLE AND ST. AMOUR	189
ST. AMOUR LEFT OUT IN THE COLD	190
DUTCH COURAGE	190
TWO CHARMING SINGERS	191
A CLEVER FRENCH ARTIST	192
MISS ELIZABETH FIRTH SITS GRACEFULLY	192
LODOISKA CLAIMS SUPERIORITY	193
MISS WOOD AND MISS MUNRO	194
TRUST LODOISKA AND THE MERVEILLEUSES..	196
MUSIC —"LES MERVEILLEUSES," MISS EVIE	
GREENE AND CHORUS	174
LETTERPRESS —THE BOOK AND ITS MUSIC BY	
B. W. FINDON	170
THE DRESS OF THE PERIOD BY	
MRS. LEVERTON	194
EDITORIAL NOTES	

THE NEW ALADDIN.**Illustrations.**

FRONTISPIECE: MISS GERTIE MILLAR AS LALLY	197
MLLE. GABY DESLYS AND MR. EDMUND PAYNE	198
MR. GEORGE GROSSMITH, JUNR., AS THE GENIE	
OF THE LAMP	199
IF THE PRINCESS REFUSES TO RETURN, USE	
FORCE	200
MISS ADRIENNE AUGARDE AS THE PRINCESS	200
TIPPIN AND THE GENIE AFTER A GOOD TIME	
IN PARIS	201
OPENING SCENE, ACT I	202
I WANT TO BE A MORTAL	203
MISS JEAN AYLWYN AND MISS ADRIENNE	
AUGARDE	204
MISS POPPY HAMMOND	204
LALLY RETURNS WITH THE LAMP	205
THE THREE BIG HEADS	206
THE PRINCESS RECEIVES A NEW DRESS FROM	
PARIS	206
THE AERIAL CAR	207
LALLY IN LONDON	208
MR. GEORGE GROSSMITH, JUNR.	209
LALLY AND TIPPIN AS COSTERS	210
THE CHARM OF PARIS CAPTIVATES TIPPIN ..	211

BEDTIME AT THE ZOO (MUSIC)	212
THE LOST CONSTABLE	213
MR. GEORGE GROSSMITH ADVOCATES THE	
SIMPLE LIFE	214
MISS ADRIENNE AUGARDE AS THE PRINCESS..	215
MISS JEAN AYLWIN AND MISS GERTIE MILLAR	216
SUR LA PLAGE. MLLE. GABY DESLYS	217
DOWN WHERE THE VEGETABLES GROW	218
COSTER SCENES	219
MLLE. GABY DESLYS AND MISS TESSIE HACK-	
NEY	220
MISS GERTIE MILLAR AS GRANDMAMMA	221
MISS TESSIE HACKNEY	222
TIPPIN DESCRIBES THE "PERFECT MAN" ..	224
MR. GEORGE GROSSMITH AS A DAYLIGHT DANDY	224
MUSIC —"BEDTIME AT THE ZOO," MISS GERTIE	
MILLAR	
LETTERPRESS —THE STORY: SONGS AND SING-	
ERS, BY B. W. FINDON	198
FRILLS AND FASHIONS, BY	
EDITH WALDEMAR LEVERTON	222

ANTONY AND CLEOPATRA.**Illustrations.**

FRONTISPIECE: MR. TREE AS ANTONY	225
MISS HILDA MOORE AS IRIS	227
ANTONY AND CLEOPATRA	228
MR. BASIL GILL AS CÆSAR	229
MR. NORMAN FORBES AS LEPIDUS	229
THE PARTING OF ANTONY AND CLEOPATRA ..	230
MISS CONSTANCE COLLIER AS CLEOPATRA ..	231
MR. J. FISHER WHITE AS THE SOOTHSAYER ..	232
MR. CHARLES QUARTERMAINE AS THE MES-	
SENGER	232
THE MEETING OF THE EMPERORS AT ROME ..	233
ENOBARBUS DELIVERING THE "BARGE" SPEED	234
MR. BASIL GILL AND MISS MAUD CRESSALL ..	235
CLEOPATRA AND THE MESSENGER	236
CLEOPATRA AND THE MESSENGER	237
POMPEY'S GALLEY	238-9
MR. TREE	240
MR. JULIAN L'ESTRANGE AS SEXTUS	241

MR. LYN HARDING AS ENOBARBUS	242
MISS CONSTANCE COLLIER	243
MR. JULIAN L'ESTRANGE	244
MR. TREE	245
MR. BASIL GILL AND MISS MAUD CRESSALL ..	246
ATTENDANTS ON CLEOPATRA	247
MR. HERBERT GRIMWOOD AS MENAS	248
OUTSIDE CLEOPATRA'S MONUMENT	249
MR. HUGH C. BUCKLER AS EROS	251
DEATH OF CLEOPATRA	252

LETTERPRESS —THE PRODUCTION AND THE	
PLAYERS, BY B. W. FINDON	226
THE CHARACTER OF ANTONY,	
BY GEORGE BRANDES	242
CLEOPATRA (SHAKESPEARE'S	
HEROINES), BY MRS. JAMESON	250

WHEN KNIGHTS WERE BOLD.

Illustrations.

FRONTISPIECE: MISS AUDREY FORD AS LADY ROWENA EGGINGTON .. 253
 WIDDICOMBE SUSPECTS SIR BRIAN OF CHEATING .. 255
 SIR GUY: "ON ME LIFE YOU'RE SPOILING ME" "WHAT DID NOAH SAY WHEN THE RAIN FELL ON THE ROOF?" .. 256
 CHARACTER STUDY: MR. JAMES WELCH AS SIR GUY DE VERE, BART. 257
 "THE LAST SARDINE IN A TIN" .. 258
 CHARACTER STUDY: MISS AUDREY FORD SIR BRIAN DISPARAGES SIR GUY BEFORE THE GUESTS .. 259
 SIR GUY INDULGES IN A LITTLE SCOTCH DANCE CHARACTER STUDY: MR. H. J. FORD AS THE HON. CHARLES WIDDICOMBE .. 262
 SIR GUY'S DREAM .. 263
 SIR GUY LIGHTS A CIGARETTE AND IS LOOKED UPON AS A GREAT MAGICIAN .. 264
 SIR GUY RECOGNISES HIS RELATIVES; AND ENJOYS FEUDAL RIGHTS .. 265
 IS THIS A FANCY FAIR OR A MASQUERADE? .. 266-267

SIR GUY TRIES TO TALK "ANGLO BLANK" TO HIS SERVANT .. 268
 THE FOOL PROPOSES A CONUNDRUM .. 268
 THE JEW AND HIS VILE DAUGHTER SHALL DIE "WHO'S LET MADRALI LOOSE ON ME?" .. 269
 MR. WEIR AS SIR BRIAN .. 270
 SIR GUY: "YOU GO BACK AND FINISH YOUR BATH" .. 271
 SIR GUY AND SIR BRIAN ENGAGE IN MORTAL COMBAT .. 272
 PHOTO STUDY, MISS DAISY CORDELL .. 273
 THE KNOCK-OUT BLOW .. 274
 SIR GUY GETS EVEN WITH HIS ANCESTOR .. 275
 SIR GUY EXPOUNDS HIS PLOT .. 276
 TRYING THE NEW CUE .. 276
 SIR GUY REVIVES THE ANCIENT FORM OF SINGLE COMBAT .. 277
LETTERPRESS—THE PLAY AND THE PLAYERS, BY B. W. FINDON .. 254
 OF THE VEIL AND OTHER MATTERS, BY EDITH W. LEVERTON .. 278

MISS HOOK OF HOLLAND.

Illustrations.

FRONTISPIECE: MR. G. P. HUNTLEY AS MR. HOOK .. 281
 MINA GOING TO MARKET, DESIGNED BY MISS DORA CURTIS .. 282
 MR. GEORGE BARRETT AS SLINKS THE LOAFER MR. A. E. E. EDWARDS AS VAN ECK .. 283
 SLINKS COMPLAINS OF HUNGER .. 284
 SALLY SINGS "FLY AWAY, KITE," DESIGN BY MISS CURTIS .. 285
 "GIVE ME BACK MY CIGAR," SAYS MR. HOOK TO CAPTAIN PAAP .. 286
 HOOK SAYS HE WAS A MARTYR TO LOVE WHEN YOUNG .. 287
 HOOK COMPLAINS OF THE NOISE .. 287
 SALLY UNDER PAPA HOOK'S UMBRELLA .. 288
 SALLY GIVES A HINT AS TO HER LOVE AFFAIRS MINA TELLS WHY "THE FLYING DUTCHMAN" FLEW .. 289
 AN EGOTISTICAL COMPOSER .. 289
 MISS GWENDOLINE BROGDEN AS FREDA .. 289
 HOOK EXPLAINS HIS SUSPICIOUS ATTITUDE .. 291
 MR. HOOK SEARCHES FOR THE LOST RECIPE .. 291
 BANDMASTER VAN VUYT (MR. WALTER HYDE) PROUDLY SINGS OF THE GLORIES OF A BANDMASTER'S LIFE .. 292
 MR. WALTER HYDE AS BANDMASTER VAN VUYT .. 293
 MR. HERBERT CLAYTON AS CAPTAIN PAAP .. 293
 PHOTO STUDY: MISS ISABEL JAY AS SALLY .. 294
 MR. HOOK TAKING PRIDE IN HIS ABILITY TO FILL BOTTLES UNDER TRYING CONDITIONS .. 295

MR. HOOK LOOKING FOR THE BOTTLE .. 296
 LUDWIG SCHNAPPS .. 296
 MR. HOOK JUDGES CHARACTER BY HANDWRITING .. 296
 MISS EVA KELLY AS GRETCHEN .. 298
 "THE WONDERFUL HOUSE THAT HOOK BUILT" MINA COMES TO THE DISTILLERY TO SEE SCHNAPPS .. 299
 A TUSSELE BETWEEN GRETCHEN AND MINA .. 299
 SLINKS GIVES VAN VUYT A HINT .. 300
 SLINKS' SURPRISE AT ANYONE LIKING WORK SLINKS TAKES UP A HAUGHTY ATTITUDE .. 301
 SLINKS AND SCHNAPPS TOSS UP FOR MINA .. 302
 CHARACTERISTIC STUDY: MR. G. P. HUNTLEY MR. HOOK OBJECTS TO GRETCHEN CRYING IN THE KUMMEL .. 304
 MINA SINGS OF HER WEALTH OF "PETTIES" .. 305
 MISS EVA KELLY, DESIGNED BY MISS CURTIS .. 306
 A PRETTY GROUP OF MARKET GIRLS .. 307
 PORTRAITS OF MR. PAUL RUBENS, MR. AUSTEN HURGON AND MR. FRANK CURZON .. 308
LETTERPRESS—MISS HOOK AND HER STORY, BY B. W. FINDON .. 282
 HOW "MISS HOOK OF HOLLAND" IS DRESSED, BY EDITH W. LEVERTON .. 306
MUSIC—REFRAIN—"HARWICH TO HOOK" .. 290
 REFRAIN—"LITTLE MISS WOODEN SHOES" .. 297

MY DARLING.

Illustrations.

FRONTISPIECE: MISS MARIE STUDHOLME AND MR. HENRY J. LYTTON .. 309
 MR. WILL BISHOP AND MR. J. F. McARDLE .. 311
 MR. TOM GRAVES AS ODDY (WITHOUT AN IMPERIAL) .. 312
 MISS HELEN KINNAIRD AS MRS. POMEROY P. GREEN .. 312
 THE WIDOW IN SEARCH OF A TENOR .. 312
 MR. J. F. McARDLE AS SIR HENRY HELDON .. 313
 MISS BARBARA DEANE, MISS ALICE BARTH, AND MISS MARIE STUDHOLME .. 314
 JOY COQUETTES WITH JACK .. 315
 A LITTLE LUNCH AT THE IMPERIAL .. 316
 DAPHNE AND LE BLANC HAVE A LITTLE "TIFF" .. 317
 MISS BERYL FABER AS SYLVAINÉ OF THE FOLIES BERGÈRES .. 318
 MR. HENRY A. LYTTON AS THE HON JACK HYLTON, MISS MARIE STUDHOLME AS JOY BLOSSOM .. 320
 SCENE AT THE HÔTEL D'ACTELLE .. 321

MISS ALICE HOLLANDER AS GABRIEL REEVE. SHE GIVES A TOAST .. 322
 THE RIVAL QUEENS OF HEARTS .. 323
 SYLVAINÉ ORDERS DINNER .. 323
 JOY ASKS SYLVAINÉ FOR THE RETURN OF JACK'S LETTERS .. 324
 SYLVAINÉ RETURNS THE LETTERS ON THE CONDITION THAT JOY KISSES HER .. 325
 THE SHADY SIDE OF BOND STREET .. 326
 MISS MARIE STUDHOLME AND MISS BARBARA DEANE .. 328
 MISS MARIE STUDHOLME AS THE QUEEN OF HEARTS .. 329
 BEAUTY AND HER "BUTTERFLIES" .. 330
 PORTRAITS OF NOTABILITIES .. 331
 MR. AND MRS. SEYMOUR HICKS AND BABY .. 332
 MISS STUDHOLME SINGS "I'M A FLIRT" .. 332
MUSIC—THE "GLOWWORM," SUNG BY MISS MARIE STUDHOLME .. 327
LETTERPRESS—STORY, SONGS AND SINGERS, BY B. W. FINDON .. 310

(RECAP)

	PAGE		PAGE
AUGARDE, MISS ADRIENNE, as <i>the Princess</i> in "The New Aladdin"	200, 204, 205, 206, 207, 215	HYDE, WALTER, as <i>Bandmaster Van Vuylt</i> in "Miss Hook of Holland"	289, 292, 293, 300, 302
AYLWIN, MISS JEAN, as <i>Jennie</i> in "The New Aladdin"	200, 204, 205, 207, 210, 216	HOLLANDER, MISS ALICE, as <i>Gabriel Reeve</i> in "My Darling"	320, 322
ATKINS, ROBERT, as <i>Ventidius</i> in "Antony and Cleopatra"	228, 233, 234	HAINES, HERBERT, E.	331
BRADFIELD, LOUIS, as <i>Lagorille</i> in "The Merveilleuses"	172, 176, 181, 182, 183, 185, 187, 189, 190, 191	HICKS, SEYMOUR	332
BROUGHTON, MISS, in "The Merveilleuses"	177, 188	JOY, MISS BRUCE, in "Antony and Cleopatra"	247
BERRY, W. H., as <i>St. Amour</i> in "The Merveilleuses"	178, 182, 185, 189, 190	JAY, MISS ISABEL, as <i>Sally</i> in "Miss Hook of Holland"	285, 288, 289, 291, 294, 296, 300, 307
BARKER, MISS, in "The Merveilleuses"	180	KALISZ, ARMAND, as <i>Maurice</i> in "My Darling"	317, 326
BURNABY, EUSTACE, as <i>General Ratz</i> in "The New Aladdin"	203, 206, 207	KINNAIRD, MISS HELEN, as <i>Mrs. Pomeroy P. Green</i> in "My Darling"	312, 323
BERESFORD, J. COOKE, as <i>Alexas</i> in "Antony and Cleopatra"	248	KELLY, MISS EVA, as <i>Gretchen</i> in "Miss Hook of Holland"	298, 299, 301, 304, 306
BUCKLER, HUGH C., as <i>Eros</i> in "Antony and Cleopatra"	251, 239	KAYE, FRED, as <i>Malicorne</i> in "The Merveilleuses"	172, 176, 178, 185
BARRETT, GEORGE, as <i>Slinks</i> in "Miss Hook of Holland"	283, 287, 300, 301	KAYE, MISS ELSIE, in "My Darling"	330
BROGDEN, MISS GWENDOLINE, as <i>Freda</i> in "Miss Hook of Holland"	287, 302	LESTER, ALFRED, as <i>The Lost Constable</i> in "The New Aladdin"	203, 213, 224
BISHOP, WILL, as <i>Sir Arthur Jagg</i> in "My Darling"	311	L'ESTRANGE JULIAN, as <i>Sextus Pompeius</i> in "Antony and Cleopatra"	239, 241, 244
BARTH, MISS ALICE, as <i>Lady Heldon</i> , in "My Darling"	314, 323	LEIGHTON, MISS FRANCES, in "Antony and Cleopatra"	247
CLEATHER, GORDON, as <i>Valcourt</i> in "The Merveilleuses"	176	LANE, GUY, as <i>The Rev. Pottleberry</i> in "When Knights were Bold"	255, 258, 269, 271
CRANFORD, MISS ALICE, as <i>Charmian</i> in "Antony and Cleopatra"	228, 236, 237	LEIGH, MISS GRACIE, as <i>Mina</i> in "Miss Hook of Holland"	282, 289, 299, 302, 305
COLLIER, MISS CONSTANCE, as <i>Cleopatra</i> in "Antony and Cleopatra"	228, 230, 231, 236, 237, 243, 249, 252	LYTTON, HENRY A., as <i>Hon. Jack Hylton</i> in "My Darling"	309, 312, 315, 316, 319, 323
CRESSALL, MISS MAUD, as <i>Octavia</i> in "Antony and Cleopatra"	235, 246	MUNRO, MISS, in "The Merveilleuses"	177, 194
CORDELL, MISS DAISY, as <i>Miss Isaacson</i> in "When Knights were Bold"	255, 261, 269, 273	MURRAY, MISS, in "The Merveilleuses"	177, 192
CHIPPENDALE, MISS, as <i>Alice</i> in "When Knights were Bold"	265	MILLAR, MISS GERTIE, as <i>Lally</i> in "The New Aladdin"	197, 200, 205, 208, 210, 212, 216, 218, 219, 221
CLAYTON, HERBERT, as <i>Captain Paap</i> in "Miss Hook of Holland"	286, 287, 293, 301	MAY, MISS OLIVE, as <i>La-o-lah</i> in "The New Aladdin"	202, 207
CURZON, FRANK	308	MOORE, MISS HILDA, in "Antony and Cleopatra"	227
CAFFREY, CHARLES, as <i>Slow</i> in "My Darling"	316	MCARDLE, J. F., as <i>Sir Henry Heldon</i> in "My Darling"	311, 312, 313, 323
DOMBEY, MISS, in "The Merveilleuses"	177, 188	McCRAIG, ARCHIE, as <i>Squib</i> in "My Darling"	312
DESLYS, Mlle. GABY, in "The New Aladdin"	198, 211, 217, 220	MELROSE, MISS KITTY, in "My Darling"	330
DEANE, MISS BARBARA, as <i>Daphne Bell</i> in "My Darling"	314, 317, 323, 326, 328	ORME, MISS DENISE, as <i>Illyrine</i> in "The Merveilleuses"	169, 175, 180, 182, 184, 185, 187, 191
DENE, MERVYN	331	O'CONNOR, as <i>Merval</i> in "The Merveilleuses"	176
EVETT, ROBERT, as <i>Dortis</i> in "The Merveilleuses"	173, 176, 182, 184, 185, 187, 190, 191	OUSTON, EDWARD, as <i>Macenas</i> in "Antony and Cleopatra"	228, 233, 234, 238
EMNEY, FRED, as <i>Tournesol</i> in "The Merveilleuses"	176, 178, 179, 185	PAYNE, EDMUND, as <i>Tippin</i> in "The New Aladdin"	198, 201, 203, 210, 211, 213, 218, 219, 224
ERSKINE, MISS, in "The Merveilleuses"	174, 180, 188	PERCEVAL, MISS MAUDE, in "The Merveilleuses"	188
EVELYN, A. J., as <i>Ragot</i> in "The Merveilleuses"	186	QUARTERMAINE, CHARLES, as <i>The Messenger</i> in "Antony and Cleopatra"	232, 237
EDISS, MISS CONNIE, in "The New Aladdin"	203, 205, 213	RUSSELL, SCOTT, as <i>Alexis</i> in "The Merveilleuses"	172
EDWARDS, A. E. E., as <i>Van Esk</i> in "Miss Hook of Holland"	284, 300	RUBENS, PAUL A.	308
FIRTH, MISS ELIZABETH, as <i>Liane</i> in "The Merveilleuses"	170, 172, 180, 182, 192	RICKARDS, MISS CLAIRE, in "My Darling"	330
FORBES, NORMAN, as <i>Lepidus</i> , in "Antony and Cleopatra"	229, 233, 238	ROYCE, EDWARD	331
FORD, MISS AUDREY, as <i>Lady Rowena</i> in "When Knights were Bold"	253, 258, 259, 261, 269, 272, 274, 277, 280	STUART, MISS, in "The Merveilleuses"	177
FORD, H. J., as <i>Mr. Widdicombe</i> in "When Knights were Bold"	255, 262, 268, 276, 280	SOURAY, MISS, in "The Merveilleuses"	180
FABER, MISS BERYL, as <i>Sylvaine</i> in "My Darling"	318, 323, 324, 325, 330	SEVENING, MISS, in "The Merveilleuses"	174, 180
GRAVES, TOM, as <i>Oddy</i> , in "My Darling"	312	SULLY, Mlle. MARIETTE, as <i>Pervenche</i> in "The Merveilleuses"	192
GREENE, MISS EVIE, as <i>Lodoiska</i> in "The Merveilleuses"	171, 174, 179, 180, 181, 182, 183, 185, 187, 188, 193, 196	SOUTHGATE, S. YATES, as <i>Thyreus</i> in "Antony and Cleopatra"	257, 280
GROSSMITH, JUNR., GEORGE, in "The New Aladdin"	199, 201, 203, 207, 208, 209, 214, 234	SASS, MISS ENID, as <i>Lady Marjorie</i> in "When Knights were Bold"	257, 280
GRATTAN, HARRY, as <i>Ebenezer</i> in "The New Aladdin"	206, 207	STUDHOLME, MISS MARIE, as <i>Joy Blossom</i> in "My Darling"	309, 310, 314, 315, 316, 320, 323, 324, 325, 327, 328, 329, 330, 332
GILL, BASIL, as <i>Octavius</i> in "Antony and Cleopatra"	229, 233, 235, 238, 246, 252	STOCKER, MISS DORIS, in "My Darling"	330
GRAIN, CORNEY, as <i>Proculius</i> in "Antony and Cleopatra"	248	STOREY, MISS SILVIA, in "My Darling"	330
GRIMWOOD, HERBERT, as <i>Minas</i> in "Antony and Cleopatra"	239, 248	TREE, HERBERT BEERBOHM, as <i>Antony</i> in "Antony and Cleopatra"	225, 230, 233, 238, 240, 245, 249, 252
GODDARD, ALFRED, as <i>Agrippa</i> in "Antony and Cleopatra"	233, 234, 239	TOMKINS, GORDON, as <i>Barker</i> in "When Knights were Bold"	264, 268, 274, 275
GRENVILLE, A., as <i>Mr. Isaacson</i> in "When Knights were Bold"	255, 256, 269, 270, 277, 280	TULLY, GEORGE, as <i>Wittle</i> in "When Knights were Bold"	264, 265, 268, 269, 274, 275, 276
GWYNNE, MISS EMMA, as <i>the Lady Prioress</i> in "When Knights were Bold"	265, 275, 277	TAYLOR, CHAS. H.	331
HOWARD, MISS, in "The Merveilleuses"	177, 192	TERRISS, MISS ELLALINE	332
HAMMOND, MISS POPPY	204	WHARTON, MISS, in "Antony and Cleopatra"	247
HATHERTON, ARTHUR, as <i>The Cadi</i> in "The New Aladdin"	206, 207	VINCENT, MISS, in "Antony and Cleopatra"	247
HACKNEY, MISS TESSIE	220, 222	WOOD, MISS, in "The Merveilleuses"	177, 194
HARDING, LYN, as <i>Enobarbus</i> in "Antony and Cleopatra"	233, 234, 238, 242	WARDE, WILLIE, as <i>Des Gouttières</i> in "The Merveilleuses"	186, 187
HUNTLEY, G. P., as <i>Mr. Hook</i> in "Miss Hook of Holland"	282, 286, 287, 288, 291, 292, 295, 296, 302, 303, 304	WHITE, J. FISHER, as <i>The Soothsayer</i> in "Antony and Cleopatra"	232
HURGON, AUSTEN	308	WEIR, CHARLES, as <i>Sir Brian</i> in "When Knights were Bold"	255, 260, 271, 272, 274, 277, 280
		WINWOOD, MISS, as <i>Lady Millicent</i> in "When Knights were Bold"	257, 280
		WEST, MISS, as <i>Miss Pottleberry</i> in "When Knights were Bold"	257, 280
		WELCH, JAMES, as <i>Sir Guy</i> in "When Knights were Bold"	257, 258, 260, 261, 263, 264, 265, 267, 268, 269, 270, 271, 272, 274, 275, 276, 277, 280

PROGRAMME.

Daly's Theatre.

Manager - - - - - Mr. GEORGE EDWARDES.



PRODUCED OCTOBER 27th, 1906.

A COMEDY OPERA, IN ENGLISH,
ENTITLED

THE MERVEILLEUSES.

*The Book by Victorien Sardou. Adapted for the English Stage by Basil Hood.
Lyrics by Adrian Ross. Music by Hugo Felix.*



Dorlis	(a Refugee Aristocrat) ..	Mr. ROBERT EVETT
Lagorille	(The Incroyable)	Mr. W. LOUIS BRADFIELD
St. Amour	(Secretary to the Director Barras ..	Mr. W. H. BERRY
Malicorne	(Police Agent of Barras)	Mr. FRED KAYE
Des Gouttières	(Secretary to the Directors)	Mr. WILLIE WARDE
Tournesol	(Police Agent of the Director Carnot)	Mr. FRED EMNEY
Alexis	(Head Waiter at the Café du Caveau)	Mr. SCOTT RUSSELL
Melval	(Dandies)	Mr. V. O'CONNOR
Valcourt	(Dandies)	Mr. GORDON CLEATHER
Ragot	(a Contractor)	Mr. A. J. EVELYN
Giffart	(a Jacobin)	Mr. J. MURPHY
Picard	(a Servant)	Mr. N. GREENE
An Officer .. .. .	.. .. .	Mr. J. BODDY
Pervenche	(Ragot's Daughter)	Miss MARIETTE SULLY
Illyrine	(Ragot's Niece)	Miss DENISE ORME
Liane .. .. .	.. .. .	Miss ELIZABETH FIRTH
Églé	(Wife of Des Gouttières)	Miss M. PERCEVAL
Dioné .. .. .	.. .. .	Miss ELEANOR SOURAY
Amaranthe .. .. .	.. .. .	Miss N. SEVENING
Aurélié	(Merveilleuses)	Miss D. DUNBAR
Cléopâtre .. .. .	.. .. .	Miss M. ERSKINE
Pandore .. .. .	.. .. .	Miss E. BARKER

AND

Lodoiska (La Merveilleuse) .. Miss EVIE GREENE

Dandies, Merveilleuses, Jacobins, Citizens, Stockjobbers, Pedlars, Newsboys,
Soldiers, Police, Guests.

ACT I. *The Tent of the Café du Caveau in the Palais Royal Gardens* (JOSEPH HARKER)

ACT II. SCENE 1. *The Stock Market on the Perron at the Palais Royal* (HAWES CRAVEN)

SCENE 2. .. *Reception Room at St. Amour's Town House* ..

ACT III. *Tricolour Fête at the Palais of the Luxembourg* (JOSEPH HARKER)

Stage Director	Mr. J. A. F. MALONE
Musical Director	Mr. BARTER JOHNS
Acting Manager	Mr. G. E. MINOR

The Dances and the Chorus Business arranged by Mr. WILLIE WARDE.

✻ Contents : "The Merveilleuses." ✻

ILLUSTRATIONS.

FRONTISPIECE :—MISS DENISE ORME.
PORTRAIT ;—MISS ELIZABETH FIRTH.
 MISS EVIE GREENE as Lodoiska.
The signal will be "A rise in sugar."
Entrance of Lagorille.
Mind you don't forget the time.
PHOTO STUDY : Dorlis—MR. ROBERT EVETT.
Cléopâtre. Amaranthe.
 MISS DENISE ORME as Illyrine.
Rival Police Agents endeavour to arrest each other.
Mr. Evett sings "How I took the Redoubt."
A Group of Pretty Maidens.
For France.
The bird has flown.
 MISS EVIE GREENE and MR. FRED EMNEY.
Lodoiska and the Merveilleuses.
St. Amour quits his bride.
La Merveilleuse et L'Incroyable.
Dorlis learns his wife has divorced him.
Dance of Merveilleuses and Dandies.

A Sentimental Duet.
Dorlis is arrested.
Finale Act II.
A Game of Chess.
A Suspicious Interview.
Beauty and Talent.
Lagorille and St. Amour.
St. Amour left out in the cold.
Dutch Courage.
Two Charming Singers.
A Clever French Artist.
 MISS ELIZABETH FIRTH sits gracefully.
Lodoiska claims superiority.
Miss Wood and Miss Munro.
Trust Lodoiska and the Merveilleuses.

MUSIC.

"Les Merveilleuses," Miss Evie Greene and Chorus.

LETTERPRESS.

The Book and its Music by B. W. Findon.
The Dress of the Period by Mrs. Leverton.
 Editorial Notes.

VELVET GRIP

The only "GRIP" that "GRIPS" SECURELY without injury to the HOSE.

Also Gentlemen's Boston Garters

(For Supporting Gent.'s Socks).

Cotton Elastic (plain) 1/6 pair
 Cotton Elastic (check) 1/6 "
 Silk Elastic (plain).... 2/6 "
 By Post, 1d. pair extra.



STOCKING SUPPORTERS.

No. 6. Plain Cotton Elastic, 2 Grips, Pin or Loop Top, 1/1 pair
 " S.6. Plain Silk Elastic, 2 Grips, Pin or Loop Top, 1/7 "
 " 10. Frilled Silk Elastic, 1 Grip, Safety Pin Top, 1/6 "
 " 40. Frilled Silk Elastic, 2 Grips, New Clip Top, 2/6 "
 Postage, 1d. pair.

"The ACME of COMFORT,"

"The HEIGHT OF PERFECTION."

If unable to procure from your Draper, apply to the
"VELVET GRIP" MANUFACTORY,

Haackney Road Works, London, N.E.

"PLAY PICTORIAL."

REAL PHOTOGRAPHIC POST-CARDS OF PLAYS.



FAMOUS **ROTARY** SERIES.



1/- per Packet of Six.

Latest Additions of PLAY Packets—

AMASIS.
SEE-SEE.

THE BEAUTY OF BATH.
THE GIRL BEHIND THE COUNTER.
THE FASCINATING MR. VANDERVELDT.
HIS HOUSE IN ORDER.
THE DAIRYMAIDS.

To be obtained from all Art Dealers, Stationers and Drapers.

The ROTARY Photographic Co., Ltd.,

12, New Union Street, London, E.C.

WORKS—WEST DRAYTON, MIDDLESEX.



FURRIERS

By Special Appointment to
His Majesty the King.
Her Majesty the Queen.
H.R.H. the Princess of Wales.

THE BEST POSSIBLE VALUE IN HIGH CLASS FURS. We do not sell cheap or showy furs because we do not believe in them.

What we aim at is to sell thoroughly sound furs at a moderate rate of profit. We manufacture every fur garment upon the premises, and are prepared to guarantee every skin that is used.

	Prices from
	£ s. d.
Canadian Sable Coats	150 0 0
Russian Sable Coats	300 0 0
Tartar Sable Boleros	40 0 0
Natural Mink Blouses	65 0 0
Natural Mink Coats	70 0 0
Sealskin Coats	40 0 0
Sealskin Blouses	35 0 0
Sealskin Boleros	35 0 0
Chinchilla Coats	150 0 0
Chinchilla Blouses	80 0 0
Chinchilla Boleros	65 0 0
Persian Lamb Coats	25 0 0
Persian Lamb Boleros	25 0 0
Caracal Lamb Coats	18 0 0
Caracal Lamb Boleros	18 0 0
Caracal Kid Coatees	8 10 0
Moleskin Coats	18 0 0
Moleskin Coatees	15 0 0
Mole Shaded Blouses	7 17 6
Seal Musquash Boleros	15 0 0
Seal Musquash Coats	18 0 0
Seal Musquash Costumes	45 0 0
Moleskin Costumes	45 0 0
Tweed Fur-Lined Coats	5 15 6
Cloth Fur-Lined Coats	8 18 6
Russian Pony Motor Coats	21 0 0
Fur-Lined Motor Coats	15 0 0
Canadian Sable Necklets	16 10 0
Russian Sable Necklets	32 0 0
Shaded Marten Necklets	7 17 6
Tartar Sable Necklets	6 15 0
Stone Marten Necklets	7 17 6
White Fox Long Stoles	3 18 6
Celestial Fox Long Stoles	3 18 6
Smoke Fox Long Stoles	3 18 6
Pointed Fox Long Stoles	3 18 6
Grey Squirrel Stoles	3 15 0
Moleskin Stoles	3 10 0
Chinchilla Stoles	15 0 0
Ermine Stoles	8 8 0
Persian Lamb Stoles	2 2 0
Fur-Lined Travelling Rugs	5 5 0
Gentlemen's Fur-Lined Driving Coats	9 19 6



FUR CATALOGUE POST-FREE contains upwards of a hundred of the newest fur models, all designed and made in our own workrooms.

Fur Renovations a Special Study.

New Fur Catalogue, Illustrated, Post-Free.

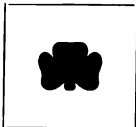
Debenham & Freebody

Wigmore, Welbeck, and Wimpole Streets, London, W.

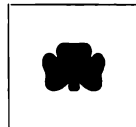
PRESENTATION FLATE.



LA MERVEILLEUSE.



THE PLAY



PICTORIAL.

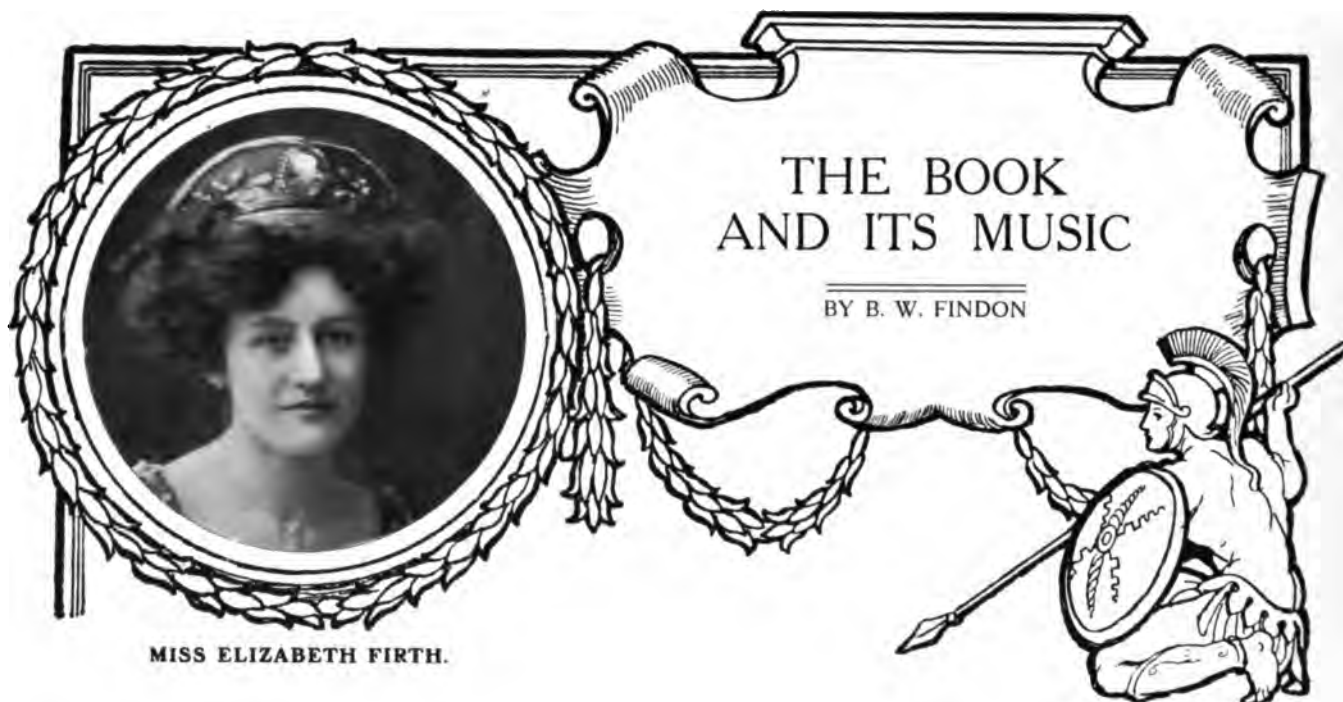
No. 52.

"THE MERVEILLEUSES."

Vol. IX.



MISS DENISE ORME.



MISS ELIZABETH FIRTH.

NEVER has Mr. George Edwardes had a more unanimous greeting than when he was called before the curtain after the last act of "The Merveilleuses." Its success was never in doubt for a moment, and the chorus of congratulations which saluted all concerned was eloquently prophetic of a long and prosperous run. In every sense of the word the new comedy opera affords a refined, a charming, and a mirthful evening's amusement. The period in which the action is set gives scope for tasteful and luxuriant mounting; the colour scheme is a feast for the eye, and the sartorial fashions of the day combined picturesque designs with the most sumptuous material. With such valuable elements in his favour it may be taken for granted that Mr. Edwardes has made the most of his opportunities and produced an *ensemble* of exceptional richness and beauty.

The libretto is by that veteran dramatist, Victorien Sardou, whose well-trained pen of late years has been employed chiefly in providing plays for the English market. He has had an able English collaborateur in Captain Basil Hood, for Captain Hood's work is more than that of a mere adaptor. It is not difficult to recognise many an original touch by the clever hand of Arthur Sullivan's last associate in Savoy opera. That the lyrics are by Mr. Adrian Ross is a sufficient

guarantee of their intrinsic value as verse and their appropriateness for musical treatment. The composer, Dr. Hugo Felix, must consider himself fortunate in having such an accomplished writer to supply him with the necessary foundation for his melodic gift.

There is no question as to Mr. Felix's command of melody and his keen sense for effective orchestration. That he is emphatically original I will scarcely venture to affirm. In that very pretty song, for example, "Cuckoo," most daintily sung by Miss Denise Orme, he was distinctly reminiscent of Micaela's letter song in "Carmen"; there were moments when he gave us sweeping phrases quite in the modern Italian style, and then would come a suggestion of Offenbach and his contemporaries. However, Mr. Felix deftly welded his material together and presented a homogeneous whole that was entirely satisfactory. As a specimen of his technical accomplishment I cannot do better than point to the elaborate finale to the second act, which is worked up to a climax in a way that not only appeals to the average listener, but also proves his worth as a capable and masterly musician.

THE "SMART SET" OF 1795.

Mr. George Edwardes found himself in a difficulty when trying to give the English equivalent to M. Sardou's title. "The Women Dandies" scarcely expresses it, and so it was decided eventually

to let the French name stand. On the programme it is stated that "The Merveilleuses" were a number of ladies who set the fashion in Paris, under the Directoire, from 1795 to 1799; they were remarkable for their daring eccentricities of dress and manners; they wore what was believed to be classical costume, and not too much of it, and they were prodigal in entertaining lavishly.

The action of the libretto begins in the Palais Royal, outside a café, when Dorlis, a refugee aristocrat, learns that during his enforced absence with the army in Italy his young wife has been induced to take advantage of the easy divorce laws of the period to unite herself to St. Amour, the secretary to Director Barras. But Illyrine loves her first husband and when they meet and explanations ensue it is not difficult to foresee that the two will come together again before the end of the play. The first scene of the second act presents a wonderful picture of the Stock Market, and in the second scene we see Illyrine's devotion to her old love by the manner in which she shelters him from the police by concealing him in her private apartment. It is here we have a very effective scene. St. Amour, and all those invited to the wedding, are waiting outside her door to trap Dorlis, while Illyrine is singing within.

"THE MERVEILLEUSES."

This makes the climax to the second act, which is as effective musically as it is dramatically. In the third act we are introduced to a Tricolour Fête at the Palace of the Luxembourg, and amid this scene of brilliant gaiety the young and blushing bride has the unique experience of being married and divorced on the same day, and remarried to her first husband.

The love interest and the sentimental music is divided between Mr. Robert Evett and Miss Denise Orme. Mr. Evett takes the rôle of the young aristocrat who was carried away to Italy and returns to find himself a divorced man. One of his best vocal numbers is a dramatic scena, "How I took the Redoubt," which comes quite at the beginning of the play, and in another vein in his melodious song in the second act. The heroine has a charming representative in Miss Orme, and the composer, although he has written a trifle high for her voice, has given her some very expressive music. I have made mention of the "Cuckoo" song, and others that arrest the attention include "I'm sorry," and "The Gay Director," while the two artists are pleasantly associated in the captivating duet, "It might have been."

The head of "Les Merveilleuses" at Daly's, is Miss Evie Greene, and right handsome and stately does she look in beautiful dresses, the soft texture of which clings to her shapely figure in a perfectly irresistible manner. If Miss Greene's part is subservient in its relation to the main idea of the plot, the author has not made her subservient in interest or wasted her vocal and histrionic gifts. She has some of the best numbers to sing in the play, and some of the most effective situations. Her solo in the finale to the first act, "Ring-a-Ring-a-Roses," is an ear-haunting melody that will quickly be whistled by the boy in the street, and her "Merveilleuse" song is another number which shows off her voice to good advantage.

As a *vis à vis* for Miss Evie Greene we have Mr. Louis Bradfield as the Incroyable, and Mr. Bradfield must be congratulated on the finished style in which he portrayed the manner of the day, and the ease with which he wore his costumes. His conception and his realization of the part were excellent in all respects.

He also rendered valuable vocal assistance in solos and the concerted numbers. Miss Mariette Sully is rapidly becoming a Daly favourite, and she has stepped quite naturally into the dainty shoes of poor Juliette Nesville.

In addition to being a piquant comedienne she can give delightful point to a neatly-written ballad, and the way she sang "Our Picnic," quite brought down the house. Miss Elizabeth Firth deserves a word of commendation for the tasteful manner in which she sang a watch-winding song with chorus.

THE COMEDIANS.

On the purely comic side of the piece Mr. Edwardes found himself in difficulties at the last moment. Mr. George Graves caught a severe chill and had to retire, and that led to a rearrangement of the characters and a very quick study on the part of Mr. W. H. Berry and Mr. Fred Emney. Happily they are both experienced actors and equal to sudden emergencies. One would scarcely have imagined that they had not had weeks of rehearsals instead of two or three days. Both are good character parts with possibilities of much humorous development. The comic element is further strengthened by Mr. Fred Kaye, and roars of laughter greeted their funny trio, "Not so silly as you look."

Mr. Willie Warde and Mr. Scott Russell did all that was required of them in their respective parts. A taking dance was contributed by Miss M. Percival.

The chorus sang well and showed an exceptional amount of life and animation, and for this and the production generally, Mr. J. A. E. Malone is to be heartily congratulated on the successful accomplishment of an arduous task. Daly's orchestra is a picked band of capable players, and they performed their share of the work in a thoroughly satisfactory manner under the efficient guidance of Mr. Barter Johns.



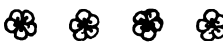
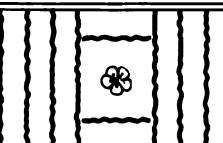
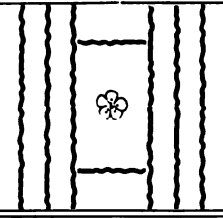
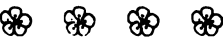
MISS EVIE GREENE as Lodoiska.



Malicorne—MR. FRED KAYE.

**Alexis—
MR. SCOTT
RUSSELL.**

"Mind you don't forget the time."



<p>Malicorne Reading— "The signal for the conspirators will be a 'rise in sugar.'" <i>(Aloud)</i> "And I shall— <i>(Enter waiter.)</i> Put it down!"</p>





Entrance of Lagorille—MR. LOUIS BRADFIELD.



Liane—MISS ELIZABETH FIRTH.



Dorlis :—MR. ROBERT EVETT.



THE MERVEILLEUSES.

SONG.

Sung by Miss EVIE GREENE.

Words by ADRIAN ROSS.
Music by HUGO FELIX.



Cléopâtre :
MISS M. ERSKINE.



Amaranthe :
MISS NINA SEVING.

Allegretto. rit. *a tempo* (*Pointing to her dress.*)

Tell us - tir - ra - lir - ra - lay! What is there in that to
So then - tir - ra - lir - ra - lay! In our hon - our and our

rit. *a tempo* *p*

LOD. harm? Why then tir - ra - lir - ra - lay.
praise, Glad ly tir - ra - lir - ra - lay.

cantabile

LOD. Should a wo - man's charm Give a gal - lant man a - - larm? Al - though -
Men should now - a - - days Sac - ri - fice and al - tars raise! If you -

LOD. tir - ra - lir - ra - lay! In a crowd you hoot and groan, Yet
tir - ra - lir - ra - lay! Find that life is like a tomb, One

LOD. if we met with one of you a lone - Then I think he'd say -
ray of sun will chase a - way the gloom - We're the lit - tle ray -

LOD. Tir - ra - lir - ra - lay! Yes, I think he'd say - Ri - tol de ray!
Tir - ra - lir - ra - lay! We're that lit - tle ray - Ri - tol de ray!

MISS DENISE ORME.



ILLYRINE:—"The rustling leaves above me,
As the wind winged by
Whispered—"Love me, love me,
Like a tender sigh."

THE RIVAL POLICE AGENTS ENDEAVOUR TO ARREST EACH OTHER.



**Malicorne, Police Agent of Barras :
MR. FRED KAYE.**

" With both eyes never shut."



**Tournesol, Police Agent of Carnot :
MR. FRED EMNEY.**

" With one eye always open."



Valcourt: MR. GORDON CLEATHER. Merval: MR. O'CONNOR. Lagorille: MR. W. LOUIS BRADFIELD. Dorlis: MR. ROBERT EVETT.

- Song: *How I took the Redoubt.*—" Bonaparte came riding our way."
(Shouts and cheers and rattle of drums).

"THE MERVEILLEUSES."



MISS WOOD

MISS BROUGHTON

MISS STUART

MISS MURRAY

MISS HOWARD

MISS MUNRO

MISS DOMBEY



— "FOR FRANCE." —

Amazement of Police Agents and St. Amour to find their bird has flown.



St. Amour: "I thought you said 'Coral-Watch-Chain' was here."



Lodoiska (Miss EVIE GREENE): "How little men understand women."
Tournesol (Mr. FRED EMNEY): "Little ones may, but the big ones don't."

LODOISKA and THE MERVEILLEUSES.



The names, reading from left to right, are—Miss Dunbar, Miss Erskine, Miss Souray, Miss Evie Greene, Miss Sevening, Miss Barker, Miss Firth.



St. Amour (Mr. W. H. BERRY) has to leave his bride after the wedding, much to her delight.

"THE MERVEILLEUSES."

MISS EVIE GREENE AND MR. LOUIS BRADFELD.



LODOISKA: "I believe you are a conspirator—That is what makes you so fascinating to me."



ILLYRINE, ST. AMOUR.

LAGORILLE, DORLIS, LODOISKA.

LJANE.

Dorlis returns from the campaign in Italy only to find his wife Ilyrine has divorced him in his absence, to marry St. Amour.





ACT II. DANCE OF MERVEILLEUSES AND DANDIES.



Duet:
"It might have been."

Then we could have wandered happy hearted
Down the garden way,
In the Moon of May,
One, as though we never had been parted.
Think what that would mean.
It might have been.



Illyrine conceals Dorlis in her room. St. Amour, suspecting his presence, raises a false alarm of "fire." They fall into the trap and are discovered.

ILLYRINE: "Don't you know we were wed long ago? He's my husband. He alone."
ST. AMOUR: "Well! If I count for nothing at all—arrest that man!"



THE ARREST OF DORLIS AND LAGORILLE.

FINALE, ACT II.

A GAME OF CHESS.



Des Goutieres (MR. WILLIE WARDE),
Secretary to the Directors.

Ragot (MR. A. J. EVELYN),
Father to Perveche and Uncle to Illyrine.



**THE CONSPIRATORS
ARE BROUGHT UP FOR
EXAMINATION.**

DORLIS: "Where the deuce are we?"

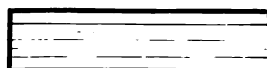
LAGORILLE: "At the ball. The guests of Barras. Arrested at a reception—condemned at a dance—Could anything be more delightful? Paris knows how to treat her criminals."



Ragot—MR. A. J. EVELYN.



Illyrine pleads with Barras and obtains her husband's pardon.



ILLYRINE: "I have been with Barras."
DORLIS: "You! Alone with him?"
ILLYRINE: "Yes. For an hour."

BEAUTY & TALENT

IN "THE
MERVEILLEUSES."



**MISS MAUDE
PERCIVAL.**



**MISS MARGOT
ERSKINE.**



**MISS EVIE
GREENE.**



**MISS JESSIE
BROUGHTON.**



**MISS DOLLY
DOMBEY.**

"THE MERVEILLEUSES"



ST. AMOUR—
MR. W. H. BERRY.



THE INCROYABLE ("Lagorille")—
MR. W. LOUIS BRADFIELD.



ST. AMOUR: "What's the meaning of this? It's milk punch! Dutch courage. Remove the milk punch! Now, to begin with—your names and descriptions!"

LAGORILLE: "Sit down! In 16 minutes our conspiracy will burst into flames."

ST. AMOUR: "I shall quench it."

LAGORILLE: "Will you? We hardly know *ourselves* how far it has spread."



St. Amour, to his dismay, finds himself deserted by his supporters.

"Everybody gone! Everybody in the conspiracy except me. Can't I have a little share in your business?"

"THE MERVEILLEUSES."

MISS DENISE ORME and MR. ROBERT EVETT.



Digitized by Google
"We could shut the door and draw the curtain,
While the firelight left your face uncertain."



Pervenche:
MLLE. MARIETTE SULLY.



MISS HOWARD.



MISS ELIZABETH FIRTH.

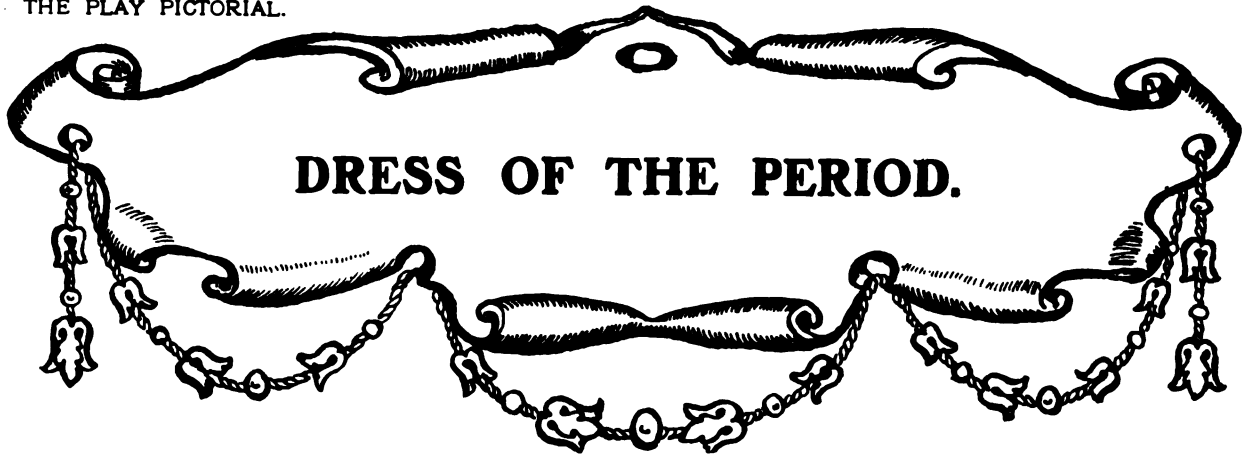


MISS MURRAY.



Miss EVIE GREENE and Mr. LOUIS BRADFIELD.

LODOISKA: "You talk to all women, and not one understands you as I do."



DRESS OF THE PERIOD.

Le Directoire, 1795-1906.



Miss WOOD.

A L'EMPIRE was the cry some months ago sounding throughout the World of Dress. Now it is the turn of *Le Directoire*, and all the powers that be in matters sartorial are busily conning the traditions of that period and striving their utmost to adapt the modes of the past to the needs of the present.

Quite *apropos* of the present order of things in Fashion's régime comes "The Merveilleuses," and though one can hardly expect to learn very much from such very scanty costumes as worn by Miss Evie Greene, still, strange as it may seem, even from her diaphanous attire, there is something to be obtained.

For instance, that little coat she wears in the first act, is eminently suitable for the present-day mode, and many models I have seen represent the outlines in a modified degree. Hers is of pale blue satin, with silver braidings on either side of the front, and silver tassels adorn the points of the coat, while the sharply pointed revers, so distinctive of the period, are of pale

blue and white striped satin.

The soft yellows and greens, and the subdued heliotropes and blues which mark the Directoire era are sufficient contrast to the vivid colourings of the Empire period to make them specially adaptable to our present-day requirements.

A particularly beautiful example of a delicate blue is given in the gown of the little dancer in the last act, Miss Maude Percival, which is of cream silk, embroidered in a bold design in shaded blues, with most exquisite effect.

Miss Denise Orme contributes a very satisfactory quota to modern modes, in her two costumes, which would form ideal tea gowns for the woman of leisure. Her first dress is of heavy cream *crêpe de chine*, bearing a design in the Greek key carried out in folds of cream silk embroidery. Above this comes an artistic coat arrangement of rich white satin, split up into panels and bordered all round with embroidery in pale green and silver, the sleeves, which are slashed to show the bare arm, being caught together by silver ornaments, and an exquisite lace scarf is draped loosely around her shoulders.

"THE MERVEILLEUSES."

Her second frock is of most beautiful lace and satin. The entire front of the gown, and the long angel sleeves are of finest white Spanish lace, while the over-dress of satin displays pointed revers in front, held on the bust by an elaborate diamond button. The skirt comes high at the back, and the hanging sleeves are confined by tight ones of satin above the elbow. A twist of soft cream lace is threaded through the hair, and tied in a bow in front.

* * * *

Another charming mode which we shall see adapted to our immediate use is a fascinating little cape coat of finest black Spanish lace, falling from a cape-like pelerine of black satin edged with a ruching of the same; this finishes just below the waist line in a point on either side. The frock which accompanies it is truly Directoire, built of shot mauve and pink silk, high waisted and held by a bow upon the bust, while a flounce of the same edges the full skirt.

* * * *

Mademoiselle Sully's first dress marks a delightful mode, a school-girl's evening frock. It is built of finely tucked and embroidered white muslin, the sash, which comes high under the arms and falls to the end of the dress at the back, being of exquisite painted silk ribbon in a floral design, the ends being rounded. This gown is crowned by a quaint little bonnet of fine *broderie Anglaise*, surrounded by a wreath of pink roses, and tied under her chin with pink ribbons; two pale pink ostrich feathers waving gaily at one side.

* * * *

Specially noticeable among the Directoire modes are the semi-classical borderings on the gowns, displaying the Greek key designs, interlaced half diamonds, and waved lines of ruchings in alternate colourings. All these adornments are very conspicuous just now upon the present-day dress, so that the modes of the past are adapting themselves most amicably to our requirements to-day.

* * * *

Then again the headgear of the

Merveilleuses, modified and adapted to the modes of the moment, gives us some very novel and eminently becoming millinery, while among our coiffure ornaments for evening wear, the floating paradise plume, and the folds and bow of soft gauze represent "*le dernier cri*" in this respect.

* * * *

For children perhaps even more than for their elders is the throw-over cape being adopted for evening wear, and among the new models supplied for our delight are many delightful imitations of the voluminous mantles now gracing the boards at "Daly's."

* * *

Even the masculine wardrobe appears to be coming under the influence of the Directoire period, since the West-end windows are displaying quite a large assortment of striped half-hose, which to our unaccustomed eye seems a little *outré*, but no doubt the present-day dandies will not fail to avail themselves of this particular opportunity of emulating the Incroyables of that time.

* * *

Another innovation in masculine attire, which has been steadily creeping in and will now no doubt become marked, is the fob, with its attachment of colossal seals. Shall we now see its double on the other side of the waistcoat? We most sincerely hope that the watch of the period as portrayed in this play will not come into vogue, since we have sufficient impedimenta to carry about with us already.

* * *

The delicately artistic eyeglass so favoured by the fair ladies and their admirers in "The Merveilleuses" may be recommended as a distinct improvement on the somewhat insolent tortoiseshell lorgnettes which have been

favoured for so long. This indeed, would only be a change for the better.

* * * *

As St. Amour so tentatively remarks "Where there's a frill there's a fray," and we can quite realize that there may be some truth in this statement, when rival belles of the twentieth century strive to emulate the beauties of two centuries ago, and in the emulating, succeed in out-vying each other.

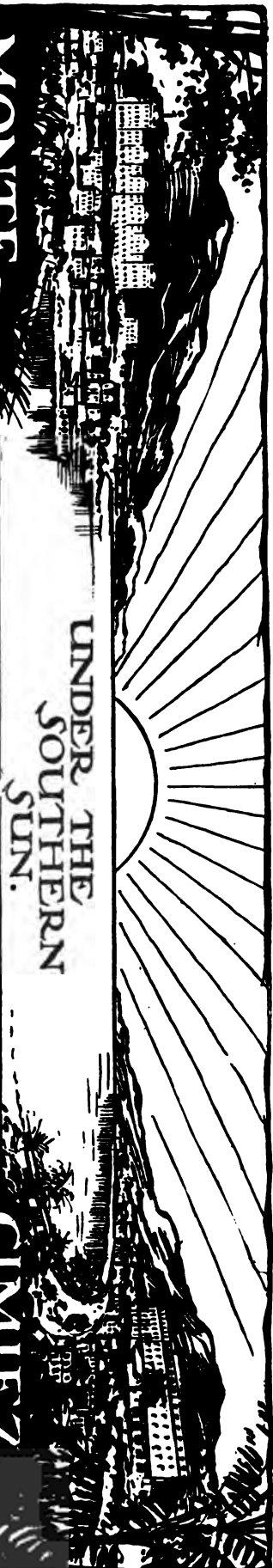
EDITH WALDEMAR LEVERTON.



MISS MUNRO.



TRUST LODOISKA AND THE MERVEILLEUSES.



UNDER THE SOUTHERN SUN.

MONTE-CARLO

NICE

RIVIERA PALACE HOTEL

RIVIERA PALACE HOTEL

MONTE-CARLO

NICE

The International Sleeping Car Company

20 - COCKSPUR - ST - CHARING - CROSS - LONDON.

	A	B	C	D
	Luxe Rapide	p. Azur	Express	pidé
Victoria (S.E. & C.R.)	11.0	11.0	9.0	8.0
Charing Cross "	1.0	1.0	1.0	1.0
Dover "	1.0	1.0	1.0	1.0
Calais "	2.85	3.0	3.0	3.0
Paris (Nord) { art. 6.85	6.40	6.50	6.50	6.50
{ dep. 7.14	7.53	7.40	7.40	7.31
Paris (Lyon) { art. 7.14	8.32	8.15	8.15	8.05
{ dep. 7.40	9.30	9.5	9.5	7.30
Marseilles ... art. 7.14	9.34	7.20	6.44	6.44
Toulon (for Hyeres) 8.28	11.1	8.32	7.55	7.55
Cannes "	10.21	1.30	10.50	9.95
Nice "	10.54	2.15	10.50	10.34
Monte Carlo ... "	11.35	3.7	11.30	11.15
Mentone "	11.51	3.37	11.45	11.31
Vintimille "	12.16	4.4	12.16	11.55

THE TRAIN DE LUXE SERVICES for the coming winter are now running as follows:—

THE MEDITERRANEAN EXPRESS, composed of Sleeping and Restaurant. Cars only connects with the 11.0 a.m. train from Victoria and runs through from Calais direct, without change, to Marseilles, Cannes, Nice, Monte Carlo, Mentone, and Vintimille on Mondays, Wednesdays, Thursdays, and Saturdays until the 4th January, on and after which it will run DAILY. There are also three other daily services of cars from Paris to the Riviera, connected with the morning expresses from London.

ENGADINE EXPRESS. Direct from Calais to Coire for St. Moritz, Davos, etc. Mondays, Wednesdays, and Fridays 11 a.m. from Victoria.

THE ROME-NAPLES-PALERMO EXPRESS will leave Paris on Mondays, Thursdays, and Saturdays, on and after December 3rd.

THE NEW OBERLAND-SIMPLON EXPRESS also connects with the 11.0 a.m. from Victoria and runs through from Calais, without change of cars, to Lausanne, the Italian Lakes, Milan, Verona, and Venice, forming by far the quickest and most comfortable route to the places mentioned.

THE ACCOMMODATION IN ALL THE ABOVE TRAINS is very limited, so that early application should be made by intending passengers.

All tickets must be secured in advance from THE INTERNATIONAL SLEEPING CAR COMPANY, 20, Cockspur-street, S.W., who will send post-free, "The Traveller de Luxe," containing detailed information, on demand.

THE NEW DALY THEATRE SUCCESS.

Produced by MR. GEORGE EDWARDES.

The Merveilleuses

By VICTORIEN SARDOU.

Adapted for the English Stage by BASIL HOOD.

Lyrics by ADRIAN ROSS.

Music by HUGO FELIX.

VOCAL SCORE (Illustrated Cover)	NETT. 6/-	PIANOFORTE SOLO	NETT. 8/-
Ditto (Cloth)	8/-	LYRICS	6d.

VOCAL SCORE.

I'm Sorry	Sung by Miss DENISE ORME	NETT. 2/-
Cuckoo	Sung by Miss DENISE ORME	2/-
Gina, Mina, Nina, Fina	Sung Mlle. MARIETTE SULLY	2/-
Watch Winding	Sung by Miss ELIZABETH FIRTH	2/-
Illyrine	Sung by Mr. ROBERT EVETT	2/-
The Merveilleuse Brigade	Sung by Mr LOUIS BRADFIELD	2/-
An Authoritative Source	Sung by Mr. W. H. BERRY	2/-

DANCE MUSIC (Illustrated).

Waltz	2/-
Lancers	2/-

PIANOFORTE ARRANGEMENT.

Albert W. Ketelbey's Selection, as played by all the Bands	2/-
--	-----

VIOLIN and PIANOFORTE.

Eric Vaughan's Selection	2/6
--------------------------	-----

CHAPPELL & CO., Ltd., 50, New Bond Street, London, W.

NEW YORK AND MELBOURNE,

AND MAY BE HAD OF ALL MUSIC SELLERS.

£5 BUY THE BEST. LIMITED SUPPLY. SEND EARLY. GIVEN AWAY.

This year you will receive a Coupon in every Packet.
THIS MAY BE WORTH £5. NOTE NUMBER ON COUPON.
ALSO REAL GOLD BROOCHES, LADIES' SMART PURSES, Etc.

Raphael Tuck's 40 for 1/- } All by Tuck.
20 for 6d. }
CLUSTER DE LUXE. Lovely Xmas Cards.
With Envelopes 2 Stamps extra.

HALF-PRICE PARCEL.—Half-Crown Packet for 1/3. Secure soon. With Envelopes 2 stamps extra. Post-free. Sample 10 Cards, 4 stamps. Beautiful Boudoir Box of 25 Handsome Xmas Cards, with Charming Celluloid Card included, for 2/6. Post-free. Simply Superb. CHEER SOME LITTLE COT.

BIG BOX OF TEN TOYS FOR ONE SHILLING. Tom Smith's Christmas Crackers, 3 Boxes, 2/-, Single Box, 9d.

T. B. L., KING'S PREMISES, SAVOY CORNER, STRAND, LONDON.

PROGRAMME.

Gaiety Theatre.

Lessee and Manager - - - - - Mr. GEORGE EDWARDES.



PRODUCED ON SEPTEMBER 29th, 1906.

A MUSICAL EXTRAVAGANCE,
ENTITLED

THE NEW ALADDIN.

BY JAMES T. TANNER AND W. H. RISQUE.

Lyrics by Adrian Ross, Percy Greenbank, W. H. Risque and George Grossmih, Jr.

Music by Ivan Caryll and Lionel Monckton.

Additional Numbers by Frank E. Tours.



Genie of the Lamp	Mr. GEO. GROSSMITH, JR.
Cadi (A Disgraced Ambassador)	Mr. ARTHUR HATHERTON
Ebenezer (Lally's Uncle)	Mr. HARRY GRATTAN
General Ratz (Imperial Aide-de-Camp)	Mr. ROBERT NAINBY
The Lost Constable	Mr. ALFRED LESTER
The Ideal Man	Mr. CHARLES BROWN
Billy Pauncefort	Mr. EUSTACE BURNABY
Reggie Tighe (The Romano Party)	Mr. J. R. SINCLAIR
Tony Cavendish	Mr. S. HAINSWORTH
A Tax Collector	Mr. J. W. BIRTLEY
AND	
Tippin (Ebenezer's Page)	Mr. EDMUND PAYNE
Lally (Ebenezer's Nephew)	Miss LILY ELSIE
The Princess	Miss ADRIENNE AUGARDE
Laolah (The Cadi's Daughter)	Miss OLIVE MAY
Fossette (Maid to Princess)	Miss JEAN AYLWIN
Mrs. Tippin	Miss WINIFRED DENNIS
Winnie Fairfax	Miss KITTY MASON
Flo Cartaret	Miss DORIS BERESFORD
Di Tollemache	Miss ENID LEONHARDT
Kit Lomax	Miss TESSIE HACKNEY
Vi Cortelyon	Miss GLADYS DESMOND
May Warrener	Miss FLORENCE LINDLEY
Nan Jocelyn	Miss VIOLET WALKER
Madge Oliphant	Miss EDNA LOFTUS
Millie Farquhar	Miss MINNIE BAKER
The Charm of Paris	Mdlle. GABY DESLVS
AND	
Spirit of the Ring	Miss CONNIE EDISS

Dancers:—Miss GLADYS SAQUI, Miss CLARA FARREN, Miss MAY FLOWER, Miss LILY COLLIER, Miss KITTY LINDLEY, Miss EDITH LEE.

ACT I. SCENE 1. *The Interior of Ebenezer's Antique Shop in Bond Street* (JOSEPH and PHIL HARKER)
(Entre Scene.)
SCENE 2. *A Palace in Far Cathay* (JOSEPH and PHIL HARKER)
ACT II. Scene *The Ideal London* (HAWES CRAVEN)

Stage Manager Mr. HERBERT CATHCART
Acting Manager Mr. EDWARD MARSHALL

How to Avoid Imposition!

See the name

'Viyella'

(REGD.)

when buying it by the yard, or in garments, for

LADIES' AND GENTLEMEN'S DAY & NIGHT WEAR.

(Also Gloves, Hosiery, etc.)

SPECIAL CHARACTERISTICS:

(It is Soft—It is Durable, therefore economical)—
It is Hygienic and does not Shrink.

'Viyella' is obtainable through all the leading Drapers, Hosiers,
etc., or name of nearest sent, on application, by

(REGD.)

"Viyella" (P.P.), 25 and 26, Newgate Street, London,

From "THE MERVEILLEUSES," *The Play Pictorial*, No. 52.



THE ARREST OF DORLIS AND LAGORILLE.

FINALE, ACT II.

BEAUTY & TALENT
— IN "THE —
MERVEILLEUSES."



**MISS JESSIE
BROUGHTON.**



**MISS MARGOT
ERSKINE.**



**MISS EVIE
GREENE.**



**MISS MAUDE
PERCIVAL.**



**MISS DOLLY
DOMBEY.**

Messrs.
Foulsham & Banfield

Ltd.,

PHOTOGRAPHERS

beg to inform their Clientèle that they have

REMOVED

to larger and more commodious premises at

49, Old Bond Street, W.

(Corner of Piccadilly),

and trust to receive a continuance of their esteemed patronage.

Telephone: 6974 Gerrard.

BY SPECIAL
 APPOINTMENT



TO HIS MAJESTY
 THE KING.

W. CLARKSON,

Theatrical Wig Maker and Costumier.

**CLARKSON'S LILLIE POWDER FOR YOUTH
 AND BEAUTY.**

The Greatest Beautifier in the World.

Three Shades, 1/- per box. Absolutely unrivalled for the Complexion.

Copy of Letter received from Mr. Maurice Farkoa.

Je n'ai qu' à vous féliciter. Mr. W. Clarkson, non seulement sur la beauté mais sur le confort de vos perruques.

Votre tout dévoué,
 MAURICE FARKOA.

HIGHEST AWARD PARIS EXHIBITION—GOLD MEDAL.

W. CLARKSON, 41 & 43, Wardour Street,
 Leicester Square.

CONNOISSEURS OF COFFEE DRINK THE

**RED
 WHITE
 & BLUE**

Delicious for Breakfast
 & after Dinner.

In making, use LESS QUANTITY, it being so
 much stronger than ordinary COFFEE.

The whole of the Magnificent Costumes for
 "Antony and Cleopatra" were made
 by this Firm.

COSTUMIERS

to all the
 Principal
 London
 Theatres.

B. J. SIMMONS & CO.

Telephone:
 5568 Gerrard.

Telegrams:
 'History, London.'

COSTUMES on Hire or
 Made to order for Amateur
 Theatricals and Fancy Balls.

NOTE ONLY ADDRESS:—

**7 & 8, KING STREET,
 COVENT GARDEN, W.C.**

**Treat your hair
 kindly**

You desire fine, glossy, beautiful hair. Therefore you must treat
 it kindly—nourish it, preserve it, care for it by regularly using

**ROWLAND'S
 MACASSAR OIL**

"For YOUR Hair."

This preparation has been used for over 120 years it has proved its value time
 and time again. Do not try experimental remedies on your hair—get a bottle
 of Rowland's Macassar Oil. Prices, 3/6, 7/-, & 10/6 at your chemist's.
 Rowland & Son, 67, Hatton Garden, London, E.C.

✧ Contents: "Antony and Cleopatra." ✧

ILLUSTRATIONS.

FRONTISPIECE:—MR. TREE as Antony 225
 MISS HILDA MOORE as Iris 227
 Antony and Cleopatra 228
 MR. BASIL GILL as Casar 229
 MR. NORMAN FORBES as Lepidus 229
 The Parting of Antony and Cleopatra 230
 MISS CONSTANCE COLLIER as Cleopatra 231
 MR. J. FISHER WHITE as the Soothsayer 232
 MR. CHARLES QUARTERMAINE as the Messenger 232
 The Meeting of the Emperors at Rome 233
 Enobarbus delivering the "Barge" speed 234
 MR. BASIL GILL and MISS MAUD CRESSALL 235
 Cleopatra and the Messenger 236
 Cleopatra and the Messenger 237
 Pompey's Galley 238-9
 MR. TREE 240
 MR. JULIAN L'ESTRANGE as Sextus 241

MR. LYN HARDING as Enobarbus 242
 MISS CONSTANCE COLLIER 243
 MR. JULIAN L'ESTRANGE 244
 MR TREE 245
 MR. BASIL GILL and MISS MAUD CRESSALL 246
 Attendants on Cleopatra 247
 MR. HERBERT GRIMWOOD as Menas 248
 Outside Cleopatra's Monument 249
 MR. HUGH C. BUCKLER as Eros 251
 Death of Cleopatra 252

LETTERPRESS.

The Production and the Players, by B. W. Findon.
 The Character of Antony, by George Brandes.
 Cleopatra (Shakespeare's Heroines) by Mrs. Jameson.
 Octavia, by Mrs. Jameson.
 Notes on the Play.
 Plays of the Month.

VELVET GRIP

Also Gentlemen's Boston Garters

(For Supporting Gent.'s Socks).

- Cotton Elastic (plain) 1/0 pair
- Cotton Elastic (check) 1/0 "
- Silk Elastic (plain).... 2/0 "
- By Post, 1d. pair extra.



"The ACME of COMFORT."

The only "GRIP" that "GRIPS," SECURELY without injury to the HOSE.

STOCKING SUPPORTERS.

- No. 6. Plain Cotton Elastic, 2 Grips, Pin or Loop Top, 1/1 pair
- " S.6. Plain Silk Elastic, 2 Grips, Pin or Loop Top, 1/7 "
- " 10. Frilled Silk Elastic, 1 Grip, Safety Pin Top, 1/6 "
- " 40. Frilled Silk Elastic, 2 Grips, New Clip Top, 2/6 ..8

Postage, 1d. pair.

"The HEIGHT OF PERFECTION."

If unable to procure from your Draper, apply to the
"VELVET GRIP" MANUFACTORY,

Hackney Road Works, London, N.E.

"PLAY PICTORIAL."

REAL PHOTOGRAPHIC POST-CARDS OF PLAYS.



FAMOUS **ROTARY** SERIES.



1/- per Packet of Six.

Latest Additions of PLAY Packets—

- THE NEW ALADDIN.
- LES MERVEILLEUSES.
- AMASIS.
- THE BEAUTY OF BATH.
- THE FASCINATING MR. VANDERVELDT.
- HIS HOUSE IN ORDER.
- THE DAIRYMAIDS.

To be obtained from all Art Dealers, Stationers and Drapers.

The ROTARY Photographic Co., Ltd.,

12, New Union Street, London, E.C.

WORKS—WEST DRAYTON, MIDDLESEX.

The Choice of an Hotel

No matter whether your visit be for a day, a week, or a month, on business or pleasure, it is always worth while to choose a Hotel where comfort, convenience, luxury and good taste go hand in hand. You will do better business, you will the more enjoy your holiday trip, if your mind has been set at ease and braced by the invigorating atmosphere of a gay, attractive Hotel, where every needed comfort and convenience that civilization affords is provided, and at a moderate charge. This is the case at all the **MIDLAND** Hotels enumerated below.

Manchester

The **MIDLAND GRAND**—situated not a hundred yards from the Railway Station—is right in the centre of this great City of Commercial Industry.

This Hotel is the most beautiful and most comfortable in Great Britain.

Liverpool

The **ADELPHI** is admitted to be the best of the first-class Hotels in this Town.

Leeds

QUEEN'S HOTEL. Conveniently near the Station, yet away from the noise and bustle of the Railway.

Derby

MIDLAND HOTEL. A House where every comfort and a good English welcome awaits the traveller.

Bradford

MIDLAND HOTEL. One of the busiest Hotels, and famed for its excellent Cuisine and superior service.



Mr. Tree as Antony.





THE PLAY



PICTORIAL.

No. 54.

"ANTONY AND CLEOPATRA."

Vol. IX.



MR. TREE AS ANTONY.



THE PRODUCTION AND THE PLAYERS

By B. W. FINDON.

IF Mr. Tree were the worst actor that ever trod the English stage he would still be entitled to our gratitude for the poetical manner in which he treats the works of our greatest poet-dramatist. No one but a man of the keenest imagination, the most subtle fancy, can so read the text of such a play as "Antony and Cleopatra" that the vivid mind of the author shall stand forth in all the grandness of its original and fertile power.

It is an easy task for the pedant and the crank to find fault with Mr. Tree's method of treating Shakespeare. The cutting away of a scene here, of a page there, is quite sufficient for the caviller to base his remarks upon, and, however futile his objections are from the practical standpoint, he insists on making his voice heard. However, the British public is not influenced by faddists, and Mr.

Tree's artistic and ambitious endeavours are crowned with the laurels which they deserve.

In the production of "Antony and Cleopatra" he has surpassed himself, and that without going beyond the limits of good taste, or burdening the poet's conception with extravagant details. If there were no other reason for the playgoer to visit His Majesty's he would be justified in paying his money to witness a series of scenes which revive in such a brilliant manner the pageantry and military glory of a far distant age. A very great and a very successful effort has been made to stage this story of Eastern life with the glowing intensity which is characteristic of the Oriental mind, and to environ it with the atmosphere of passion which dominated the existence of the wondrous woman who enslaved Rome's proudest warrior. It was as if one breathed the air of Egypt

and heard the murmuring of the placid waters as the stately vessel brought the lovers to the landing stage of Cleopatra's Palace. A more effective entrance could not have been devised, and here we realized that the keynote of well-calculated splendour has been surely and firmly struck.

In the next act a striking effort has been made to represent a Bacchanalian orgie on Pompey's Galley, and the public have the unique opportunity of seeing four Emperors gloriously drunk; but somehow this particular scene struck me as being a little out of the picture; that Mr. Tree's judgment was at fault in laying stress on this phase of the manners of the time; it threw Cleopatra too far into the background, and she cannot be spared from the stage to make way for the bibulous babbling of potentates in their cups.

"ANTONY AND CLEOPATRA."

But if Mr. Tree erred in this item, he made no mistake in conjuring up the gorgeous tableau which pictures the return of Antony to Alexandria. Here, indeed, was the fancy of the poet's brain put into living and concrete form by the rich imagination of the actor. That Mr. Tree owes much to that distinguished artist Mr. Percy Macquoid, R.I., and the skill of Mr. Joseph Barker, to say nothing of the costumes so splendidly executed by Messrs. B. J. Simmons & Co., detracts nothing from the merit which rightfully belongs to him who took his inspiration from a few words, and on that slight structure erected a glorious monument to Shakespeare's instinct for picturing the luxury of the Orient whilst dwelling amid the prosaic surroundings of London three centuries ago. Beautiful also, but in quite another manner, are the scenes outside and within Cleopatra's Monument.

There were moments in the earlier parts of the play when it appeared to hang loosely together, when it became an effort to concentrate the mind on the action of the drama, but in the final section there was no withstanding the spell of the poet or being sluggishly inclined towards the actors. Mr. Tree, burdened with the cares of production and with the responsibility of management, had not been doing himself justice in some of the amorous scenes with "Cleopatra," but in the great tragic moment of the play the actor and the artist rose superior to all else and took us with him.

Nor must I forget to record the splendid assistance given him by Miss Constance Collier whose Cleopatra is the apex of a career that has been distinguished by singular tenacity of purpose, of a persistent struggling up the mountainous pathway of art, and has more than justified the rich and unexpected promise she showed in Mr. Esmond's pretty comedy "One Summer's Day." Not only in her

death scene did she exhibit the rare quality of a genuine tragedienne, but she stamped her mark on the play in the second act when the messenger brings her tidings of Antony's marriage with Octavia.

In this scene Miss Collier gave a vivid picture of the woman mad with jealous rage, wounded and scorned by the man who represented to her more than Empire and worldly power. And when, with forced smile, she sought to wring from the messenger's lips words of detraction concerning her too successful rival, Miss Collier caught with admirable art the facial expression necessary to convey to the audience the conflicting emotions which, like angry waves, were rushing with torrential violence through her distracted mind.

Miss Collier has something, nay, a great deal, of the grand manner which is so necessary for the delivery of grand thoughts couched in blank verse. She does not deliver poetry as though it were quotations from a newspaper money article; she has a sense of rhythm, an instinct for oral melody, the turning of a phrase into music, and with such natural gifts and the experience born of time, it may be that Miss Collier will develop into the great actress for whom we are so anxiously waiting.

Another artist who delights us with his speaking powers is Mr. Lyn Harding, who gave the fine speech allotted to Enobarbus in a manner which brought forth a spontaneous and very hearty applause. Mr. Norman Forbes gave a finished study of the rôle of Lepidus. Mr. Basil Gill's resonant voice and manly bearing did him good service as Octavius, Mr. Julian L'Estrange, Mr. H. C. Buckler, Mr. Charles Quatermaine as the Messenger, and Mr. J. Fisher White as the Soothsayer were among many others who contributed to an excellent *ensemble*. Miss Alice Crawford

occupied a well-earned position as Charmian by the side of those who worked to such good purpose to make the evening memorable in the annals of His Majesty's Theatre. B. W. FINDON.



MISS HILDA MOORE as Iras.





Ventidius—MR. ROBERT ATKINS.



Macenas—MR. EDWARD OUSTON.



The triple pillar of the world transform'd
Into a strumpet's fool.



MR. BASIL GILL as Octavius Cæsar.



MR. NORMAN FORBES as Lepidus.



The Landing Stage of Cleopatra's Palace.

..... Your honour calls you hence :
Therefore be deaf to my unpitied folly,
And all the gods go with you ! upon your sword
Sit laurel victory ! and smooth success
Be strew'd before your feet !

Act I, Scene 2.



..... she
 In the habiliments of the
 goddess Isis
 That day appear'd.

MISS CONSTANCE COLLIER as Cleopatra.



**MR. J. FISHER WHITE as
the Soothsayer.**

Therefore, O Antony, stay not by his side:
Thy demon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but, near him, thy angel
Becomes a fear, as being o'erpowered; therefore
Make space enough between you.



**MR. CHARLES QUARTERMAINE
as the Messenger.**

Mecenas.

Agrippa.

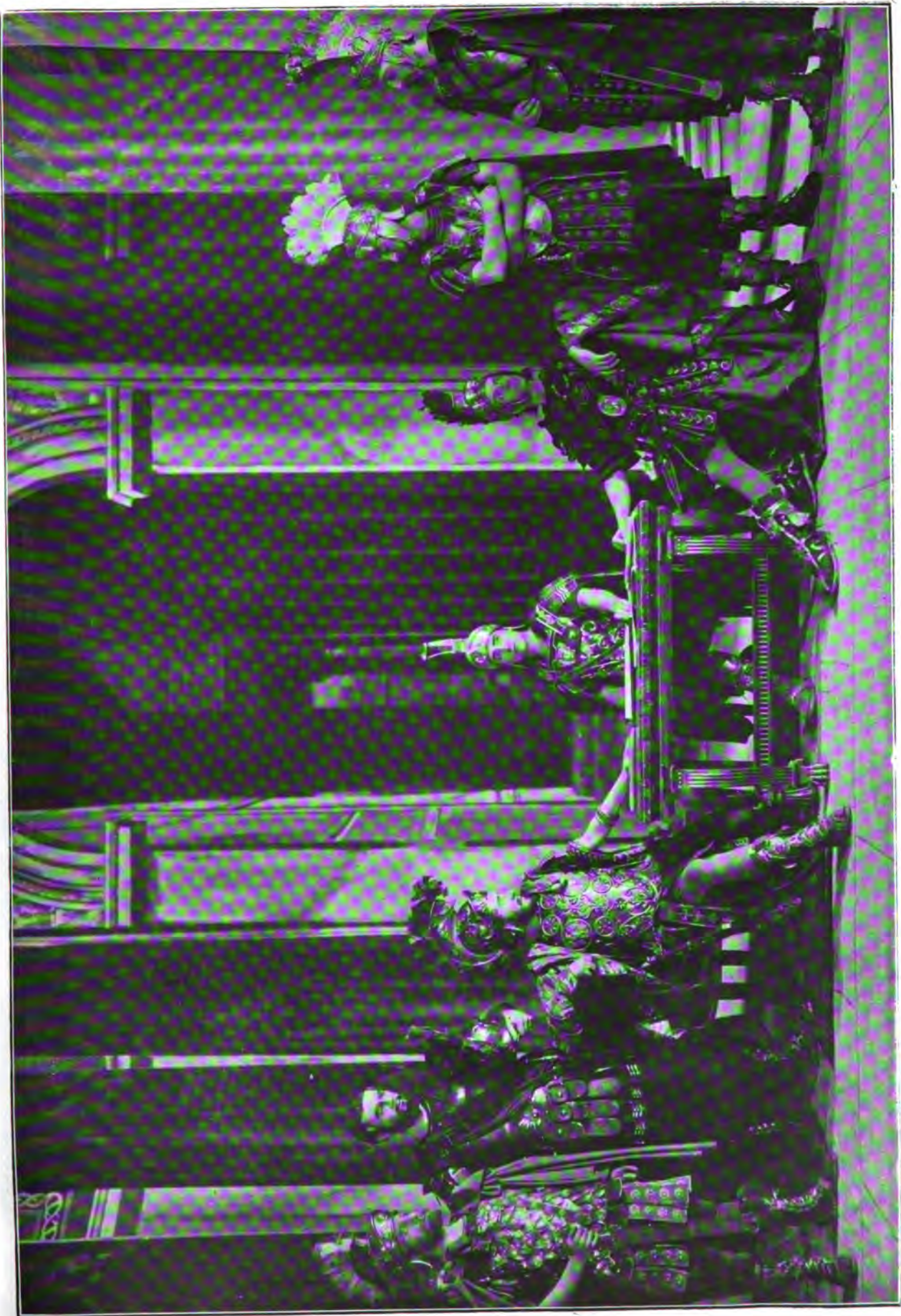
Lepidus.

Octavius Caesar.

Antony.

Enobarbus.

Ventidius.



ANT. My being in Egypt, Caesar,
 What was't to you?
 CES. No more than my residing here at Rome
 Might be to you in Egypt.

Act 2. Scene I.

ROME.

Ventidius.

Enobarbus.

Agrippa.

Mecenas.



CAESAR'S HOUSE.

ENOBARBUS: The barge she sat in like a burnish'd throne, Burn'd on the water.

Act II. Scene I.



MR. BASIL GILL as Cæsar.

MISS MAUD CRESSALL as Octavia.

Alexas.

Cleopatra. Messenger.

Mardian.

Charmian.

Iras.



Act II. Scene 2.

MESSENGER: "Madam, he's married to Octavia."
CLEOPATRA: "The most infectious pestilence upon thee!"

CLEOPATRA'S PALACE.

"ANTONY AND CLEOPATRA."

Act II. Scene 2.

Miscellaneous: "Nasham, her's married to Octavius."

CLEOPATRA'S PALACE.



Cleopatra: "Rogue, thou hast lived too long."



ENOBARBUS.

MECÆNAS.

ANTONY.

LEPIDUS.

POMPEY'S GALLEY

ANT.: Come let's all take hands
Till that the conquering
In soft and delicate Leth



AGRIPPA.

OCTAVIUS.

EROS.

SEXTUS POMPEIUS.

MENAS.

Y—Act 4. Scene 4.

the wine hath steep'd our sense
ie.



MR. TREE as Antony.

"There's beggary in the love that can be reckon'd."



DANCING GIRLS.



Mr. JULIAN L'ESTRANGE as
Sextus Pompeius.



THE CHARACTER OF ANTONY.

SHAKESPEARE ennobled the character of Antony to a certain extent. Plutarch depicts him as a Hercules in stature, and inclined to ape the demigod by certain affectations of dress; a hearty, rough soldier, given to praising himself and making game of others, but capable, too, of enduring banter as well as praise. His inclination to prodigality and luxurious living made him rapacious, but he was ignorant of most of the infamies that were committed in his name. There was no craft in his nature, but he was brutal, recklessly profligate, and devoid of all sense of decency. A popular, light-hearted, free-handed general, who sat far too many hours at table—indifferent whether it were with his own soldiers or with princes—who showed himself drunken on the public street, and would 'sleepe out his drunkenesse' in the light of day, degraded himself by the lowest debauchery, exhausted whole treasuries on his journeys, travelled with priceless gold and silver plate for his table, had chariots drawn by lions, gave away tens of thousands of pounds in a single gift; but in defeat and misfortune rose to his full height as the inspiring leader who uncomplainingly renounced all his own comforts and kept up the courage of his men. Calamity always raised him above himself—a sufficient proof that, in spite of everything, he was not without a strain of greatness. There was something of the stage-king in him, something of the Murat, a touch of Skobeloff, and suggestion of the mediæval knight. What could be less antique than his twice challenging Octavius to single combat? And in the end, when misfortune overwhelmed him, and those on whom he had showered benefits ungratefully forsook him, there was something in him that recalled Timon of Athens nursing his melancholy and his bitterness. He himself recognised the affinity.

There was a crevice in this antique figure through which Shakespeare's soul could creep in. He had no difficulty in imagining himself into Antony's moods; he was able to play him just as, in his capacity of actor, he could play a part that was quite in his line. Antony possessed that power of metamorphosis which is the essence of the artist nature. He was at one and the same time a master in the art of dissimulation—see his funeral oration in *Julius Cæsar*, and in this play the manner in which he takes Octavia to wife—and an open, honest character; he was in a way faithful, felt closely bound to his mistress and to his comrades-in-arms, and was yet alarmingly unstable. In other words, his was an artist-nature.

GEORGE BRANDES.



242 MR. LYN HARDING as Enobarbus.



"Age cannot wither her, nor custom stale
Her infinite variety."

MISS CONSTANCE COLLIER as Cleopatra.



MR. JULIAN L'ESTRANGE as Sextus Pompeius.



"You that will fight,
Follow me close;
I'll bring you to 't."



MR. BASIL GILL
as Cæsar.

CÆS. : Why have you stol'n upon us
thus? You come not
Like Cæsar's sister: the wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her
approach
Long ere she did appear: the trees by
the way
Should have borne men: and expecta-
tion fainted,
Longing for what it had not: nay, the
dust
Should have ascended to the roof of
heaven,
Raised by your populous troops; but
you are come
A market-maid to Rome.



AGR. : To hold you in perpetual amity,
To make you brothers, and to knit your
hearts
With an unslipping knot, take Antony
Octavia to his wife; whose beauty claims
No worse a husband than the best of men;
Whose virtue and whose general graces
speak
That which none else can utter. By this
marriage,
All little jealousies, which now seem
great,
And all great fears, which now import
their dangers,
Would then be nothing; truths would
be tales,
Where now half tales be truths: her
love to both
Would, each to other and all loves to
both,
Draw after her. Pardon what I have
spoke.



MISS MAUD CRESSALL as Octavia.

"ANTONY AND CLEOPATRA."



MISS BRUCE JOY. MISS FRANCES LAUGHTON.

MISS WHARTON. MISS VINCENT.



Alexas—MR. J. COOKE BERESFORD.



Procleius—
MR. A. CORNEY GRAIN.



Thyreus—
MR. S. YATES SOUTHGATE.



Menas—MR. HERBERT GRIMWOOD.



"ANTONY AND CLEOPATRA."

Miss COLLIER.



Mr. TREE.



Outside Cleopatra's Monument.

CLEOPATRA.—Here's sport indeed! How heavy weighs my lord!
Our strength is all gone into heaviness,
That makes the weight: had I great Juno's power,

Act 4, Scene 2.

The strong wing'd Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little,—
Wishers were ever fools,— O, come, come, come;



Shakespeare's Heroines.

MRS. JAMESON.

and decipher it. But how are we to arrive at the solution of this glorious riddle, whose dazzling complexity continually mocks and eludes us? What is most astonishing in the character of Cleopatra is its antithetical construction—its *consistent inconsistency*, if I may use such an expression—which renders it quite impossible to reduce it to any elementary principles. It will, perhaps, be found, on the whole, that vanity and the love of power predominate; but I dare not say it *is* so, for these qualities and a hundred others mingle into each other, and shift, and change, and glance away, like the colours in a peacock's train.

In some others of Shakspeare's female characters, also remarkable for their complexity (Portia and Juliet, for instance), we are struck with the delightful sense of harmony in the midst of contrast, so that the idea of unity and simplicity of effect is produced in the midst of variety; but in Cleopatra it is the absence of unity and simplicity which strikes us; the impression is that of perpetual and irreconcilable contrast. The continual approximation of whatever is most opposite in character, in situation, in sentiment, would be fatiguing, were it not so perfectly natural: the woman herself would be distracting, if she were not so enchanting.

I have not the slightest doubt that Shakspeare's Cleopatra is the real historical Cleopatra—

the "rare Egyptian"—individualized and placed before us. Her mental accomplishments, her unequalled grace, her woman's wit and woman's wiles, her irresistible allurements, her starts of irregular grandeur, her bursts of ungovernable temper, her vivacity of imagination, her petulant caprice, her fickleness and her falsehood, her tenderness and her truth, her childish susceptibility to flattery, her magnificent spirit, her royal pride, the gorgeous eastern colouring of the character—all these contradictory elements has Shakspeare seized, mingled them in their extremes, and fused them into one brilliant impersonation of classical elegance, Oriental voluptuousness, and gipsy sorcery.

What better proof can we have of the individual truth of the character than the admission that Shakspeare's Cleopatra produces exactly the same effect on us that is recorded of the real Cleopatra?

OF all Shakspeare's female characters, Miranda and Cleopatra appear to me the most wonderful. The first, unequalled as a poetic conception: the latter miraculous as a work of art. If we could make a regular classification of his characters, these would form the two extremes of simplicity and complexity; and all his other characters would be found to fill up some shade or gradation between these two.

Cleopatra is a brilliant antithesis, a compound of contradictions, of all that we most hate with what we most admire. The whole character is the triumph of the external over the innate; and yet like one of her country's hieroglyphics, though she present at first view a splendid and perplexing anomaly, there is deep meaning and wondrous skill in the apparent enigma, when we come to analyse





Act 4. Scene 3.

DEATH OF CLEOPATRA.

She shall be buried by her Antony!
No grave upon the earth shall clip in it
A pair so famous.

Telegraphic Address:
"POWNCEBY, LONDON."

Telephone Number:
1481 PADDINGTON.

S. POWNCEBY & CO.

PURE MALT WHISKIES.
38/-, 42/-, 46/-, 50/-, 56/-,
and 60/- per dozen.



PURE GRAPE BRANDIES.
44/-, 54/-, 60/-, 72/-,
and 144/- per dozen.

10 per cent. Discount for Cash allowed off these prices to all members of the theatrical profession.

WINE AND SPIRIT MERCHANTS,

Special offer.—Duc de Montebello, Champagne, Maximum, see Vintage 1898, 76s. and Charles Heidseick, Vintage 1900, 78s. per dozen, NET CASH.

183 & 442, Oxford Street, W.

Head Office:

183, OXFORD STREET.

Plays of the Month

"WHEN KNIGHTS WERE BOLD."

Farce, in Three Acts, by Charles Marlowe, performed for the first time in London, at Wyndham's Theatre, on Tuesday, January 29th.

Isaac Isaacson.....Mr. Arthur Grenville
Hon. Charles Widdicombe...Mr. Henry J. Ford
Rev. Peter Pottleberry, D.D.....Mr. Guy Lanc
Sir Brian Ballymote.....Mr. Charles Weir
Miss Sarah Isaacson.....Miss Daisy Cordell
Wittle.....Mr. George F. Tully
Sir Guy de Vere, Bart.....Mr. James Welch
Barker.....Mr. Gordon Tomkins
Lady Millicent Eggington.....Miss Estelle Winwood
Lady Marjorie Eggington.....Miss Enid Sass
Kate Pottleberry.....Miss Vivienne West
Lady Rowena Eggington.....Miss Audrey Ford
Hon. Mrs. Waldegrave.....Miss Emma Gwynne
Alice Barker.....Miss Annie Chippendale
A Herald.....Mr. Leopold Profeit

Mr James Welch is such a popular actor and he had such bad luck during his first essay in management at Terry's Theatre at the beginning of last year, that his numerous admirers and friends will share his satisfaction at the enormous success achieved by Mr. Charles Marlowe's merry farce "When Knights were Bold".

The illustrations in this number will show how diverting are the situations in which the hero finds himself through dreaming too vividly of the distant past.

"MISS HOOK OF HOLLAND."

"A Dutch Musical Incident," in Two Acts, libretto by Paul A. Rubens and Austen Hurgon, music by Paul A. Rubens; produced at the Prince of Wales's Theatre on Thursday, Jan. 31st.

Mr. Hook.....Mr. G. P. Huntley
Captain Adrian Paap.....Mr. Herbert Clayton
Lieutenant De Coop.....Mr. B. S. Foster
Bandmaster Van Vuyt.....Mr. Walter Hyde
Ludwig Schnapps.....Mr. Harry Grattan
An Old Policeman.....Mr. Morris Harvey
Simon Slinks.....Mr. George Barrett
Miss Voos.....Miss Phoebe Mercer
Freda Voos.....Miss Gwendoline Brogden
Clara Voos.....Miss Gladys Ivory
Gretchen.....Miss Eva Kelly
An Old Market Woman.....Miss Alice Coleman
Mina.....Miss Gracie Leigh
Sally.....Miss Isabel Jay

It was our original intention to have given "Miss Hook of Holland" in the current number, but it was found impossible to photograph it in time, so Mr. Paul Rubens' delightfully quaint musical play will appear next month.

The piece gained an instantaneous success and the theatre is packed to repletion every night.

Without a doubt it has a long and successful run in front of it.

"THE STRONGER SEX."

Comedy in Three Acts, by John Valentine, produced at the Apollo Theatre, on Tuesday, January 22nd.

Hon. Warren Barrington.....Mr. Leonard Boyne
Mary.....Miss Nina Boucicault
Oliver Thorpe.....Mr. Paul Arthur
Robert Forsythe.....Mr. Reginald Eyre
Joan Forsythe.....Miss Lilian Braithwaite
Mrs. Van Garkerken.....Miss Marie Illington
Mrs. Davenport.....Miss Gertrude Scott
Lady Frampton.....Miss Ada Potter
Mrs. Prescott-Lane.....Miss Katherine Maude
Mrs. Rawley.....Miss Meta Pelham
Joseph Jameson.....Mr. Philip Knox

No. viii.

James Josephs.....Mr. Gilbert Yorke
William.....Mr. Heath J. Haviland
Jenkins.....Mr. Percy A. Goodyer

Mr. Otho Stuart is one of the managers who are not afraid of giving the work of untried authors an opportunity, and his judgment has been rewarded as it deserves to be.

His latest venture makes a most entertaining evening's amusement. The author has made it his endeavour to show how a determined little woman can subdue and bring to love her the man who had simply married her for money. Miss Nina Boucicault, Mr. Leonard Boyne and Mr. Paul Arthur are excellent in their respective parts.

"THREE BLIND MICE."

A New Light Comedy, in Three Acts, by Arthur Law, produced, for the first time in London, at the Criterion Theatre, on Thursday, February 14th

Julian Shuckburgh.....Mr. Frederick Kerr
Rawson Guest.....Mr. Hubert Druce
Andrew Lavender.....Mr. O. B. Clarence
Peter Ricketts.....Mr. Max Leeds
Jim Sporrill.....Mr. Littledale Power
Footman.....Mr. Hugh Ardale
Lady Richard Marrable.....Miss C. Granville
Lady Clarisforde.....Miss Kate Serjeantson
Miss Tippings.....Miss Annie Hill
Jessop.....Miss Dorothy Edwards
Mrs. Joliffe.....Miss St. Clair Swanzy
Polly.....Miss Sheba Brozel
Arabella.....Miss Victoria May Harris
Harriet.....Miss Dorothy Maslin
Marjorie Lovel.....Miss May Palfrey

Mr. Arthur Law has a happy facility for writing pieces of a light and agreeable character, and in "Three Blind Mice" he well sustains his reputation. The "mice" of course, are the wooers of pretty Marjorie Lovel who cannot see that in reality she does not care for either of them, and that she does care for her godfather, a middle-aged man who will not acknowledge to himself that he is in love with the girl that he fondled as a baby. The piece has some clever characterization and is full of witty lines.

Miss May Palfrey is delightful as Marjorie, and especial honours go to Mr. Frederick Kerr, Mr. O. B. Clarence, and Mr. Hubert Druce.

"TODDLES."

Transferred from the Duke of York's to The Playhouse, on Monday, January 28th.

Lord Meadows.....Mr. Cyril Maude
Booby.....Mr. Kenneth Douglas
Freddy Guiner.....Mr. Charles Maude
Haslitt.....Mr. Allen Thomas
Doctor Baird.....Mr. Ivo Dawson
Joblyn.....Mr. Alfred Bishop
Valet.....Mr. King Fordham
Chauffeur.....Mr. Onslow
The Mayor.....Mr. Ernest Cosham
First Usher.....Mr. Daniel McCarthy
Second Usher.....Mr. C. B. Keaton
Lady Dover.....Miss Gertrude Kingston
Mrs. Joblyn.....Miss Lottie Venne
Constance Joblyn.....Miss Rosalie Toller
Countess de Chambray.....Miss Helen Ferrers
Cicely.....Miss Madge Titheradge
Mrs. Bowler.....Miss Nancy Price
Pussy.....Miss Hester Reeve
Maid at the Spring.....Miss Beatrice Terry

On this occasion Mr. Cyril Maude entered into possession of his new theatre which he has named The Playhouse, but which for years was known as the Avenue. It is a comfortable and beautifully decorated house, and a worthy addition to the list of metropolitan theatres. A large and distinguished audience gave him and his wife, Miss Winifred Emery, a very enthusiastic greeting.

"THE PHILANDERER."

The Topical Comedy, in Four Acts, by Bernard Shaw, performed at the Court Theatre, on Tuesday afternoon, February 5th.

Leonard Charteris.....Mr. Ben Webster
Mrs. Grace Tranfield.....Miss Wynne-Mathison
Julia Craven.....Miss Mary Barton
Colonel Daniel Craven, V.C.....Mr. Eric Lewis
Mr. Joseph Cuthbertson.....Mr. Luigi Lablache
Sylvia Craven.....Miss Dorothy Minto
Dr. Paramore.....Mr. Hubert Harben
The Club Page.....Mr. Cyril Bruce

"The Philanderer" is published among Mr. Shaw's "unpleasant plays," and not without reason. As a "topical comedy" its theme is somewhat out of date, inasmuch as it satirises the "new woman" of Ibsen's plays, and the disciples of the Norwegian dramatist who made such a desperate and ineffective endeavour to make his plays popular in this country. Had it appeared sixteen years ago it might possibly have met with a more cordial reception than it did on the occasion of its production at the Court Theatre.

"MR. GULL'S FORTUNE."

An adaptation by H. Chance Newton of *L'Héritage de Monsieur Plumet*, a Comedy in Three Acts, by Théodore Barrière. Produced at Terry's Theatre, on Wednesday, February 6th.

Mr. Gull.....Mr. Charles Groves
Mr. Clawback.....Mr. John Ryder
Croucher.....Mr. Frank Collins
Ernest Heartworthy.....Mr. Harold Weston
Quirkan Quibble.....Mr. Henry Armstrong
Redtape Fleecer.....Mr. William Dexter
Pickthank.....Mr. Frank Stanmore
Hodge Furrow.....Mr. George Bellamy
Giles Dale.....Mr. A. P. Phillips
Rose.....Miss Gertrude Robins
Tabitha.....Miss Maud Stamer
Barbara.....Miss Dora Gray
Lily Mildway.....Miss Gladys Archbut

Mr. Nation is making a plucky attempt to woo Dame Fortune, but hitherto she has been somewhat shy of his advances. Nor will "Mr. Gull's Fortune" tempt her from her retirement, inasmuch as it is an old-fashioned French farce and rather confusing to the English mind, by reason of the story being especially French in character, dealing as it does with customs which do not obtain in this country. Otherwise, it is a harmless piece of fooling.

B. W. F.

PROGRAMME.

Prince of Wales Theatre.

Sole Proprietors - - - The Executors of the late Mr. EDGAR BRUCE.
 Lessee and Manager - - - - - Mr. FRANK CURZON.



PRODUCED ON THURSDAY, JANUARY 31st.

“MISS HOOK OF HOLLAND.”

A DUTCH MUSICAL INCIDENT, IN TWO ACTS.

Chatter by Paul A. Rubens and Austen Hurgon. Jingles and Tunes by Paul A. Rubens.



Mr. Hook (a Widower, a Wealthy Liqueur Distiller)	Mr. G. P. HUNTLEY
Captain Adrian Paap } (of the Mounted Artillery,)	Mr. HERBERT CLAYTON
Lieutenant De Coop } quartered at Arndyk)	Mr. B. S. FOSTER
Bandmaster Van Vuyt)	Mr. WALTER HYDE
Ludwig Schnapps (Foreman of Distillery, in love with Mina)	Mr. HARRY GRATTAN
An Old Policeman	Mr. MORRIS HARVEY
Hans Maas (a Cheese Merchant at Arndyk) ..	Mr. J. B. FRASER
Hendrick Draek (a Villager at Arndyk) ..	Mr. RALPH HOLLAND
Van Eck (a very ordinary Dutchman)	Mr. A. E. E. EDWARDS
Simon Slinks (a Loafer by the Canal at Arndyk)..	Mr. GEORGE BARRETT.
Miss Voos (really Mrs. Voos, a Widow, but posing as a Spinster)	Miss PHOEBE MERCER
Freda Voos } (Daughters of Mrs. Voos, but sent to)	Miss GWENDOLINE BROGDEN
Clara Voos } an Orphan School at Amsterdam) (	Miss GLADYS IVERY
Gretchen .. (Manageress at the Distillery) ..	Miss EVA KELLY
An Old Market Woman	Miss ALICE COLEMAN
Thekla (Market Girl)	Miss MAISIE STATHER
Mina (Maid to the Hooks)	Miss GRACIE LEIGH
Sally (Miss Hook of Holland)	Miss ISABEL JAY

Chorus of Market Folk, Soldiers, Cheese Merchants, Villagers, Assistants in the Liqueur Distillery, etc.

ACT I. *The Cheese Market at Arndyk. On the Borders of the Zuyder Zee* (JOSEPH HARKER)

ACT II. *The Interior of the Liqueur Disillery, Amsterdam* (WALTER HANN)

Musical Conductor	Mr. J. A. de ORELLANA
Stage Manager	Mr. EDWARD SHALE
Business Manager	Mr. SEYMOUR HODGES

Contents: "Miss Hook of Holland."

ILLUSTRATIONS.

FRONTISPIECE:—MR. G. P. HUNTLEY as Mr. Hook .. 281
 Mina going to market, designed by Miss Dora Curtis .. 282
 Mr. George Barrett as Slinks the Loafer .. 283
 Mr. A. E. E. Edwards as Van Eck .. 284
 Slinks complains of hunger .. 284
 Sally sings "Fly away, Kite," design by Miss Curtis .. 285
 "Give me back my cigar," says Mr. Hook to Captain Paap .. 286
 Hook says he was a martyr to love when young .. 287
 Hook complains of the noise .. 287
 Sally under Papa Hook's Umbrella .. 288
 Sally gives a hint as to her love affairs .. 288
 Mina tells why "The Flying Dutchman" flew .. 289
 An Egotistical Composer .. 289
 Miss Gwendoline Brogden as Freda .. 289
 Hook explains his suspicious attitude .. 291
 Mr. Hook searches for the lost recipe .. 291
 Bandmaster Van Vuyl (Mr. Walter Hyde) proudly sings of the glories of a bandmaster's life .. 292
 Mr. Walter Hyde as Bandmaster Van Vuyl .. 293
 Mr. Herbert Clayton as Captain Paap .. 293
 PHOTO STUDY, MISS ISABEL JAY as Sally .. 294
 Mr. Hook taking pride in his ability to fill bottles under trying conditions .. 295
 Mr. Hook looking for the bottle .. 296
 Ludwig Schnapps .. 296

Mr. Hook judges character by handwriting .. 296
 MISS EVA KELLY as Gretchen .. 298
 "The Wonderful House that Hook built" .. 298
 Mina comes to the Distillery to see Schnapps .. 299
 A tussle between Gretchen and Mina .. 299
 Slinks gives Van Vuyl a hint .. 300
 Slinks' surprise at anyone liking work .. 300
 Slinks takes up a haughty attitude .. 301
 Slinks and Schnapps toss up for Mina .. 302
 CHARACTERISTIC STUDY:—MR. G. P. HUNTLEY .. 303
 Mr. Hook objects to Gretchen crying in the Kummel .. 304
 Mina sings of her wealth of "petties" .. 305
 MISS EVA KELLY, designed by Miss Curtis .. 306
 A pretty group of Market Girls .. 307
 Portraits of MR. PAUL RUBENS, MR. AUSTEN HURGON and MR. FRANK CURZON .. 308

LETTERPRESS.

Miss Hook and Her Story by B. W. Findon .. 282
 How "Miss Hook of Holland" is Dressed, by Edith W. Leverton .. 306
 The Plays of the Month.
 The Playgoer at Home.
 The Land of Cheese.

MUSIC.

Refrain—"Harwich to Hook" .. 290
 Refrain—"Little Miss Wooden Shoes" .. 297

Velvet Grip

The only "GRIP" that "GRIPS" SECURELY without injury to the HOSE.

Also Gentlemen's Boston Garters

(For Supporting Gent.'s Socks).

- Cotton Elastic (plain) 1/6 pair
- Cotton Elastic (check) 1/6 "
- Silk Elastic (plain).... 2/6 "
- By Post, 1d. pair extra.



STOCKING SUPPORTERS.

- No. 6. Plain Cotton Elastic, 2 Grips, Pin or Loop Top, 1/1 pair
 - " 5.6. Plain Silk Elastic, 2 Grips, Pin or Loop Top, 1/7 "
 - " 10. Frilled Silk Elastic, 1 Grip, Safety Pin Top, 1/6 "
 - " 40. Frilled Silk Elastic, 2 Grips, New Clip Top, 2/6 "
- Postage, 1d. pair.

"The ACME of COMFORT,"

"The HEIGHT OF PERFECTION."

If unable to procure from your Draper, apply to the

"VELVET GRIP" MANUFACTORY,

Hackney Road Works, London, N.E.

"PLAY PICTORIAL."

REAL PHOTOGRAPHIC POST-CARDS OF PLAYS.



FAMOUS ROTARY SERIES.

1/- per Packet of Six.



Latest Additions of PLAY Packets—
 MY DARLING.

- ANTONY AND CLEOPATRA.
- MISS HOOK OF HOLLAND.
- WHEN KNIGHTS WERE BOLD.
- THE NEW ALADDIN.
- THE LADY DANDIES (Les Merveilleuses).
- HIS HOUSE IN ORDER.

To be obtained from all Art Dealers, Stationers and Drapers.

The ROTARY Photographic Co., Ltd.,

12, New Union Street, London, E.C.

WORKS—WEST DRAYTON, MIDDLESEX.



MISS ELLEN TERRY SELECTS

CANTRELL'S GINGER ALE as her favourite beverage and expresses her opinion of it in the following letter:

"Miss Ellen Terry will thank Messrs. Findlater to send her some more of Cantrell & Cochrane's delicious Ginger Ale (surely the best ever manufactured), to the Duke of York's Theatre two dozen, and to her private address, three dozen."

CANTRELL & COCHRANE'S

BELFAST

GINGER ALE

is the popular drink among actors and actresses, and all who possess a discriminating taste. It pleasantly refreshes, invigorates and sustains, without leaving any ill-effects whatever. That is because the purest natural spring water and the finest tropical ingredients alone enter into its composition, with the result that Cantrell's is the purest and most wholesome mineral water in the world.

Ask for Cantrell's Ginger Ale at all the principal Restaurants and Hotels. Sold by Grocers, Wine Merchants, etc., everywhere.

CANTRELL & COCHRANE, LTD.,

Works:—DUBLIN and BELFAST. Est. 1852. Depôts:—GLASGOW and LONDON.
London Agents:—FINDLATER, MACKIE, TODD & Co., London Bridge, London, S.E.

A. D. & H.



THE PLAY



PICTORIAL.

No. 57.

"MY DARLING."

Vol. IX.



Joy Blossom—Miss **MARIE STUDHOLME.** Hon. Jack Hylton—Mr. **HENRY A. LYTTON.**

All the photographs in this number were specially taken by Messrs. Foulsham & Banfield, and are their copyright.



STORY, SONGS and SINGERS

By B. W. FINDON.

Miss MARIE STUDHOLME.

THE new musical play which Mr. Hicks has concocted with the assistance of Mr. Herbert E. Haines, has a suggestion of farce of the "Pink Dominoes" days, with one touch of sentiment which makes quite an effective appeal to the more unsophisticated section of the audience.

The story of these pieces matters so very little that it is scarcely worth the telling. What there is of it in "My Darling" may be told in a few words.

Sir Henry Heldon is the owner of a newspaper, called the "Daily Butterfly," and Sir Henry is a gay old gentleman with a love of adventure. His wife also has a romantic turn of mind, and as each steals from home to take part in certain festive functions in Paris

we have the beginnings of an amusing imbroglia. Then there is the tenor singer who dines too well, and in consequence is unable to appear at the opera, his place being taken by a well-meaning friend, whose debut leads to results not altogether pleasing or satisfactory to the management.

A love story must find its way into the plot as a matter of course, and so pretty Joy Blossom, fresh from her convent life, is affianced to the Hon. Jack Hylton, who would be perfectly happy but for the fact that a certain notorious lady, a popular favourite at the Folies Bergères, is in possession of a number of compromising letters, which she does not intend to surrender except at a heavy price. It is these letters which bring about

the little pathetic episode to which we have referred. Joy, fresh and innocent, pleads to the demi-mondaine and offers untold gold, and the blasé woman of the world gives them to her for the sake of a pure kiss from the girl who knows nothing of the life led by the smart section of Parisian society.

The story would not carry the piece far on the road to success, but the incidental numbers and the "business" make ample amends. Every device that can appeal to the eye is employed; there are beautiful scenery, gorgeous costumes, pretty faces, shapely figures, and taking musical numbers, and with the assistance of these "My Darling" goes merrily on her way, and fully satisfies the requirements of those in front.

"MY DARLING."

Miss Marie Studholme more than justified the title which had been given the piece. She was daintiness itself, and she sang her songs with a charm that was quite irresistible. Mr. Henry A. Lytton, whose absence from the Savoy is unexplainable, brings his finished art to bear on the part of the lover, and the tenor, whose non-appearance at the opera was so productive of mischief had an admirable representative in Mr. Armand Kalisz, a singer and an actor who will prove a formidable rival to Mr. Maurice Farkoa.

Mr. J. F. McArdle is a comedian who made a reputation for himself in "The Girl Behind the Counter," and his worth being recognised he finds himself in possession of a part which gives him an excellent opportunity for displaying his especial bent. Miss Beryll Faber is an accomplished actress and it is not often that one sees a really accomplished actress in musical comedy, and she gives a vast amount of dramatic significance to the rôle of Sylvaine, the Folies Bergères artiste.

Miss Barbara Deane sang the

vocal numbers entrusted to her with admirable art, indeed she is one of the best of our lyric artists.

The bulk of the music is by Mr. Herbert E. Haines, and he has lost no chance of introducing bright and attractive melodies. The lyrics are from the practised pen of Mr. Charles H. Taylor, and Mr. Seymour Hicks is responsible for the production, which, it may be tersely said, was as good as Mr. Hicks could possibly make it; that means, it could not be better.

Sir Arthur Jagg—

Mr. WILL BISHOP.

Sir Henry Heldon—

Mr. J. F. McARDLE.





Mrs. Pomeroy P. Green—Miss HELEN KINNAIRD.
(an American Widow) Squib—Mr. ARCHIE McCRAIG.

Oddy—
Mr. TOM
GRAVES.



Mr. Henry A. Lytton.

Miss Helen Kinnaird.

Mr. Tom Graves.

Mr. J. F. McArdle.

THE WIDOW IN SEARCH OF A TENOR.

"MY DARLING."



Sir Henry Heldon—MR. J. F. Mc'ARDLE.



Daphne Bell—MISS BARBARA DEANE.

Joy : "Where's Auntie?"

DAPHNE : "Ah! here she is."

LADY HELDON : "Oh, you were a naughty little girl to lose us."

Lady Heldon—MISS ALICE BARTH.

Joy Blossom—MISS MARIE STUDHOLME.

MR. HENRY LYTTON AND MISS MARIE STUDHOLME.



Joy : "Oh, Jack, my shoe lace is undone." Jack : "Ah ! it is a shame to take the money."

THE PLAY PICTORIAL.

A LITTLE UNINTERRUPTED LUNCH AT THE CAFÉ IMPERIAL.



Joy—MISS MARIE STUDHOLME.

Slow—MR. CHARLES CAFFREY.

Jack—MR. HENRY A. LYTTON.

JACK: "Joy, are you in love with anyone.!"

"MY DARLING."

DAPHNE AND Le BLANC HAVE A LITTLE "TIFF."



Maurice le Blanc—MON. ARMAND KALISZ.

Daphne Bell—MISS BARBARA DEANE.

DAPHNE: "Good-bye." LE BLANC: "For ever?" DAPHNE: "Yes, for ever." LE BLANC: "Very well then, we shall meet to-morrow."



Sylvaine (of the Folies Bergères)—MISS BERYL FABER.

"MY DARLING."



Hon. Jack Hylton—MR. HENRY A. LYTTON.



Gabriel Reeve—
Miss ALICE HOLLANDER.



Joy—Miss MARIE STUDHOLME.

"MY DARLING."

ACT II. AT THE HÔTEL D'ACTELLE.



"Zip, Zip, Zip, with a laugh on the lip, to the wine and women of France."



Gabriel Reeve—MISS ALICE HOLLANDER.

"Zip, Zip, Zip, to the women and wine, of the land of the vine and romance."

"MY DARLING."

THE RIVAL QUEENS OF HEARTS.



Mr. J. F. McArdle. Mr. Henry Lytton. Miss Barbara Deane. Miss Marie Studholme. Miss Helen Kinnaird. Miss Alice Barth.



Miss Beryl Faber.

SYLVAINES ORDERS DINNER.

Mr. J. F. McArdle.



**JOY ASKS SYLVAINÉ
FOR THE RETURN
OF JACK'S LETTERS**

Miss
**BERYL
FABER**



Miss Beryl Faber

Miss Marie Studholme

"MY DARLING."

Sylvaine returns the letters on the condition that Joy kisses her.



Sylvaine—Miss BEKYL FABER.

Joy—Miss MARIE STUDHOLME.

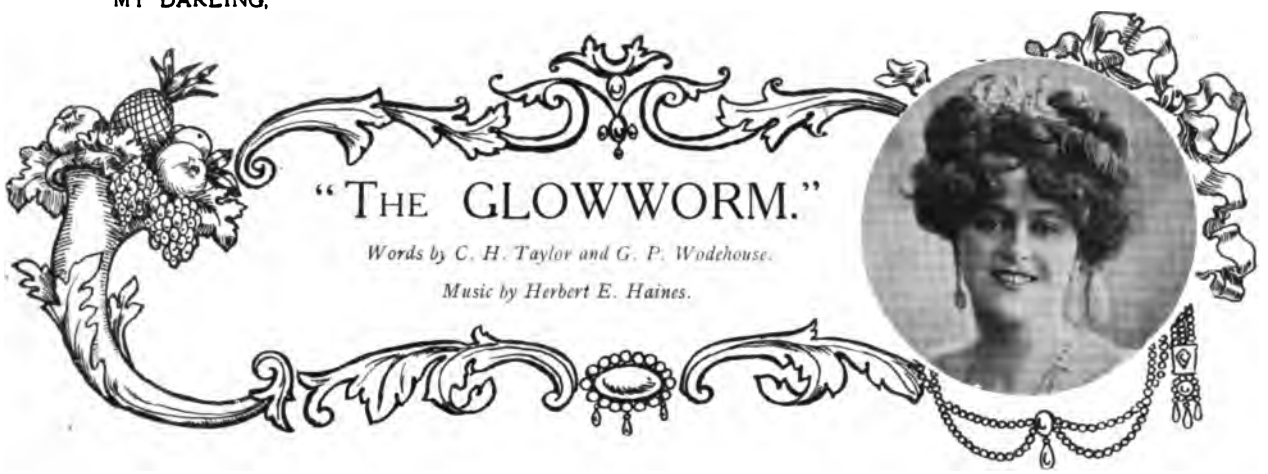
THE SHADY SIDE OF BOND STREET.



"The shady side the ladies' side of Bond Street."

Miss Barbara Deane.

Mr. Armand Kalisz.



“THE GLOWWORM.”

Words by C. H. Taylor and G. P. Woodhouse.

Music by Herbert E. Haines.

In the wilds of Ep - ping For - est once a lit - tle glow - worm glowed, And he
 To Par - lia - ment he went, and from the Strang - ers' Gal - le - ry He
 Up - - on the Thames Em - bank - ment next the glow - worm cast an eye; He

want - ed to see Lon - don, but he did - nt know the road; So he
 strained his lit - tle eyes, for there were lots of things to see; The he
 stopped and watched the steam - boats and the trams go roll - ing by And he

asked a friend - ly Bun - ny, who said, “Right a - head! but note, My
 Mem - bers sat be - neath in rows; and some of them were boys, And
 no - ticed with as - ton - ish - ment that ev - 'ry one that passed Had

fa - ther went there once and some one stole his o - ver - coat, And
 sev - 'ral of the rest had on cloth caps and cor - du - roys. To
 al - ways few - er pas - sen - gers on board it than the last. He



Miss MARIE STUDHOLME
as Joy (the Queen of Hearts).

Daphne—
Miss BARBARA DEANE.

"MY DARLING."



Joy Blossom—MISS MARIE STUDHOLME.

The Queen of Hearts.

"Have you ever been photographed for Odol?"



	<p>BEAUTY AND FIVE "BUTTERFLIES."</p>
--	---



MISS MARIE STUDHOLME.



MISS BERYL FABER.



"MY DARLING."



Mr. MERVYN DENE, Mr. Royce's Assistant.



The Stage Manager—Mr. EDWARD ROYCE.

Talent in "My Darling."



Mr. CHARLES H. TAYLOR, who wrote
the Lyrics.



Mr. HERBERT E. HAINES, who wrote
the Music.



Miss Ellaline Terris (Mrs. Seymour Hicks), Mr. Seymour Hicks the author of "My Darling," and the Baby.



MISS MARIE STUDHOLME SINGS, "I'M A FLIRT."

"BABY and I."

AT WHAT AGE should parents begin to clean their little children's teeth? A serious question for every young mother!

Here is a practical answer by Miss Ellaline Terriss (Mrs. Seymour Hicks), who refutes the still popular idea that children's temporary teeth may be left more or less uncared for as they have to be shed. From the time her baby cut its first tooth she began to use Odol in the water with which the little one's mouth was washed, and the sweet little teeth are cleaned consequently twice a day with Odol.

Thus Miss Terriss sets a good example. Take it to heart, mothers and nurses!

For on the preservation of the first teeth for their full time the health of the permanent teeth and the shape of the adult mouth

depends. More than this, the present and future growth and development of the child depends on the first teeth being able to prepare the food by proper mastication for the body to use. This is impossible if the teeth are allowed to decay, for no child will chew properly if chewing causes pain.

To prevent decay of the teeth the daily cleansing of the whole mouth with Odol is indispensable. Odol arrests absolutely the development of the germs that produce decay. It is the first and only preparation for cleansing the mouth and teeth which exercises

hail the sight of the Odol flask as a friend that they may, morning and evening, enjoy the pleasure its use gives. The solution of Odol should,



its antiseptic and refreshing powers, not only during the few moments of application, but continuously for some hours afterwards. The taste of both flavours, "Sweet Rose" and "Standard Flavour," is so agreeable, that, once Odol has been used, children clamour for it, and instead of regarding the cleaning of their teeth as a penance and a misery, to be got through as quickly as possible, the little ones

however, not be made too strong, as the delicate membrane in the mouths of young children is so much more sensitive than is the case with adults. A few drops in a tumbler of water are sufficient to thoroughly cleanse and purify the mouth and teeth.

That Miss Terriss herself attributes the beauty of her teeth to Odol the following words testify, for she says:

"As a sunny smile beautifies a countenance so do shining teeth beautify a mouth. We cannot all have perfect teeth, but we can all have a perfect mouth-wash, and that everyone has who uses Odol. It is delightfully fragrant, reliably antiseptic, and imparts a sensation of cleanness which is to be obtained in no other way. Once used it must always be used."

Ellaline Terriss



Plays of the Month

"TOM JONES."

Comic Opera, in Three Acts, founded upon Henry Fielding's novel, Book by A. M. Thompson and Robert Courtneidge, Lyrics by Charles H. Taylor, and Music by Edward German, produced for the first time in London at the Apollo Theatre, on Wednesday, April 17.

Tom Jones.....Mr. C. Hayden Coffin
Mr. Allworthy.....Mr. John Morley
Blifil.....Mr. Arthur Soames
Benjamin Partridge.....Mr. Dan Rolyat
Squire Western.....Mr. Ambrose Manning
Gregory.....Mr. Jay Laurier
Grizzle.....Mr. Walter L. Rignold
Dobbin.....Mr. Reginald Crompton
Squire Cloddy.....Mr. Harry Cottell
Pimlott.....Mr. D. Percival
Tony.....Mr. W. Biddlecombe
An Officer.....Mr. H. Welchman
Highwaymen.....Messrs. Melville and Derrick
Postboy.....Mr. Woodin
Waiter.....Mr. Carr Evans
Colonel Hamstead.....Mr. Rupert Mar
Tom Edwards.....Mr. Manners
Colonel Wilcox.....Mr. Dalnuir
Honour.....Miss Carrie Moore
Miss Western.....Miss Marie Daltra
Lady Bellaston.....Miss Dora Rignold
Etoff.....Miss Dorothy Ward
Hostess of Inn.....Miss Florence Parfrey
Bessie Wiseacre.....Miss Minnie Green
Letty Wheatcroft.....Miss Annie Heenan
Susan Lucas.....Miss Cicely Courtneidge
Susan.....Miss Maude Thornton
Betty.....Miss Mabel Newcome
Peggy.....Miss Fay Temple
Sophia.....Miss Ruth Vincent

In "Tom Jones" we have a return to the strict lines of comic opera, and after a long course of musical comedy we can quite believe that the public will welcome the change. The opera was first introduced at Manchester on Easter Eve and the success it then achieved has been fully confirmed in London.

"Tom Jones" will form the subject of our next number, and a very charming number it should make.

"THE PALACE OF PUCK."

A Fantastic Comedy, in Three Acts, by William J. Locke, Produced at the Haymarket Theatre, on Tuesday, April 2.

Christopher Podmore.....Mr. Frederick Kerr
Nora.....Miss Marion Terry
Elsie.....Miss Beatrice Terry
Widgery Blake.....Mr. H. V. Esmond
Max Riadore.....Mr. Ben Webster
Peter Dove.....Mr. H. Marsh Allen
Gilbert.....Mr. E. W. Tarver
Paul.....Mr. M. Elphinstone
Yarker.....Mr. Harry Norton
Rhodanthe.....Miss Miriam Clements
Myra.....Miss Mona Harrison
Lalage.....Miss Vera Cockburn

Mr. W. J. Locke, the author of "The Morals of Marcus" has broken new ground in "The Palace of Puck" which is a fantastic comedy of much merit, although the fine flavour of its witty and graceful dialogue scarcely makes the mark it should on the audience. "The Palace of Puck" is the name of the Château where Widgery Blake entertains a weird set of artists, and humorous contrast is brought about by introducing into their midst a prosaic Mincing Lane broker and his family. The piece is admirably acted and, as a glance at the cast will show, some of our best-known artistes are engaged in its representation.

"THE TRUTH."

A Comedy, in Four Acts, by Clyde Fitch, played for the first time in London at the Comedy Theatre on Saturday, April 6.

Tom Warder.....Mr. Allan Aynsworth
Frederick Lindon.....Mr. Dawson Milward
Stephen Roland.....Mr. Dion Boucicault
Jenks.....Mr. Horton Cooper
Messenger.....Mr. Donald Calthrop
Eve Lindon.....Miss Grace Lane
Laura Fraser.....Miss Sybil Carlisle
Mrs. Genevieve Crespigny.....Miss Rosina Filippi
Becky Warder.....Miss Marie Tempest

Mr. Clyde Fitch is an American dramatist who has had many good chances in England, but who has never quite succeeded in hitting the mark. In his latest production, however, he has scored a popular success, thanks chiefly to the brilliant acting of Miss Marie Tempest as the flighty wife to whom the art of lying is second nature. The first two acts are much the best, but the interest is well sustained in the two others.

"CLANCARTY."

The Play in Four Acts, by Tom Taylor, revived at the Lyric Theatre on Tuesday, April 16.

King William III.....Mr. W. Mackintosh
The Earl of Portland.....Mr. A. E. George
Lord Woodstock.....Mr. Owen Roughwood
Lord Spencer.....Mr. Franklin Dyall
Sir George Barclay.....Mr. H. J. Carvill
Sir John Friend.....Mr. S. B. Brereton
"Scum" Goodman.....Mr. Herbert Jarman
Charnock.....Mr. W. L. Wilson
Rokewood.....Mr. W. L. Schonberg
Vaughan.....Mr. G. Ronald
Knightly.....Mr. S. J. Warmington
Officer of the Guard.....Mr. A. Caton Woodville
Tremlett.....Mr. P. Digan
James Hunt.....Mr. J. H. Irvine
Gille.....Mr. Shiel Barry
Clink.....Mr. F. W. Trot
Lord Clancarty.....Mr. Lewis Waller
The Princess Anne.....Miss Eleanor May
Lady Betty Noel.....Miss Adrienne Augarde
Susannah.....Miss Dora Barton
Mother Hunt.....Miss Leonora Braham
Lady Clancarty.....Miss Evelyn Millard

Mr. Lewis Waller has been well advised in reviving "Clancarty," a romantic play which has held its own for many a long year. It provides him with an excellent part, and that is what his admirers like. It also brings back to town that sterling actor, Mr. W. Mackintosh, who once again gives a notable performance of the character of William III. Miss Evelyn Millard has a charmingly sympathetic part as Lady Clancarty and the other members of the company give adequate support.

"VOTES FOR WOMEN."

A Dramatic Tract, in Three Acts, by Elizabeth Robins, produced at the Court Theatre, on Tuesday afternoon, April 9.

Lord John Wynnstay.....Mr. Athol Forde
Geoffrey Stoner.....Mr. Aubrey Smith
St. John Greatorex.....Mr. E. Holman Clark
Richard Farnborough.....Mr. P. Clayton Greene
Freddy Tunbridge.....Mr. Percy Marmont
Mr. Allen Trent.....Mr. Lewis Casson
Mr. Walker.....Mr. Edmund Gwenn
Lady John Wynnstay.....Miss Maud Milton
Mrs. Heriot.....Miss Frances Ivor
Miss Beatrice Dumbarton.....Miss Jean MacKinlay
Mrs. Freddy Tunbridge.....Miss Gertrude Burnett
Miss Ernestine Blunt.....Miss Dorothy Minto
A Working Woman.....Miss Agnes Thomas
Miss Vida Levering.....Miss Wynne Mathison

Miss Elizabeth Robins is well known as an actress and novelist, and now she has added to her laurels by writing a play in which she pleads the cause of woman. It is not a satisfactory piece of work if judged by the ordinary rules of dramatic composition; but its second act, representing a Trafalgar Square meeting, is one of the most realistic and well-managed scenes that have ever been put on the stage.

"A BOATSWAIN'S MATE."

Play, in One Act, by W. W. Jacobs and Herbert C. Sargent, adapted from Mr. Jacobs' story with the same title, and produced on Monday, April 15, at Wyndham's Theatre.

Mrs. Waters.....Miss Ethel Hollingshead
George Benn.....Mr. W. E. Richardson
Ned Travers.....Mr. George F. Tully

Mr. W. W. Jacobs is an adept in the art of writing short stories, and not a few of them have lent themselves to stage treatment. "A Boatswain's Mate" is a delicious piece of humour, and those who are intent on seeing the funniest farce in London will do well to be in time for the "curtain raiser."

"THE LIARS."

On Saturday, April 13, the Comedy, in Four Acts, by Henry Arthur Jones, revived at the Criterion.

Sir Christopher Deering.....Mr. Charles Wyndham
Edward Falkner.....Mr. Thalberg Corbett
Gilbert Nepean.....Mr. Eille Norwood
George Nepean.....Mr. Bertram Steer
Freddie Tatton.....Mr. Sam Sothern
Archibald Coke.....Mr. H. Kemble
Waiter.....Mr. Herbert Dansey
Taplin.....Mr. Reginald Walter
Gadsby.....Mr. L. White
Footman.....Mr. John Cabourn
Mrs. Crespin.....Miss Granville
Beatrice Ebernoe.....Miss Dorothy Thomas
Dolly Coke.....Miss Catherine Dupont
Ferris.....Miss Frances Vine
Lady Rosamund Tatton.....Miss Spencer-Brunton
Lady Jessica Nepean.....Miss Mary Moore

Good wine needs no bush, and Mr. Henry Arthur Jones' comedy "The Liars" calls for no praise, for the simple reason it has won itself a position in the repertory of the National drama which puts it above contentious criticism. It provides Sir Charles Wyndham with a part after his own heart. Miss Mary Moore is seen again in her old character, and so also is Mr. Thalberg Corbett. It must shortly make way for the new play by Mr. Davies.

"PATIENCE."

On Thursday, April 4, revival at the Savoy of the Æsthetic Opera in Two Acts, written by W. S. Gilbert, composed by Arthur Sullivan.

Colonel Calverly.....Mr. Frank Wilson
Major Murgatroyd.....Mr. Richard Andean
Lieut. The Duke of Dunstable.....Mr. Harold Wilde
Reginald Bunthorne.....Mr. C. H. Workman
Archibald Grosvenor.....Mr. John Clulow
Mr. Bunthorne's Solicitor.....Mr. Ronald Greene
The Lady Angela.....Miss Jessie Rose
The Lady Saphir.....Miss Marie Wilson
The Lady Ella.....Miss Ruby Gray
The Lady Jane.....Miss Louie Reine
Patience.....Miss Clara Dow

The revival of certain of the Gilbert and Sullivan operas at the Savoy has more than justified the predictions of those who pressed Mrs. Carte to give a repertory season. Although the cast of "Patience" is not to be compared to the original, the public find in the music and the libretto sufficient entertainment and accept the artists with equanimity.

"HER LOVE AGAINST THE WORLD."

On Saturday, March 30, at the Lyceum, the Romantic Play, in Four Acts, by Walter Howard.

Eric, Earl of Strathmere.....Mr. Norman Partridge
Lionel.....Miss Valli Valli
Prince Ulric of Ravensburg.....Mr. Eric Mayne
Prince Othmar.....Mr. Frederick Ross
Prince Maurice of Saxonia.....Mr. Scott Craven
General Gessler.....Mr. Fred Grove
Colonel Esterhazy.....Mr. Lionel Gadsden
Colonel Lindorff.....Mr. Henry Armstrong



SIGNET BOOTS FOR WOMEN.

12/6 SIGNET BOOTS for Women are fine examples of the Shoemakers' Art. SIGNETS for Women are superior in style, fit, finish, and durability. **14/6**

THE SIGNET Boot shown is one of the daintiest and the best of the SIGNET line, and will surely please the most fastidious of women.

SIGNET SHOE CO., 184, Oxford St. & 1, Sloane St., London.

1, Piccadilly, Manchester; 41, Lord Street, Liverpool.

P.O. Dept.: 184, Oxford Street, W.

BUCHANAN'S

"BLACK & WHITE"

THE WHISKY OF WORLD-WIDE REPUTE

DR. MATTHEWS'

Coaches for the
Bar, Army and Medical
Preliminary
Examinations.

COACHING FOR ALL EXAMS.
93 & 94, Chancery Lane, W.C.

MATHEMATICS
for the Actuaries' and Wool-
wich Exams; etc., by G. F.
MATTHEWS, B.A. (Cantab.),
experienced Army Coach and
Author of Manual of Loga-
rithms, etc.

ADDRESS: DR. MATTHEWS,
Belsito, Peaks Hill, Purley.

Stylish and Up-to-Date
MILLINERY.

From
15/11



Emilie

37,
SOUTH MOLTON
STREET,

W.

A visit of inspection invited.

PASTA



MACK

A
DELIGHTFUL NECESSITY
for

BATH & TOILET

PASTA MACK is made
in perfumed Tablets, Spark-
ling and Effervescent when
placed in the water.
Beautifies the complexion,
softens the water, and
*yields a delicious
perfume to the
skin.* In elegant boxes
at 2s. 6d. & 1s.

PASTA MACK SOAP. A perfectly hygienic Soap. A charming
novelty. Sold in boxes of 3 Tablets 2/6, or single tablets 10d. each.

Of all Chemists and Perfumers. Sole Maker: H. MACK, ULM, O/D.
Wholesale Depot 31-32, Snow Hill, London, E.C.

L. & H. NATHAN,

Theatrical Costumers,

17, COVENTRY STREET,
PICCADILLY, LONDON, W.,

Have Designed and Executed all the Costumes worn in

"Miss Hook of Holland."

Telegraphic Address:—"CADURGIS, LONDON." Telephone—3245 GERRARD.

Mrs. Arthur Patrick,

COURT DRESSMAKER & MILLINER,

13a, Wigmore Street,
Cavendish Square, W.

Telephone: 2726 Paddington.

Plays of the Month

(continued).

Captain Sarona.....Mr. Wilfred Edmunds
 Colonel Werner.....Mr. Horace Terry
 Colonel Otto.....Mr. J. Benedict Butler
 Captain Hainhault.....Mr. Charles Vast
 Captain Steinberg.....Mr. C. Brooks
 Captain Holzmann.....Mr. Harold Chapin
 Captain Wentzel.....Mr. H. Lester
 Surgeon-Captain Helgar.....Mr. Edmund Waller
 Sergeant Kasper.....Mr. S. Major Jones
 Heinrich Pimpernickel.....Mr. Harry Barford
 Fritz Pimpernickel.....Mr. Gus Oxley
 Shulah, Countess of Rasselyn.....Miss M. Rignold
 Corona.....Miss Madge Beresford
 Katinka.....Miss Maude Aston
 Gretchen.....Miss Lulu Louden
 Princess Iris.....Miss Nora Kerin

Melodrama has once again "caught on" at a West end theatre. Enormous audiences are flocking to the Lyceum, where, by the way, there is a return to the cheap prices of half a century ago. Fashions change in plays as well as dress, but given a good cut in melodrama and success is assured. The cut need not be new or novel; indeed, familiarity is a virtue rather than a defect.

"THE JUDGMENT OF PHARAOH."

A Play, in Four Acts, by Alfred C. Calmour, produced at the Scala Theatre, on Saturday, April 20th, 1907.

Pharoah..(King of Egypt) Mr. Brandon Thomas
 Pharus .. (His Cousin) Mr. Edmund Gurney
 Neziab(a Hebrew Patriarch)Mr. James Fernandez
 Jethro .. } (His Sons) { Mr. Vincent Clive
 Diomedes } (Attached to Mr. Edward Sorley
 Canopus } to Mr. Cecil Fowler
 Rameses } Pharus } Mr. Henry Worrall
 The High Priest.....Mr. Selwyn Seymour
 Simeon (Servant to Neziab)Mr. Frank Collins

Miriam(Betrothed to Jevan)Miss Norah Lancaster
 Mione(the Concubine of Pharus) Miss Cecil Cromwell
 Cleo .. } (Her Attendants) } Miss Rachel Warre
 Amarna } Miss Shelley Calton
 Rachel (Servant to Miriam) Miss Betty Castle
 1st Sybil.....Miss Ida Calver
 2nd Sybil.....Miss Marjorie Day
 3rd Sybil.....Miss Vivian Stafford
 1st Egyptian.....Miss Kitty Carew
 2nd Egyptian.....Miss Ethel Verdi
 3rd Egyptian.....Miss Jennings

Dr. Distin Maddick has matched his beautiful theatre with an equally beautiful production, but it is doubtful if Mr. Calmour's version of the Prodigal Son will meet with any large amount of appreciation. It contains some very good material, and when the piece is compressed and made to play closer it will gain in strength and interest.

"THE GIPSY GIRL."

A New Musical Play, in Two Acts; Book and Music by Claude Arundale, Lyrics by Follett Thorpe. Additional Numbers by Claude Arundale and Tom Hefferman, produced for the first time in London at the Waldorf Theatre, on Friday, March 22.

Colonel CharltonMr. Leonard Russell
 Freddie.....Mr. Aubrey Fitzgerald
 Prof. WilloughbyMr. Percy Clifton
 Jack WilloughbyMr. Gordon Cleather
 Augustus ShortMr. John M. Hay
 PedroMr. Laurence Wensley
 InspectorMr. Joseph Bruce
 Policeman.....Mr. Vincent Earne
 A FarmerMr. George Stone
 Horatio VictoriousMr. Fred Eastman
 Mrs. Willoughby.....Miss Annie Esmond
 Marion Willoughby.....Miss Grace Arundale
 Evangeline Josephine Short.....Miss Kittie Davis
 Florette.....Mlle. Andree Corday
 A WaitressMiss Kitty Mackay
 KatrinaMiss Sybil Arundale

"The Gipsy Girl" is a musical hotch-potch intended to show to advantage the acting and singing of Miss Sybil Arundale. It has finished its career at the Waldorf, but no doubt the provinces will see much of it.

"TALES OF HOFFMANN."

Offenbach's Opera, in a Prologue, Epilogue, and Three Acts, played for the first time in England at the Adelphi Theatre on Wednesday, April 17.

HoffmannJean Nadolovitch
 NiklausEry S. Urban
 LindorfRudolf Hofbauer
 LutherWilly Fabian
 AndreasStephen Borodin-Delwary
 NathanaelBernhard Botel
 HermannMax Begemann
 Stella.....Hedwig Franzillo-Kauffmann
 Cochenille..... }
 Pitschinaccio..... } Stephen Borodin-Delwary
 Franz..... }
 Schlemil.....Willi Brose
 Spalanazani.....Peter Kreuder
 Crespel.....Hans Thomaschek
 Coppelius..... }
 Dapertutto..... } Rudolph Hofbauer
 Mirakel..... }
 A VoiceAnna Willner
 Olympia..... }
 Gioletta..... } Hedwig Franzillo-Kauffmann
 Antonia..... }

Those who know Offenbach by the merry strains of such operas "The Grand Duchess" will scarcely recognise him in the music of his most ambitious achievement. "The Tales of Hoffmann" was one of his last works and was intended to show what its composer could do as a serious musician. After lying *perdu* for many years it is now enjoying a wonderful popularity in Germany.

B. W. F.



MISS GRACIE LEIGH as Mina.

From THE PLAY PICTORIAL, No. 56.

Miss Gracie Leigh as Mina





Th
.35702

.72,9
v.9

~~ANNEX~~

This Book is Due

