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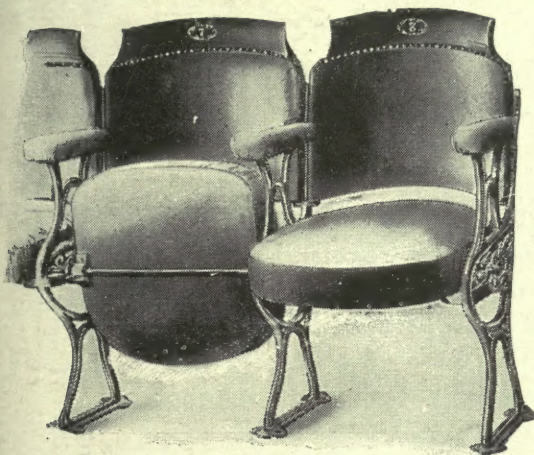
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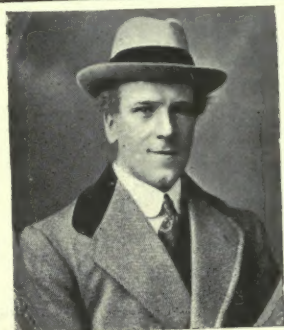
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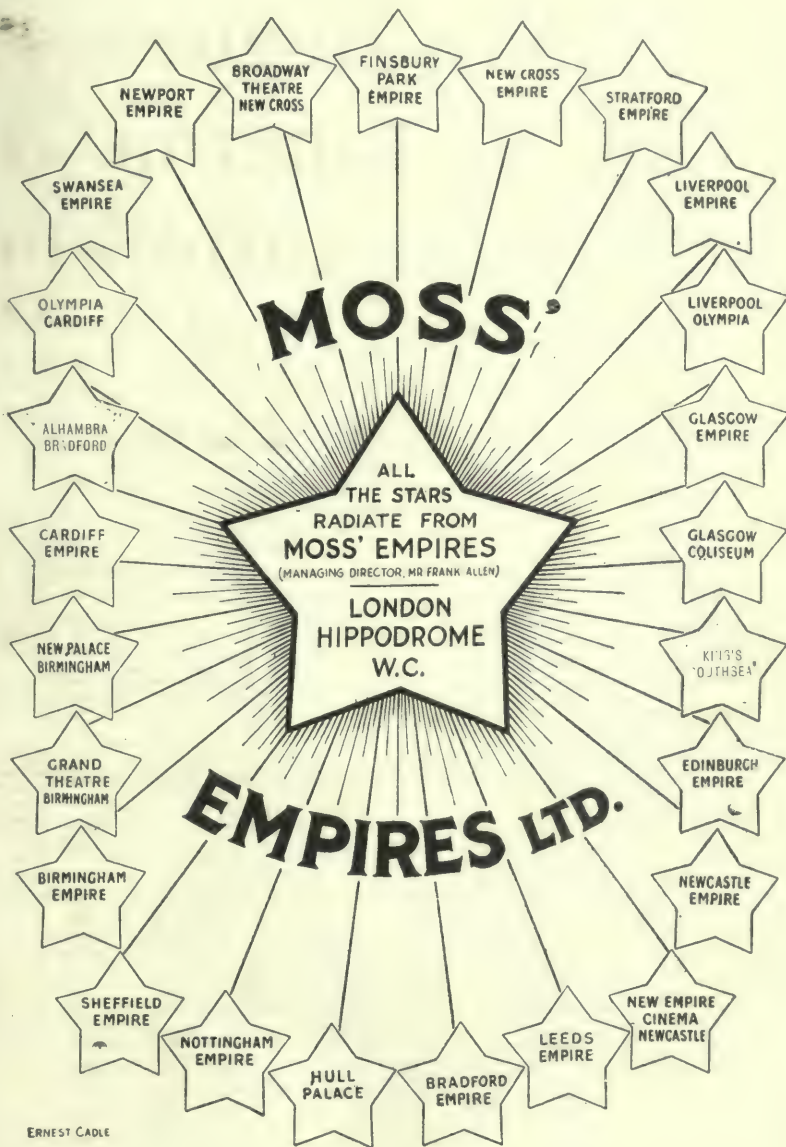
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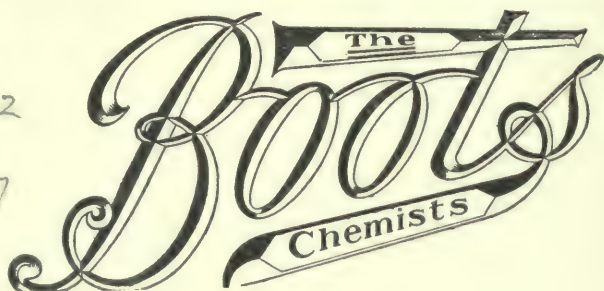
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DRAMA OF THE YEAR.

BY E. A. BAUGHAN.

FROM a high, artistic point of view the drama of 1916 has been, no doubt, of no great moment. There have been no plays of serious import; the successes have been made by light comedies and farces, and especially by revues. One might with justice paraphrase Carlyle's epitaph on the "Merveilleuses", and "Jeunesse Dorée" at the end of the French Revolution: "Peace to the Dead; let us *dance* to their memory! For in all ways one must dance." That has been the spirit of the theatre throughout the days of this second year of war. And in that respect who shall say the theatre has not done good and worthy work? Self-appointed critics of morality, forgetful of what the stage has done, both directly and indirectly, for the War, may think that drama should reflect the seriousness of the days in which we live; and that there should be something shameful in the thought that out there at the front our men are facing death and worse than death itself while here at home we laugh and smile. But we, no less than the fighting men, have our sorrows and our troubles. "Smile! Demmit, smile!" an inscription on a dug-out in France, is the best antidote to the poison of war.

Moreover, those who ask more from the stage have no historical basis for their demands. War may have silenced the arts in the past, but it has not seriously influenced them at the time. The great period of Greek drama had its birth in the age of Pericles, at a period when Athens was at peace. That great drama was an expression of great deeds done in the past, and not of great deeds in the doing. The Napoleonic wars did not prevent London from flocking to see Kemble and Mrs. Siddons, but, on the other hand, the wars of the recent past may have created that fashion for heroic acting of Shakespeare, whose plays, it may be remarked, were written after the grave days of the Armada. Nor did the disasters of the second war with America at all dim the enthusiasm with which the present Drury Lane Theatre was opened. Without any wish to dogmatise concerning the influence of war on art I think it can be clearly shown that literature, music, painting, and the drama have never found present inspiration in contemporary wars, but have been influenced afterwards by the spirit of heroism and suffering that war has entailed. And this great struggle for freedom, this heavy and dreadful step towards a saner civilisation, as we all hope the War will prove to have been, is such a struggle as the world has never known. In the life of Europe Napoleon's attempt at domination has been the only war that can be at all compared with this Armageddon, and that was a war of armies and not a war of nations.

From the specific standpoint of drama the last two years have been necessarily barren. It is not merely a question of our being too close to the War to use it, or some aspects of it, for dramatic material for the whole of our civilisation has been turned upside down. Every day we say good-bye to some long-cherished custom; every day we gain a new perspective of the relative importance of ideas. Everything is gradually undergoing a strange sea-change. It is easy to understand how Mr. Alfred Sutro preferred to publish his "Freedom" rather than have it performed. The play deals, I understand, with the position of women, and that position has been changed by the War so drastically that any drama founded on pre-war sociology would be hopelessly dated. The dramatist is on the horns of a dilemma. He cannot very well ignore the War, and yet he cannot deal with it adequately. He shrinks from an unnecessary touching of open wounds, and yet his mind, as the mind of every man, must be full of the terrible tragedy which War has brought into almost every home in the country. He would like to deal with the

heroism he has seen around him—the heroism of women as much as the heroism of the fighting men; but that cannot well be done without touching those wounds. Comedy is his only medium, unless he confines himself to some trifling aspect of the War.

WAR PLAYS.

That is, at any rate, our British way of looking at things. Moreover, whatever we who have to stay at home may feel about the matter, it must be remembered that our theatres have been kept going mainly by soldiers from the front and by those training to go there. They do not want to be reminded of the War, and resent any talk of heroism. The War is a big and difficult job which has to be carried through; the theatre is a bright spot of amusement in the arduous accomplishment of that job. If you can make amusement out of the War, well and good. If not, leave it severely alone. "Smile! Demmit, smile!" Inspired by the spirit of our fighting men—a spirit which shines through all they write and draw at the front—our dramatists are gradually gaining a true perspective. Of all the war plays produced during the year the latest of all, "London Pride," by Miss Gladys Unger and Mr. A. Neil Lyons, has most nearly expressed the real spirit in which this country is facing its supreme trial. There is humour and there is pathos in that comedy of Cockney heroism. It brings home to the audience all that the War is meaning within well-defined limits, and although the texture of the play is farcical its spirit is serious enough. That is the vein in which the War may be treated by a dramatist who cannot stultify his innermost thoughts by ignoring it. "London Pride" deals with coster life, but there is room for comedies which shall deal with the other classes in the same spirit.

Mr. Edward Knoblock's "Home on Leave" is not in some ways a very successful example of that *genre*. The first act, mainly devoted to a subaltern's homecoming, draws a very true picture of an exuberant and high-spirited boy home on leave from the front, and the last act, dealing lightly but pathetically with his love for his mother and her quiet heroism, is just as true. But for some reason or other Mr. Knoblock has woven this up with a very ordinary story of an unhappy marriage and divorce. It is skilfully done from a theatrical point of view, but it is quite unessential to what is best in the play. "Home on Leave" gave Mr. Dennis Eadie an excellent part, and Miss Mary Jerrold's mother was a perfect piece of acting. The only other considerable War play was Mr. Rudolf Besier and Mrs. Sybil Spottiswoode's "Kultur at Home." This was supposed to depict the Hunnishness of the Hun officer and such virtue as he possesses, and the difference of outlook of the English. As the play was successful, our audiences evidently did not perceive that, however boorish the German officers might be, and however frumpish their womenfolk, they had at least the merit of living frugally and with the sole idea of being ready for "the day," whereas the English girl, Margaret Tinworth, was a very tiresome kind of snob, and her uncle, an English peer, a very narrow-minded specimen of his class. The play was interesting, however, because it did give what seems to have been a true picture of life in a German garrison town. There was also real drama in the suspense of English people abroad when England was hesitating about her entrance in the War.

The other War plays—all of them produced at the Coliseum—were short one-act pieces, such as Mr. Hall Caine's "The Iron Hand," an effectively written but artificial little melodrama on the familiar subject of a soldier who is willing to sacrifice those dearest to him rather than divulge a secret to the undoing of his country; Mr. Alfred Sutro's "The Great Redding Street Burglary," a dramatic tract on war savings; Mrs. J. D. Beresford and Kenneth Richmond's "Howard and Son," a well-written little play dealing with a German agent's attempt to persuade an English merchant to be party to the re-exporting of contraband to an enemy country; and Mr. James Bernard Fagan's "The Fourth of August," in which the machination of a German Baron to undermine the loyalty of a Maharajah are set forth with genuine dramatic skill. "The Fourth of August" was by far the best of the one-act War plays which Mr. Oswald Stoll presented at the Coliseum, where Mme. Sarah Bernhardt, earlier in the year, made a great sensation in Eugène Morand's "Les Cathédrales," which is not a play at all, but a series of finely-written recitations for actresses representing the different cathedrals of stricken Belgium and France. Mme. Sarah Bernhardt also appeared at the Coliseum in Lysianne Bernhardt's "Une d'Elles," a quite gratuitous piece of war misery. On the whole, the War plays did not give us fine art, but the success of "Home on Leave" and especially of "London Pride" points the way

for the treatment of the War while it is still raging. In after years we may hope that this terrible conflict will ennoble our dramatic literature, as war has before ennobled the arts in the history of mankind.

SERIOUS PLAYS AND MELODRAMA.

For reasons already suggested the year has been singularly barren of serious plays. All the old problems of sex and sociology have either been changed by the war or have dwindled to insignificance. It is, indeed, inconceivable that we should again become so self-conscious of ourselves as to spin tragedies from what now seems the gossamer yarn of minute, psychological states. Compared with the real tragedy of life and death, both individual and national, much of the old friction of civilisation seems to us now but the discomfort of the roseleaf of which the princess complained. Of course, we shall not always feel like that, but for a long while drama will find its material in the bigger issues of existence, when once we are able to gain a true perspective of what the War has meant to us. It is possible, of course, that a large proportion of playgoers would feel attuned even now to a more serious type of play than the managers have given us. Certainly no attempt has been made to meet that supposititious need, but probably managers, who are apt to know their own business, have been well advised. At any rate, farce, comedy, and drawing-room melodrama have been the staple production in legitimate drama during the year.

Several melodramas have had considerable success. Mr. George Potter's thrilling "Tiger's Cub," written by an Englishman in the idiom of the wild and woolly West, was the chief melodramatic success. It was essentially an actor's play, and enabled Miss Madge Titheradge, Mr. Sam Livesey, Mr. Charles Glenney, and Mr. Basil Gill to make personal triumphs. In something of the same *genre* is the American play "The Misleading Lady," by Mr. Charles Goddard and Mr. Paul Dickey. It was produced at the Playhouse on September 6, and at the end of the year was still running. It is a curious mixture of American farce, as to its first act, and a modern version of the "Taming of the Shrew," with reminiscences of Mr. Somerset Maugham's "The Land of Promise" as to the remainder, and the unrelated episode of a polite lunatic, admirably played by Mr. Weedon Grossmith, as comic relief. The virile acting of Mr. Malcolm Cherry and the emotional abandon of Miss Gladys Cooper, a quality we had not expected she possessed, have helped this strange amalgam of farce and melodrama to success. Mr. Anthony Wharton's "The Riddle," founded on Mr. Morley Roberts's novel, was produced at the New on June 17. It gave us our old friend an innocent lady with a past writhing under the thumb-screw of a blackmailer and subjected to a gratuitous and domestic cross-examination at the hands of a peripatetic K.C. There was a theatrical scene of some effectiveness in which Miss Irene Vanbrugh had to face this cross-examination until the breaking-point was reached, and both she and Mr. Dion Boucicault made the most of it. But the play was essentially theatrical and artificial.

Mr. Horace Annesley Vachell, by far the most prolific playwright of the year, and Mr. Walter Hackett endeavoured to write a melodrama on the lines of "On Trial" and "My Lady's Dress." That is to say, as each episode in the action was mentioned the current of the story was switched off and we were shown that episode actually taking place. This was very impressively done in "On Trial," but it did not help "Mr. Jubilee Drax" at the Haymarket, for the simple reason that the story was not strong enough. Mr. Jubilee Drax himself, a kind of amalgam of Sherlock Holmes and Raffles, never achieved anything worthy of his reputation, and the means by which he managed to convey an illicit blue diamond to England, in the face of a gang of aristocratic crooks, seemed merely silly. Afterwards the play was told as a straightforward melodrama, but it did not achieve a solid success, in spite of the clever acting of Mr. H. V. Esmond and Miss Ellis Jeffreys.

Mr. Justin Huntly McCarthy's "Stand and Deliver," produced by Mr. Arthur Bouchier during his season at His Majesty's, was not a bad specimen of romantic melodrama, and perhaps if the part of Claude Duval had been played by the late Mr. Lewis Waller it might have been a success, but Mr. Bouchier was too deliberate, although he worked hard and skilfully. He was seen to his proper advantage in a revival of "The Arm of the Law" and in Mr. Arthur H. Adams's "Mrs. Pretty and the Premier," an Australian comedy of politics with a serious and romantic strain. The play was too simple-minded both in its comedy and melodramatic contrivances, and Miss Kyrle Bellew as Mrs. Pretty was over-weighted. Mr. Edward Knoblock's "The Hawk," founded on a play by Francis du Croisset, was not one of the success-

ful melodramas of the year, and it is unnecessary to write more than the mere mention of the production of Mr. J. G. Cambridge's "The Love Thief," a baffling Canadian mixture of farce and melodrama, and of Mr. Lucas Landon's "Bluff." At Drury Lane there was an autumn melodrama, "The Best of Luck," by no means the best of Drury Lane productions, but containing some thrilling scenes; and there were successful revivals of "Bella Donna" at the St. James's and "Mr. Wu" at the Strand. "The Silver Crucifix" at the Prince of Wales's and revivals of "Woman and Wine" and "Monte Cristo" at the Lyceum complete the list of melodramas.

AMERICAN COMEDIES.

If we can draw any lesson from the successes of the last two years, it is that there is a big public for comedies with a sentimental interest or those which contain strongly marked characters. "Romance," which has run right through the year from October 6, 1915, is a case in point. "Peg o' My Heart," which, with a few weeks' interval, has been performed continuously for more than two years, is another. Jean Webster's "Daddy Longlegs" is of the same type. Produced at the end of May, it was still running at the end of the year. None of these plays will bear close analysis, and in each sentiment is obviously insisted on, as is the manner of certain kinds of American plays. But in each there is a freshness of observation and characterisation. Moreover, each play enables the principal actress to make a distinct success. In "Daddy Longlegs" it is Miss Renée Kelly, a clever young actress, who appeared in "Ann" a few years ago, and had been seen in "The Great Divide." "Potash and Perlmutter" was an instance of the comedy of strongly marked characters, and its sequel, "Potash and Perlmutter in Society," is like to achieve the same success. Another American comedy, Mr. A. E. Thomas's "Her Husband's Wife," was much praised by the critics for its crisp dialogue and freshness of central idea. It had a very fair success, and might have run even longer if Miss Marie Löhr's successor had been able to express the intense jealousy of the hypochondriac young wife. "Her Husband's Wife" lost its comedy when that jealousy was not made its motive power. The success of these American plays must be set off against the comparative failure of Wincheil Smith and Victor Mapes's "The Boomerang," although it was extremely well acted by Mr. Kenneth Douglas, Mr. Stanley Logan, and Miss Compton; and of Mr. James Forbes's "The Show Shop," a brilliant satire of New York theatrical life. It may be presumed that, in spite of the success of the same author's "The Chorus Lady," the public does not really care for plays about theatrical life, for otherwise it is inexplicable that "The Show Girl" was not more successful, for it was full of witty lines and well-drawn characters, and was splendidly acted. There is nothing inexplicable, however, in the failure of Catherine Chisholm Cushing's "Kitty Mackay," a pale reflection of "Bunty" and "Peg o' My Heart." Another play by an American author, Mr. Walter Hackett's "The Barton Mystery," suffered from the familiar device of a "spoof" dream-tragedy, but the very clever acting of Mr. H. B. Irving of a character which seems to have been modelled on Robert Macaire and Sludge the Medium made a distinct success of the piece. It might be thought that the year was remarkable for what has been called the "American invasion," but, as a matter of fact, only the average number of American plays was produced.

BRITISH COMEDIES.

Of the older school of dramatists only Mr. W. Somerset Maugham and Sir James Barrie were represented during the year. Sir Arthur Pinero and Mr. Alfred Sutro have given us no full-sized piece, and Mr. Henry Arthur Jones's "We Can't Be As Bad As All That" was brought out at Croydon, and not in Central London. Sir James Barrie's "A Kiss for Cinderella," which, after a considerable run, was revived at Christmas, is a typical Barrie piece, full of quaint humour and fresh pathos. Those critics who appreciate the very individual genius of Barrie considered "A Kiss for Cinderella" a little masterpiece; others who would judge his work by ordinary standards thought that the author had exaggerated himself. "A Kiss for Cinderella," like "Peter Pan," is real Barrie, however. No other author could have written either play. Sir James Barrie has been well represented during the year, for, apart from this play, "The Professor's Love Story" was revived at the Savoy on September 7, with Mr. H. B. Irving in the late Mr. E. S. Willard's part, and is still running, so that at the end of the year Sir James Barrie was represented by no fewer than three plays running simultaneously. The short plays

written by Sir James Barrie for charity performances may be passed over. "Shakespeare's Legacy," for instance, was poor fooling. Mention should be made here of the interesting revival of "The Admirable Crichton" with a star cast for charity at the Coliseum. The success of "A Kiss for Cinderella" and "The Professor's Love Story" in this War time points to the fact that audiences desire simple, kindly, and humorous plays with a strong dash of sentiment and fantasy. Those qualities have also made the success of "Peg o' My Heart," "Potash and Perlmutter," "Romance," and "Daddy Longlegs," and will probably give a long run to "London Pride."

Commander Dion Clayton Calthrop's "The Old Country" almost belonged to the same *genre*. The "atmosphere" of the play was delightful, but the son's elaborate and unnatural scheme for avenging the wrong done to his mother struck a false note. Mr. H. A. Vachell, who surely created a record in the number of plays by one man produced in one year, nearly reached a great success in "Fish-pingale," but then again the delightful atmosphere of the comedy was marred by a hackneyed and unnatural plot. And that was also the fault of this author's "Pen," produced at St. James's without Sir George Alexander taking a part in it. Mr. Harold Brighouse, in his "Hobson's Choice," has made the success of the year among the younger dramatists. The play owes something, perhaps, to "Bunty" and still more to the excellent acting of Miss Goodall, Mr. Joe Nightingale, Mr. Norman McKinnel, and Mr. Fisher White. A too realistic fourth act, in which the dictatorial old father is shown as a dipsomaniac and his daughters as selfish snobs thinking how they might secure his money for themselves, is out of key with the rest of the comedy, but the acting and the humour of the characterisation helped to blunt this impression. Mr. Brighouse, in "The Clock Goes Round," attempted the impossible in placing the Pierrot nature in a realistic environment. In a magnified form it had the same fault that nearly shipwrecks "Hobson's Choice"—a mixture of ideas that do not harmonise.

"Hobson's Choice" belongs to what has been called the Manchester school. We had two other examples during the year, both produced by Miss Horniman's company. One of them, Mr. Frank G. Layton's "The Parish Pump," was a most amusing and cleverly written satire of municipal life in a small provincial town, and the other, Captain Frank Stayton's "The Joan Danvers," dealt for the most part with the favourite theme of the Manchester school of the rebellion of the younger generation. Captain Stayton has a distinct gift for comedy characterisation, and his two girls in the Danvers household are admirably contrasted. The remainder of the comedy was too obviously a reminiscence of Ibsen's "Pillars of Society," and was not an integral part of the comedy. This combination of two different and diverse themes seems to be a favourite device of the Manchester school. It can be done, of course, but it requires more skill and more preparation than either Mr. Brighouse or Captain Stayton has shown. In "The Sister-in-Law" another new dramatist, but not of the Manchester school, Mr. Cyril Hayward, displayed the gift of natural and agreeable dialogue and unbackneyed characterisation, but not a sense of humour. And "The Widow's Might," by Mr. Leonard Huskinson and Mr. C. Sandeman, brought forward two new playwrights who possess, at any rate, the power of writing diverting dialogue.

Two comedies by novelists of distinction were produced during the year. Mrs. Clifford Mills's "The Basker" had a certain reference to the War, inasmuch as it dealt with the growing shame of a pleasure-loving and easy-going aristocrat for his useless existence, and the production was remarkable for the virile acting of Miss Geneviève Ward as an outspoken old Duchess who uses swear-words when thoroughly aroused. "The Basker" had a run of 112 performances. Sir Arthur Quiller Couch's "The Mayor of Troy" reached only twenty-seven performances at the Haymarket. It was hopelessly "literary" in the sense that its story had never been visualised for the stage by its author. The character of the Mayor himself did not quite come off on the stage, and the play was full of loose dramatic ends.

Two other comedies remain for notice by two of the older school of dramatists. Mr. Louis N. Parker's "Disraeli" was interesting in a social and historical sense, and as a *tour de force* on the part of Mr. Dennis Eadie. Miss Mary Jerrold's Lady Beaconsfield was a beautiful piece of work. This gifted actress must receive here some special appreciation for her work in "Milestones," "The Man Who Staved at Home," "Disraeli," and "Home on Leave." Mr. Somerset Maugham's "Caroline" contained some of his most brilliant work. Its witty, crisp dialogue gave the

comedy a distinction of its own, but the whole piece was a trifle hard and bitter, and its motive thin and artificial.

There has been considerable activity during the year in one-act plays. Apart from those on War subjects, already dealt with, Miss Gertrude Jennings's "Poached Eggs and Pearls," Mr. Roland Pertwee's "Postal Orders," Mr. Malcolm Watson's "A Court of Enquiry," Mr. Robert Hichens's "The Law of the Sands," Miss Georgie Earle's "Getting Acquainted," and a condensed version of Foote's "The Liar" are some of the most noticeable one-act plays of the year. The four last-named pieces were produced at the Coliseum and London Opera House.

FARCES.

Mr. W. Ellis's "A Little Bit of Fluff" proved a very obstinate success. Produced at the Criterion on October 27, 1915, it was still running strong at the end of the past year. Mr. Stephen Robert and Mr. Eric Hudson's "Ye Gods," produced at the Kingsway on May 20, finished its successful run at the Shaftesbury in December, after having been transferred to two other theatres. Mr. José G. Levy's adaptation of Pierre Veber's "Loute," with the title of "The Girl from Ciro's," has achieved success at the Garrick, where it is still in the bill, and Henry Seton's "Lucky Jim" was popular at the St. James's, in spite of the fact that Sir George Alexander's theatre is not a customary house for farce of the description of "Lucky Jim." Mr. H. M. Harwood's "Please Help Emily," which reached 213 performances at the Playhouse, was a superior kind of comedy-farce, well written and ingenious, with good parts for Mr. Charles Hawtrey and Miss Gladys Cooper. Mr. H. F. Maltby's "The Rotters" was only a farce in respect of its exaggerated characterisation. The author set on the stage the most outrageous family of rotters with the air of giving us a study of provincial life, but the treatment was farcical. There was distinct cleverness in the play, but its humour had a bitter flavour. Mr. William Ashley's "Jerry" and Mr. Stanley Cooke's "The Girl from Upstairs" were farces of a provincial character, and Mr. Rudolf Besier's adaptation of the Alsatian "Buxell," a strange mixture of melodrama and farce, failed because it was neither one thing nor the other. The adventures were uninteresting, and the satire of German Court and provincial life did not vastly amuse an English audience.

SHAKESPEARE.

It has been a year without a long run of Shakespeare. Sir Herbert Tree's absence in America has left us poorer in that respect, and we were not to be consoled by an elaborate film of "Macbeth," in which he and Miss Constance Collier appeared. Sir James Barrie's *jeu d'esprit* of Shakespeare on the "movies" was proved to be something of a prophecy. Mr. Matheson Lang's revival of "The Merchant of Venice" at the Apollo, Mr. Oscar Asche's reproduction of "The Taming of the Shrew," with the excellent and popular Shakespeare season at the "Old Vic," under the management of Mr. Ben Greet and Miss Lilian Bayliss, and Mr. Martin Harvey's six weeks' season at His Majesty's complete the tale of performances of Shakespeare's plays. Mr. Martin Harvey's season was in celebration of the Tercentenary, and there was also a star performance of "Julius Cæsar" at Drury Lane, in the midst of which Frank Benson was knighted, much to the satisfaction of playgoers who knew what splendid work he has done. Mr. Ainley as Mark Antony, Mr. H. B. Irving as Cassius, Sir Frank Benson as Julius Cæsar, Mr. Basil Gill as Octavius Cæsar, and Mr. Bouchier as Brutus were the principal performers at this memorable matinée.

But this list of Shakespearean production does not point, it must be confessed, to any great love of Shakespeare, although one would have thought his plays were just the kind of serious drama audiences would like in war time. The fact is comedy, farce, revues, and plays of spectacle are the only dramatic fare playgoers require. Mr. Oscar Asche very cleverly diagnosed this need, and produced his spectacular "Chu-Chin-Chow," which is a kind of revue in its essentials. The London stage has given us many wonderful spectacles, but nothing, not even "Kismet," to equal the splendour of "Chu-Chin-Chow." The Incorporated Stage Society even bowed its austere head to the prevailing fashion for spectacle, and produced Mr. Arthur Symons's arrangement of an old Sanscrit play under the title of "The Toy Cart." I am not surprised to hear that this interesting and well-produced play is to be taken to America. Congreve's "The Double-Dealer" was the only other production of note. Among the miscellaneous performances

of the year must be noted the production of a one-act play, "Lithuania," by the late Rupert Brooke, at a matinee given by Miss Viola Tree. The play was based on the old material of a stranger being done to death by Russian peasants, who discover he is their son. It was entirely a play of horror for horror's sake, but it had dramatic strength and intensity. Successful revivals of "L'Enfant Prodigieux" and of Ferdinand Besier's "A Pierrot's Christmas" proved that the wordless play has still a certain vogue.

REVUES AND MUSICAL COMEDY.

The small space which I can give to the revues and musical comedies of the year may be commensurate with their artistic value, but not with their importance in the scheme of things. They and the comedies and farces make up the real tale of the year. "Let us be amused," is evidently the cry of the play-going public in war time. The Empire, the Alhambra, the Palace, and the Hippodrome have been consistent revue houses for some time. In addition, there have been revues at the Comedy, the Vaudeville, the Kingsway, the Shaftesbury, Drury Lane, London Opera House, the Ambassador's, and the beautiful new theatre, the St. Martin's. Some of these theatres were only temporarily used for revue. In 1915 the Apollo, the Playhouse, the Duke of York's, and the Comedy had revues at one time or another, so there has been probably little increase in the number of variety and other theatres at which revue has been mounted, but there certainly is not the decrease which some writers prophesied. At the moment of writing this review of the year there are no fewer than nine variety and legitimate theatres devoted to revue. On the other hand, there are only three theatres devoted to musical comedy, and at one of these—Daly's—the piece, "Young England," can hardly be called a musical comedy in the ordinary sense, at any rate as far as the music of Mr. Clutsam and Mr. Hubert Bath is concerned. It is to be hoped that "Young England" will be the starting-point of a musical play of greater musical value than has been the case in the past. As to musical comedy, "High Jinks" at the Adelphi and "Theodore and Co." at the Gaiety promise to be as successful as musical comedies have always been at these houses. At Daly's "The Happy Day" ran from May 13 until the theatre was wanted for "Young England." "Mr. Manhattan," which introduced Mr. Raymond Hitchcock to London, "Toto," and "My Lady Frayle" were the other noticeable musical comedies of the year.

On the whole, during 1916, the London stage has done splendid work in sustaining the spirit of the public. That has really been the most remarkable feature of the year. In other respects the dramatic year has been barren, but we may look forward to the days when all that the nation has suffered will work for good in drama, as in other matters of the human spirit.

BANQUETS, DINNERS, ETC.

January 16.—The annual banquet of the Touchstone Club took place at the Imperial Restaurant, with Mr. Charles Cruikshanks in the chair.

May 21.—The O. P. Club gave a congratulatory dinner at the Hotel Cecil to Sir Frank Benson in connection with the Shakespeare Tercentenary and in honour of his knighthood. Lord Willoughby de Broke presided, and during the evening the sword with which the King knighted Sir Frank at Drury Lane was presented to him.

May 21.—The thirty-second annual dinner of the Playgoers' Club was held in the Club Rooms in Cranbourn Street, with the President, Mr. W. Sparks, in the chair.

December 4.—A dinner took place at the Lyceum Club, given by the members to Miss Agnes Platt's School for Dramatists.

December 10.—A "Chu Chin Chow" dinner was given by the members of the O. P. Club at the Hotel Cecil in honour of Mr. Oscar Asche and Miss Lily Brayton. The President, Sir Thomas Dewar, was in the chair.

NEW THEATRES, HALLS, ETC.

February 10.—Crane Hall, Liverpool.
March 18.—Alhambra, Stafford, Variety.

October 2.—King's, Oswestry.
November 23.—St. Martin's.

ROLL OF HONOUR—KILLED IN THE WAR, 1916.

- Balderson, F. R., 2nd Lieutenant (Eric Stone), R.F.A.
 Barry, Shiel, London Regiment. Aged 28. October 7.
 Berson, William (Private), Essex Regiment. Killed in action.
 Brookfield, Captain Sydney F. (dramatic critic). September 10.
 Brookes, Gordon Byron (Captain), Duke of Cornwall's Light Infantry. Aged 37.
- Carroll, Jack E., 5th Royal Irish Lancers. January 4.
 Crawford, William, Bombardier. December 19.
 Chester, Roland (Captain Reuben Roberts). July 8.
 Cudd, Leslie, Queen's Westminster Rifles. Aged 23. October 1.
 Crowther, Eric (2nd Lieutenant), Gordon Highlanders. Aged 26. November 21.
 Curtis, Captain Arthur John Powles, King's Royal Rifles. September 10.
- Druce, Duncan (Lance-Corporal), Middlesex Regiment (Public School Corps). Aged 37. January 10.
- Eldon, Bob (Private R. J. Orford), Royal Warwickshire Regiment. July 27.
- Fulton, Richard S. (Sydney Richard Worger), Royal Fusiliers. Aged 41. Killed in action about July 29.
- Gilbey, Tom (Tom J. Kildare).
 Glynn, Golly (Green), West Yorks. Aged 27. June 22.
 Gray, Leslie A. (2nd Lieutenant), Worcestershire Regiment. October 12.
 Greatorex, George (Signaller J. F. Clarke). Aged 28. December 11.
- Hale, Norman (2nd Lieutenant Norman Hale Talbot), Oxford and Buckinghamshire Light Infantry. Aged 26.
 Hallam, Basil (Captain Radford), Kite Balloon Section, Royal Flying Corps. Aged 27.
 Horsfall-Marshall, P. (Private), London Regiment. November 25.
 Howard, Lieut.-Colonel Lewis C., 8th Somerset Light Infantry. Aged 34.
- Howson, Charles E. (Lieutenant), Canadian Contingent. Aged 31. October 31.
 Hunt, Reginald. Aged 19. September 15.
- James, Stanley, R.A.M.C. June 1.
 Jones, Alfred Cotton (Captain), Lincolnshire Regiment. Awarded the Military Cross shortly before his death.
- Lovett, Paul (Sergeant P. W. Lovett-Janison) Royal Fusiliers.
- Macnaughton, A. E. H. (Lieutenant), Royal Sussex Regiment.
 Marks, Cecil (Captain).
 Martin, Charles Walter (Second-Lieutenant), Royal Naval Division. Aged 19. November 13.
 Maude, Robert Henry Ernest (2nd Lieutenant), North Staffs. Aged 26. September 12.
 Mudie, Alan.
 Musgrove, Stuart (Lieutenant), East Surreys. Aged 28. July 1.
- Nelson, Francis (Private). London Scottish. September 11.
- Oughterson, Hugh George (Lieutenant), South African Scottish Regiment. Aged 42. July.
- Rathbone, Guy Benson (Captain), Gloucester Regiment. April 21.
 Romer, Frederick, Artists' Rifles.
 Roper, Eric (Lieutenant), Royal Fusiliers. Had won the Military Cross.
 Routledge, Calvert (Captain). May 22.
- Tennant, Edmund Hubert (Corporal), Middlesex Regiment. Aged 28. January 10.
 Todd-Stewart, James (Private), London Scottish. July 1.
- Upton, Lance-Corporal (Percy Jerome), Machine Gun Corps. March 24.
- Vane, Alwyn (Lance-Corporal). October 25.
- Wagner, Richard Cyril. Aged 23. September 24.
 Walsh, Lionel. July 1.
 Wiseman, Charles (Cadet), Artists' Rifles O.T.C. March 16.
 Wood, Herbert, East Yorks. August 18.
- Young, Tyko Memia (Private W. Bale).

PLAYS OF THE YEAR.



"CHU-CHIN-CHOW" AT HIS MAJESTY'S.

MISS LILY BRAYTON and MR. OSCAR ASCHE.

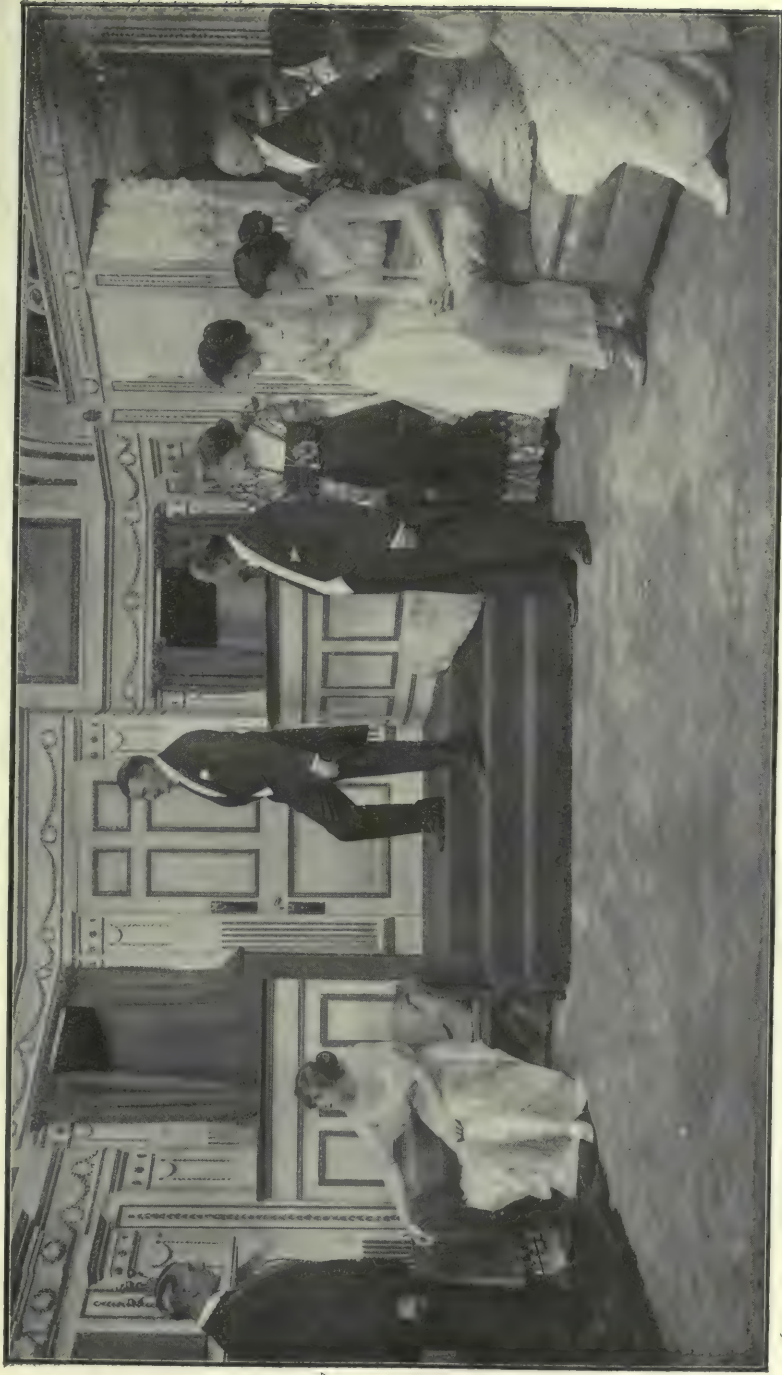
PLAYS OF THE YEAR.



"THE BARTON MYSTERY" AT THE SAVOY.

MR. E. HOLMAN CLARK, MISS HILDA BAYLEY, MISS PSYCHE LE MESTRIER, MISS MARIE ILLINGTON, MR. H. B. IRVING, MISS JESSIE WINTER, and MR. H. V. ESMOND.

PLAYS OF THE YEAR.



"THE MISLEADING LADY" AT THE PLAYHOUSE.

MR. ALLAN JEAVES, MISS GLADYS COOPER, MR. MALCOLM CHERRY, MR. WILFRED DRAYCOTT, MISS WINIFRED LESLIE FABER, MISS MABEL HICKS, MISS EDITH SAVILLE,
MR. EDGAR PAYNE, MR. RONALD COLMAN, and MISS VIOLET WINTER.

Leahon & Banfield.

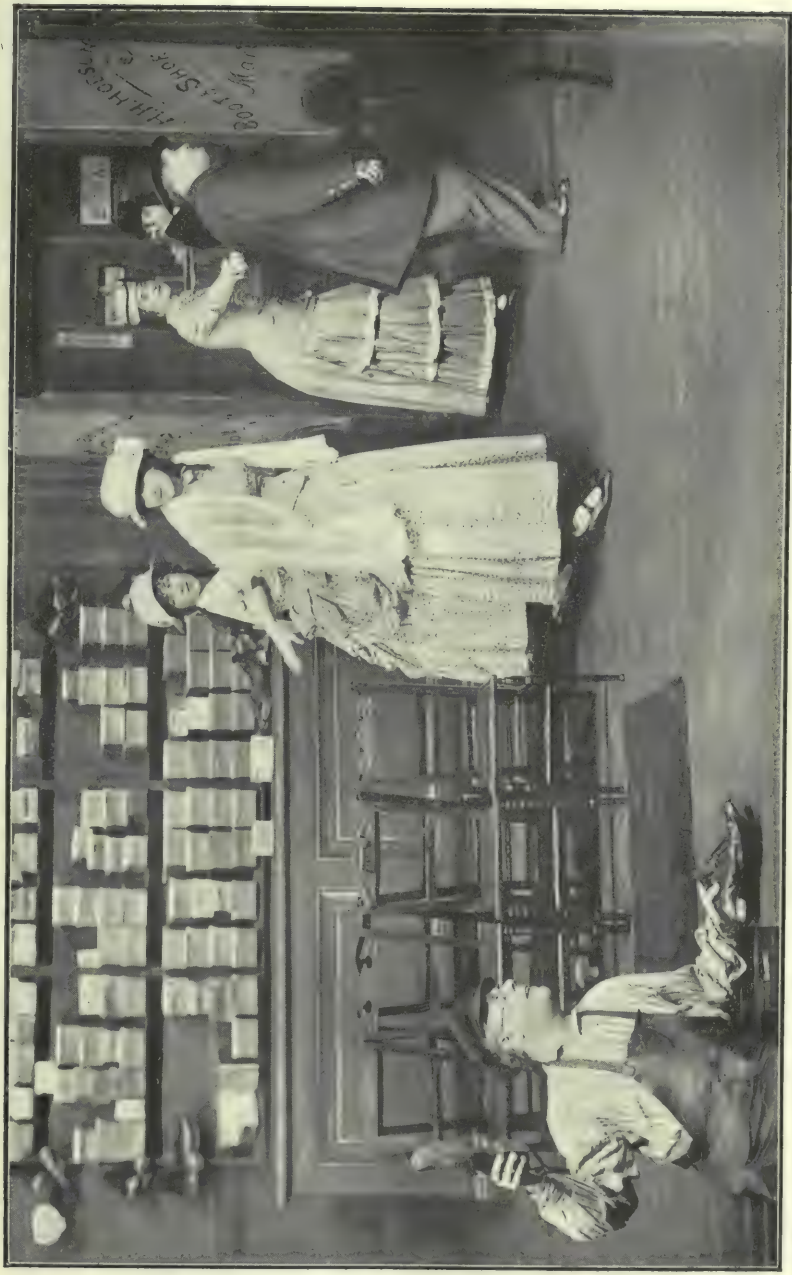
PLAYS OF THE YEAR.



"THE BASKER" AT THE ST. JAMES'S.

Group includes Sir GEORGE ALEXANDER, Miss GENEVIÈVE WARD, and Mr. NORMAN FORBES.

PLAYS OF THE YEAR.



"HOBSON'S CHOICE" AT THE APOLLO.

MR. SIDNEY PAXTON, MISS HILDA DAVIS, MISS LYDIA BILLBROOKE, MISS EDITH GOODALL, MR. REGINALD FRY, and MR. JOE NIGHTINGALE.

PLAYS OF THE YEAR.



"KULTUR AT HOME" AT THE COURT, AND AFTWARDS AT THE STRAND.

[Foulsham & Benfield.]

PLAYS OF THE YEAR.



"THE PROFESSOR'S LOVE STORY" AT THE SAVOY.

MISS VIOLET CAMPBELL, MR. H. B. IRVING, and MISS HENRIETTA WATSON.

PLAYS OF THE YEAR.



"PLEASE HELP EMILY" AT THE PLAYHOUSE.

Mr. ERIC LEWIS, Miss LOTTIE VENNE, Miss ELIZABETH KIRBY, Miss GLADYS COOPER, Mr. FRED KERR, and Mr. CHARLES HAWTREY.

[Foulkham & Bamfield.]

PLAYS OF THE YEAR.



"TIGER'S CUB" AT THE GARRICK.

[Daily Mirror.]

PLAYS OF THE YEAR.



"THE HAPPY DAY" AT DALY'S.

MR. ARTHUR WONTNER, MISS M. FRESSON, MISS E. MUNRO, and MISS WINIFRED BARNES.

PLAYS OF THE YEAR.



“DADDY LONG LEGS” AT THE DUKE OF YORK’S.

MISS RENÉE KELLY, MISS FAY DAVIS, MR. CHARLES WALDRON, MISS DOROTHY DIX, MR. HYLTON ALLEN, MISS DOROTHY HAMMOND, and MISS EVELYN HOPE.

[Foulsham & Banfield.]

PLAYS OF THE YEAR.



“POTASH AND PERMUTTER IN SOCIETY” AT THE QUEEN’S.

MISS LAURA COWIE, MR. STAFFORD DICKENS, MISS MILLIE HALTON, MR. AUGUSTUS YORKE, MR. LEE COLMER, MR. ROBERT LEONARD, and MR. FRANK E. PETLEY. [Foulsam & Bonfield.]

PLAYS OF THE YEAR.



DISRAELI" AT THE ROYALTY.

[*Foulsham & Bayfield.*

MISS MARY JERROLD and MR. DENNIS EADIE.



"A KISS FOR CINDERELLA" AT WYNDHAM'S.

[*Foulsham & Bayfield.*

MISS HILDA TREVELYAN and MR. GERALD DU MAURIER.

PLAYS OF THE YEAR.



"MR. MANHATTAN" AT THE PRINCE OF WALES'S.
MISS IRIS HOE, MR. RAYMOND HITCHCOCK, MISS DOROTHY SELBOURNE, and MISS COLETTE DORONY.

[Foulsham & Sanfield.]

PLAYS OF THE YEAR.



"YE GODS" AT THE KINGSWAY, AFTERWARDS AT THE STRAND, ALDWYCH, AND SHAFTESBURY.

Mr. YORKE STEPHENS, Miss BARBARA GOTT, Mr. CHARLES WINDERMERE, Miss DOROTHY FANE, and Mr. FEWLASS LLEWELLYN.
[Pratt & Begg.]

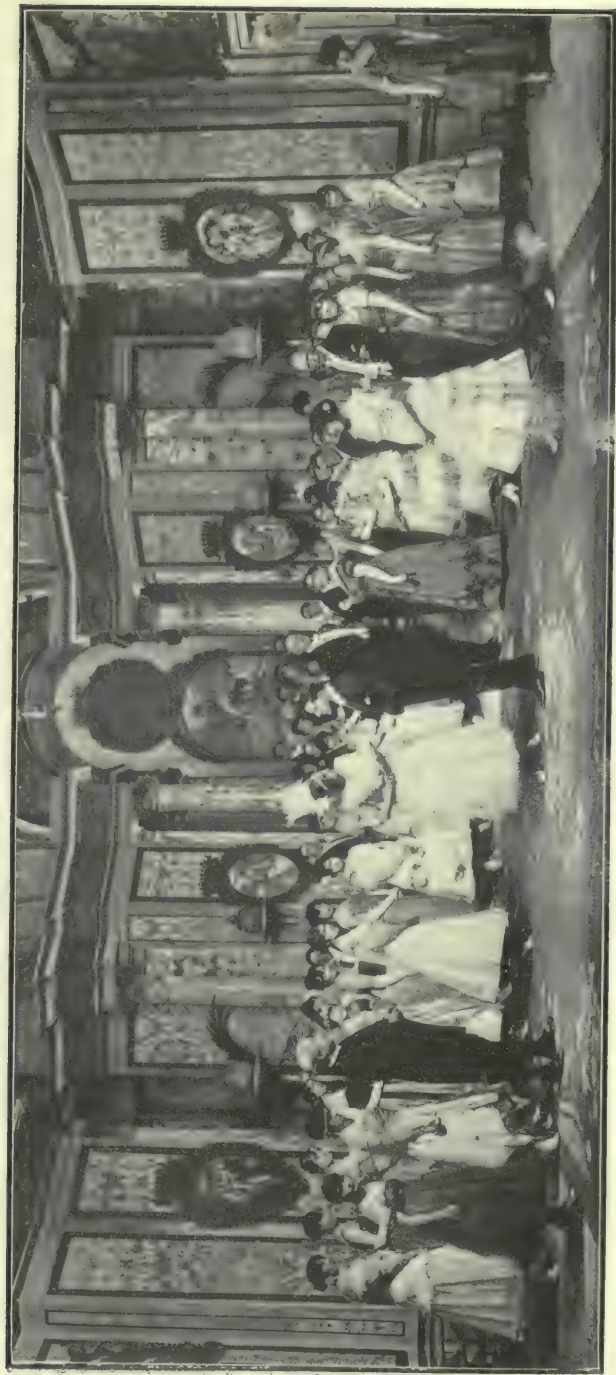
PLAYS OF THE YEAR.



"HIGH JINKS" AT THE ADELPHI

MR. A. RANDALL, MISS N. TAYLOR, MR. W. H. BERRY, MR. W. H. RAWLINS, MISS M. GAY, MR. T. WALLS, MR. PETER GAWTHORNE, MISS HUGHES, and MR. L. DEWYLE.

PLAYS OF THE YEAR.



"MY LADY FRAYLE" AT THE SHAFTESBURY.

MISS CECELY DEBENHAM, MR. COURTICE POUNDS, MISS IRENE BROWN, MR. J. V. BRYANT, MR. CECIL HUMPHREYS, MISS JENNIE ARMSTRONG, and MISS AIMEE CHOFF. [*Foulsham & Bonfield.*]

ROYALTY AT THE THEATRE.

- January 3.—Queen Alexandra, Queen Amelia of Portugal, and Princess Victoria were present at the London Coliseum to witness the first performance of Madame Sarah Bernhardt's season.
- January 5.—The Prince of Wales, accompanied by Prince Albert, visited the Palace and witnessed the performance of "The Passing Show."
- January 10.—Queen Alexandra, accompanied by the Grand Duchess George of Russia and her children, visited Drury Lane and witnessed the performance of "Puss in Boots."
- January 10.—Princess Henry of Battenberg and Princess Marie Louise of Schleswig-Holstein witnessed the performance of Madame Sarah Bernhardt at the London Coliseum.
- January 18.—Queen Alexandra, the Grand Duchess George of Russia, and the Princess Victoria were present at the *matinée* given at the Ambassadors' in aid of Queen Alexandra's Field Force Fund.
- February 15.—Queen Mary and other members of the Royal Family attended the *matinée* of "Puss in Boots" at Drury Lane, when some 3,000 children, relatives of soldiers and sailors on active service, were present.
- February 18.—Queen Alexandra and other members of the Royal Family were present at the *matinée* performance of "L'Enfant Prodigue" at the Kingsway in aid of the Home and Hospital for Incurables at Streatham.
- February 29.—Queen Alexandra was present at the *matinée* given at the Haymarket by the London Welsh Stage Society in aid of Mrs. Lloyd George's National Fund for supplying additional comforts for Welsh troops at home and abroad.
- March 7.—Queen Mary, accompanied by the Princess Mary and other members of the Royal Family, was present at the *matinée* at the London Coliseum in aid of the Princess Victoria of Schleswig-Holstein's Y.M.C.A. Auxiliary Committee for providing funds for concerts for the troops.
- April 14.—Queen Mary, Queen Alexandra, and other members of the Royal Family, accompanied by King Manuel and Queen Amelie of Portugal, were present at the *matinée* at Drury Lane, organised by Miss Olga Nethersole on behalf of the national appeal of the Y.M.C.A. to provide hostels, canteens, and rest rooms for munition and other women War workers.
- May 2.—The King and Queen, accompanied by members of the Royal Family, were present at the Shakespeare Tercentenary performance at Drury Lane.
- May 9.—Queen Alexandra, accompanied by the Princess Royal, Princess Victoria, and Princess Maud, was present at the Serbian Relief Fund *matinée* at Drury Lane.
- May 10.—The King and Queen, accompanied by Princess Mary, attended the performance of "The Dream of Gerontius" at Queen's Hall.
- May 16.—Queen Alexandra, accompanied by the Princess Royal and other members of the Royal Family, was present at a *matinée* at the Palace in aid of the Church of England Waifs and Strays' Society War Emergency Fund.
- May 29.—Queen Mary and Queen Alexandra, accompanied by Princess Mary and Princess Victoria, were present at a special *matinée* of "Peg o' My Heart" at the Palace, organised by Lady Oranmore and Browne and the Countess of Limerick for the benefit of the Irish soldiers at the Command Depot, Tipperary.
- June 23.—The King and Queen were present at the London Opera House at the *matinée* in aid of King George's Pension Fund for actors and actresses, when a performance of "The Admirable Crichton" was given.
- July 1.—Queen Alexandra, accompanied by the Princess Royal, Princess Maud, and the Grand Duchess George of Russia, was present at the *matinée* in aid of the British Women's Hospital "Star and Garter" Building Fund at the Court.
- July 10.—Queen Mary was present at the *matinée* of "The Bing Boys Are Here" specially given for wounded soldiers by Mr. Oswald Stoll at the Alhambra.
- July 13.—The King and Queen, accompanied by Queen Alexandra, the Princess Royal, and Princess Maud, and the Grand Duchess George of Russia, attended the *fête* at the Middle Temple in aid of the Red Cross.
- July 21.—Queen Alexandra, accompanied by the Grand Duchess George of Russia, the Princess Royal, and Princess Arthur of Connaught, was present at the *matinée* at the Empire in aid of the Anglo-Russian Hospital.
- October 19.—Queen Alexandra, accompanied by the Princess Royal and other members of the Royal Family, was present at the Alhambra at the *matinée* organised by Lady Paget in aid of the joint War Funds of the British Red Cross Society and the Order of St. John.
- October 20.—Queen Alexandra attended the *matinée* in aid of the Princess' Club at His Majesty's.
- November 3.—The Princess Royal, accompanied by Princess Maud, was present at the *matinée* at the Savoy in aid of the R.S.P.C.A. fund for sick and wounded horses.
- November 17.—Queen Alexandra was present at the *matinée* at the London Opera House in aid of the Plum Pudding Fund for the soldiers.



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BOOKS OF THE YEAR.

BY L. H. JACOBSEN.

FOR the third time the "The Stage Year Book" is published amidst the harassing anxieties of the War, the stress and strain of which have been becoming graver and more insistent almost every month. In these circumstances, it is matter for wonder that the publishing trade has rubbed along as well as has actually been the case, though the issue of books touching upon theatrical subjects has once more been affected grievously, scarcely a dozen (as in 1915) coming within one's ken. Fortunately, however, the majority of these have again proved of great—sometimes indeed exceptional—interest and importance, and especially is this to be noted in the sections of "Memoirs and Reminiscences," the Stage as studied from the diverse points of view of various scholars, American and Continental as well as British, and Shakespearean research, with particular reference to the Tercentenary. Hence, the sum total, beggarly though it may appear in the matter of numbers, can be swelled up respectably if one has regard to the intrinsic value of the books under notice. The results can be seen under the different heads as given below.

IN MEMORY OF SHAKESPEARE.

The Shakespeare Tercentenary Memorial Celebrations, which took place in the course of the spring, gave rise to, or, at any rate, occurred almost synchronously with, the publication of several books concerned with the "Sweet Swan of Avon." The Oxford University Press issued a most elaborate and exhaustive work, entitled "Shakespeare's England," and dealing fully with the various phases of the nation's activities during the Elizabethan era. This was "an account of the life and manners of his age, by thirty-eight collaborators, whose studies have given them a special authority on one or more of the subjects included in the general scheme." With an ode on the Tercentenary Commemoration, by Robert Bridges. (With 197 illustrations. Two volumes. 25s. net.) The same Press issued also "Shakespeare's Handwriting," a study by Sir Edward Maunde Thompson. (10s. 6d. net.) That indefatigable student, Mrs. Charlotte Carmichael Stopes, unable to finish in time a book which she had been preparing for nine years in honour of the occasion, had to content herself with the publication of a volume styled "Shakespeare's Industry," for which she had "brought together a series of papers, new and old, all bearing to some extent upon our great poet." Among the most notable essays in this well-intentioned collection were Mrs. Stopes's illuminating study of "Shakespeare's Treatment of his Originals," and the papers referring to the differences between "The Amleth of the Story and the Hamlet of the Stage," and to the "Intended Contrast" between Hamlet and Macbeth.

One has made frequent allusion to the careful, would-be exhaustive, and condescending nature of American scholarship, and this again found exemplification in "Shakespeare's Theatre," written by Ashley H. Thorndike, Professor of English in Columbia University, and published at 10s. 6d. net by the Macmillan Company. In this the aim of the author, who had been assisted by some of the students working under him at the University named, was "to survey all the information" (a large order this) "that we possess in regard to the Theatre of Shakespeare's time"; and, although he, and they, seem to have made no substantial additions to our knowledge of this subject, perhaps the book may, as he hoped, have helped to "prepare the way for a more thorough synthesis."

Mr. Thorndike owned, however, that "My plan has been to avoid detailed consideration of the arguments pro and con on disputed questions. Nor have I usually been able to take the space to state precisely my points of difference (from) and agreement with the various disputants." Especially noteworthy and valuable were the chapters dealing with the playhouses, the physical stage, and the system of stage presentations in the time of Shakespeare and his successors, as well as those giving full particulars of the leading dramatic companies and the Court theatres in the reigns of Elizabeth, James I., and Charles I.

THE THEATRE OF TO-DAY: AN AMERICAN VIEW.

The remarks just made about Professor Thorndike apply even more forcibly to Hiram Kelly Moderwell, author of a Treatise on "The Theatre of To-day," published here by John Lane, at 6s. net. As it was probably written in greater part before the War, one may now ignore and pass by the pro-German tendencies made manifest pretty freely in the course of an often irritating book. Mr. Moderwell stated boldly: "Most European producers trace their artistic paternity to Gordon Craig. This man, though he has done little actual producing, has been probably the most powerful influence in the modern theatre. And it is to be noticed that he came into theatrical work from outside, as the artist and designer." His general attitude may be summed up fairly by the following passage: "We are constantly under the danger of underestimating this English drama by taking too narrow a view of it. It is not easy to judge it by any set standard. For whereas Russian drama has been distinguished chiefly by moral earnestness, German by emotional vigour, and French by technical mastery, English drama shows before all else intellectual power. And our dogmas incline to give precedence to the emotional and technical elements, regarding intellect as an affair of dry books and Parliamentary debates."

THE MODERN RUSSIAN STAGE.

There is no doubt that there is a good deal of tough reading matter in "The Path of the Modern Russian Stage and other Essays," by Alexander Bakshy, issued at 7s. 6d. net, by Cecil Palmer and Hayward; but those who take the trouble to read the book through carefully will find stimulating, if not invigorating, pabulum therein. Bakshy, who is nothing if not thoughtful and has indeed a strong bent towards philosophic reasoning, has much to say on such subjects as "The Moscow Art Theatre," "Living Space and the Theatre," "The Kinematograph as Art," and Mr. Gordon Craig's theories, of which he speaks on the whole with considerable favour. For the putting together of a book that calls for close scrutiny by virtue of its vigour and originality, the author has drawn illustrations from the Greek Theatre, the Elizabethan Theatre, the Italian Picture Stage, and so on. Further light should be thrown upon his artistic principles, and upon his manner of expressing himself, if one has selected with pains, in the three following extracts from a book which should be in the hands of all serious students of the Stage:—

THE MOSCOW ART THEATRE.

"It is opportune now to point out what the Moscow Art Theatre actually stands for, what its significance is with regard to the general problem of the theatre. There will be no difficulty in recognising the basic principle which lay at the foundation of all the experiments of the Art Theatre, tacitly admitted as the natural and the only artistic form of the theatre. This principle was representation. The object of the theatre was understood not to present a play through the medium of the stage, but to represent it as an independent entity existing side by side with the observing audience. The subject of the play was considered as a picture of some definite world perfectly complete in itself, and needing only a faithful reproduction to become a living world on the stage. Of the two elements of the theatre—the stage and the audience—the second operated merely as some superfluous attachment, making itself felt only through the necessity of providing for it the huge window of the stage, through which it could get a glimpse of the world enacted. This admission of a barrier dividing the theatre into two independent parts was the actual factor which determined the whole course of the Art Theatre's activity. If illusionism in the way of representation was to be carried to its furthest limits, if, in addition, the illusory world thus created was to exist entirely by its own means, detached from, and independent of, the spectator, I can see no reason why

the Art Theatre should be reproached, as it has often been, for such alleged tricks as the so-called 'fourth wall,' i.e., a row of furniture placed along the foot-lights, or its crickets, frogs, and 'such-like baggage,' which were intended only to make living nature speak for itself. To refute the case of the Moscow Art Theatre, it is necessary to prove that representation is not the object of the theatre, or that it must not be objective, or, lastly, that it must not be naturalistically—objective."

THE METHODS OF EVREÏNOV.

"If the object in producing a play was to convince the spectator that what was happening on the stage was only a part of himself and his real life, there seemed to be no reason why the spectator should not be convinced that it is he himself who lives and acts in the world represented. The only question was, how to produce this effect, and here Evreïnov's conception of 'monodrama' was advanced as its possible solution. The usual form of the drama, argued Evreïnov, in which each character lives as he actually is and appears to himself, compels the spectator to live simultaneously through the experience of all the characters presented. Both the hero and the villain, with all their conflicting emotions, have to be followed sympathetically at one and the same time. As a consequence, the attention of the spectator is continually drawn in opposite directions, and he naturally feels himself an outsider. What if the whole plot was staged as viewed by the principal character, the other characters and environment changing in their appearance with the change of his sentiment and attitude? Would not this introduce a unity into the play and help to bridge the stage and the auditorium? The protagonist, who, to make things clearer, might be called 'Ego,' would conduct the spectator through all his vicissitudes as his invisible 'alter ego,' his double, and the illusion of reality would, therefore, be raised to the highest pitch.

"Such was Evreïnov's theory, and within the narrow limits of subjective illusionism it doubtless presented an original development. There is, however, this fatal contradiction concealed in it, that whilst invoking the spectator's power of imagination, in which sense it is subjective, it is compelled to base itself mainly on the realistic scenic effects, such as are provided by various lighting and musical devices, which illustrate the changing moods and standpoints of the protagonist. This carries illusion even further back than the chirping crickets, croaking frogs, curtains blown by the wind, and other mechanical tricks of the Moscow Art Theatre. The whole thing seems to be reduced to the level of a popular children's game, in which one child, standing in front, makes a speech, whilst another behind, with arms slipped under the arms of the first, illustrates the speech by appropriate gestures. The game is very amusing, and, I am afraid, Evreïnov's monodrama, if realised on the stage, would have a similar effect, instead of creating a complete illusion of reality as desired by the producer."

CLASSIFICATION A LA BAKSHY.

Table of Forms of the Theatre.

A. Forms of unity in the theatre.

1. The audience and the play united through the identity of the play with real life.

(a) Objective unity in action: audience—actors; the world of action—continuous.

(Theatre of action: the early Greek theatre, religious plays.)

(b) Objective unity in observation: audience—spectators; performance—theatrical reality; audience united with the play, but opposed to each other.

(Theatre of presentation: the mediæval stage, the Shakespearean theatre.)

2. The audience and the play united in the illusory world of the play (subjective unity in representation), audience—part actors.

(a) The illusory world continuous (Meyerhold's staging of Mæterlinck, Reinhardt).

(b) The illusory world realistically discontinuous (Evreïnov's "monodrama").

B. Forms of disunity in the theatre. The audience and play stand opposed.

1. The illusory world discontinuous (objective representation in the Moscow Art Theatre; subjective representation in Mr. Gordon Craig's method of staging).

2. The illusory world continuous (presentation in flat kinematograph pictures).

FIFTY AND SIXTY YEARS IN LONDON.

A couple of trained and shrewd observers have lately given their impressions of London life and of the changes wrought therein during the last half-century or thereabouts. There were many references to the entertainment world in its various phases in George R. Sims's autobiography (Eveleigh Nash), styled "My Life : Sixty Years' Recollection of Bohemian London." The other writer, who might, like his present reviewer, be termed a "Nottingham Lamb in Cockaigne," was Henry George Hibbert, whose book, entitled, with pardonable inaccuracy, "Fifty Years of a Londoner's Life," and published at 10s. 6d. by Grant Richards, Limited, has won golden opinions from all sorts of people. In this deeply absorbing volume Mr. Hibbert, working up from his early association with J. M. Barrie on the *Nottingham Journal*, and from his youthful recollections of the members of the stock company at the Nottingham Royal, went on to draw upon his copious store of reminiscences and his large fund of inside knowledge in such chapters, for instance, out of thirty-seven as those headed "My Old Album," "Memorable Productions," and "Feverish First Nights." Mr. T. P. O'Connor, in his most appreciative preface, referred justly to Mr. Hibbert's skill in giving pen portraits of notabilities, both of the theatre and of the variety stage, hundreds of such being found in this volume, which is stuffed full of entertaining anecdotes and capital stories, as well as hard facts and generally judicious reflections and inferences. A considerable portion of the book is devoted to the tracing of the evolution of the music hall "from pot-house to palace"; attention is drawn to the changes in outlying and suburban theatres; and there is a useful appendix of Alhambra and Empire Chronology.

WINTER'S "VAGRANT MEMORIES."

That eminent and high-minded American critic of the stage, William Winter, one of the best of those who would probably at present be referred to irreverently as "the old gang," published, through Hodder and Stoughton, at 12s. net, "Vagrant Memories, being Further Recollections of Other Days," designed as supplementary to that previous volume of recollections of "Other Days, being Chronicles and Memories of the Stage," which appeared in 1908. This was dedicated, "With profound esteem and constant affection," to Ada Rehan, and comprised, among other things, a number of what the author termed "authentic vignettes of important and variously interesting actors." Conspicuous among these were Augustin Daly and the principal members of his company; E. H. Sothern and Julia Marlowe, Johnston Forbes-Robertson, Edwin Booth, and Henry Irving. William Winter's comparison of these last two deserves transcribing again. "As I recall these two actors, whom I knew so long and so well, it seems to me that, while in many ways widely dissimilar, they were closely kindred in genius, domestic experience, brilliant meridian achievements, and a bleak and melancholy loneliness at last. The history of the stage in England and America during the last half of the nineteenth century is intimately entwined with the characters and careers of those remarkable men. The English chieftain possessed far greater executive faculty in the conduct of the practical business of life; the American, in some ways as much a leader, was more a dreamer. Around their names is a halo of romance that will never fade." Mr. Winter, who holds strong views about certain commercial managers, and who insists upon "the vital importance of a rightly conducted theatre, by which I mean a theatre that appeals to the highest intelligence and the finest feelings of the public," has another feeling reference to Irving, in which he says, "Irving was greater than anything he ever did. Even to think of him, for those who really know and understood the man, is to think of a vibrant, unconquerable spirit and a ceaseless exemplar of beneficent purpose and noble endurance."

"CHARLES FROHMAN : MANAGER AND MAN."

So much stress was laid by certain reviewers upon the fact that Sir James Barrie contributed an introductory appreciation to the engrossing'y interesting memoir called "Charles Frohman : Manager and Man," that it may have given some readers the impression that it was a new work by Barrie, and not an anecdotic biography by Frohman's brother Daniel and Isaac L. Marcossan. All the same, there were a number of characteristically felicitous sayings in Sir James Barrie's appreciation, and of these one or two short extracts may again be given. For instance: "The man who never broke his word. There was a great deal more to him, but everyone in any land who has had dealings with Charles Frohman will sign that"; "His innumerable companies were as children to him; he chided them as children, soothed

them, forgave them, and certainly loved them as children"; and "Lamb was fond of the theatre, and I think of all those connected with it that I have known, Mr. Frohman is the one with whom he would have most liked to spend an evening. Not because of Mr. Frohman's ability, but because of his humour, and charity, and gentle chivalry, and his most romantic mind." There are innumerable other pregnant dicta such as these to be culled from the pages of this book, which is published at 12s. 6d. net by John Lane. Sometimes a certain excess of zeal seems to have been shown by the biographers in tracing the varied steps in Frohman's chequered but in the main brilliantly successful career, and as important as anything else for purposes of reference at least, is the complete chronological list of the Frohman productions, both in America and in this country. In all they were upwards of five hundred, and the number of his productions in London reached the high figure of a hundred and twenty-five. He indeed "ruled his English realm" from his offices at Trafalgar House and his rooms at the Savoy Hotel, and a sentence worthy of repetition is, "What endeared him perhaps more than anything else to England was the smiling serenity with which he met criticism and loss."

SOLDIER AND DRAMATIST.

One of the most poignant and significant human documents which the War has produced is the small 8vo volume issued at 5s. net by John Lane, with the somewhat cumbersome title of "Soldier and Dramatist, being the Letters of Harold Chapin, American Citizen, who died for England at Loos." Chapin had done such excellent and varied work alike as actor, as dramatist (especially successful in the composition of one-act low-life plays) and as producer (under Granville Barker), that his premature death in an act of heroic self-sacrifice at the Battle of Loos is trebly to be deplored. In his letters home from training-camp and from the front, to his mother, his wife, and their little son, Chapin has revealed further fine traits in his character, which was evidently undergoing development, under the trials and, also, one may add, the grim humours of war. A few passages picked out almost at random may tend to show more clearly his powers of description and reflection.

A FINE PIECE OF DESCRIPTION.

"You ask what is the most striking feature of the country under war. It is easy to answer: its peacefulness. Where I am sitting now is not twenty miles from the firing line. A more peaceful Sunday morning scene can hardly be imagined. I am on a wall between a garden and a farmyard. The garden, it is true, is a bit gone to pieces and our incinerator and rubbish-pit sear it slightly—but we had these things in peaceful England: and they do not suggest the proximity of the war. Flowers are growing this spring like every other, both in the garden and in the fields away to my left. Larks and other birds are singing. That is what you've got to remember if you want to visualise the front as it is. One takes for granted trenches, horse lines, ruined villages, great and small guns, khaki and grey dead, barbed wire, smoke and noise along the black wriggly line to show where our front is. You must convince yourself that there are skylarks above the sand-dunes near Ostend, just as there used to be pigeons in ruined Louvain, early butterflies in the air among the bullets, crows and rooks round Ypres and Rheims, daisies growing among the Jack Johnson holes at Neuve Chapelle, violets in the ruins of Givenchy, primroses at La Bassée, and so on. Nature carries on business as usual. I am just beginning to realise it on the little I've seen, and what is true here must be true all along the line."

DETAILS ABOUT ORGANISATION.

"You people in Blighty have no idea (I'm not surprised) what the mere moving, feeding, housing, etc., of troops involves. Remember, we do everything for ourselves. You are so used to having innumerable things done for you in civil life that you forget they are done—the removal and destruction of refuse and the obtaining water are examples. Another point: no civil contingency ever demands the sudden quartering of twenty to thirty thousand men in this or that locality with absolutely no reference to its suitability or capacity for housing them, and at a day or two's notice. I am more and more impressed with the enormous capacity displayed by those authorities who are responsible for the roads. You can't just say to the Umpty-umpth Division, 'You will relieve the Ooty-ooth Division on

Tuesday.' You have got to arrange for a dozen thousands of infantry, with artillery, ambulances and A.S.C., to come up a certain set of roads, while another dozen thousands come down another certain set; that they are not in 'Sommevere' at the same time, as it wouldn't hold 'em—and also that 'Sommevere' is not left empty or half empty—for the Germans to walk into; that certain parts thereof are under observation (balloons generally), and can only be evacuated at night, and that certain roads thereto are under fire. Do you see what an enormous thing the new administration of war means apart from the fighting?

A CHARMING LETTER.

"Don't you dare to think this sloppy. With a baby of my own whom I haven't seen familiarly for nearly a year and with very fresh recollections of men who have died near me—their little collections of letters and photos—their weakening, wearying oft, talks about their home people, their chums out here, and how they got their wounds—their gentle delirium in which it all came out again, this time more freely—sometimes in the first and second persons instead of narratively in the first and third—sometimes even in a strange medley of narrative and dialogue, objective and subjective, sometimes sung to tuneless chants, sometimes to popular melodies. Remember that I know—not apprehensively nor vividly, but just as a matter of fact—that I may be providing just such a pathetic entertainment for some other listener one of these days, and don't dare to call me sloppy in wanting to have you all at home on the firm basis of affection."

AN OLD "SAVAGE."

Of especial interest to members of the *Savage Club* is the eleventh chapter of the memorial volume to William Bernhardt Tegetmeier, compiled as a labour of love by his son-in-law, E. W. Richardson, and having as principal title "*A Veteran Naturalist*." The book, published at 10s. net by Witherby and Co., is full of excellent matter, from the frontispiece portraying Tegetmeier in a reproduction from an etching by Hubert Herkomer; but "*Savages*," as is already intimated, are concerned chiefly with the vexed question, how the Club came into existence and with the general acknowledgment of Tegetmeier as its "Father." He was known, indeed, as "dear old Teg," and a portrait of him by a brother member was hung in a position of honour in the large dining-room. Others, more keenly attracted by the versatile old man's eminence as a naturalist, are plentifully provided with material in Mr. Richardson's volume.

BOOKS ABOUT "CARMEN."

Following on his recent monograph on Donizetti, Richard Northcott put together another similarly compact and usefully informative little work under the title of "*Bizet, a Sketch of His Life and Compositions and a Record of His Opera 'Carmen'*." In this he gave the main facts of Bizet's career, and, in particular, full details of the rise in popularity and the many performances of "*Carmen*" in England, with special reference to Mapleson, Carl Rosa, and Augustus Harris. Mr. Northcott would do well to continue this interesting series of booklets, into which he might perhaps infuse a larger element of criticism, as distinct from mere chronicling. One might note in connection with this favourite opera of Bizet the publication, by Hutchinson and Co., at 21s. net, of a sumptuous Art Book on "*Carmen*," with eighty coloured and other illustrations and decorations, end papers, and cover designs by that able artist René Bull.

A FEW NOVELS.

Among the numerous novels that have been published during the year mention may be made of a few bearing more or less on theatrical subjects. Thus there were "*Boundary House*," by that observant and thoughtful writer Peggy Webbling; "*The Douglas Romance*" (Hutchinson and Co., 6s.), from the facile pen of Douglas Sladen; and "*Brenda Walks On*" (same firm, same price), by that long-distinguished critic and scholar Frederick Wedmore. In this Mr. Wedmore introduced, with some success, passages referring to various systems of training stage aspirants, besides drawing interesting characters in those of his heroine, Brenda Colvin, her middle-aged master, Mowbray Penfold, and an old actor, William Shaftesbury, who had played with Irving on tour, and had supported Phelps at "*The Wells*."

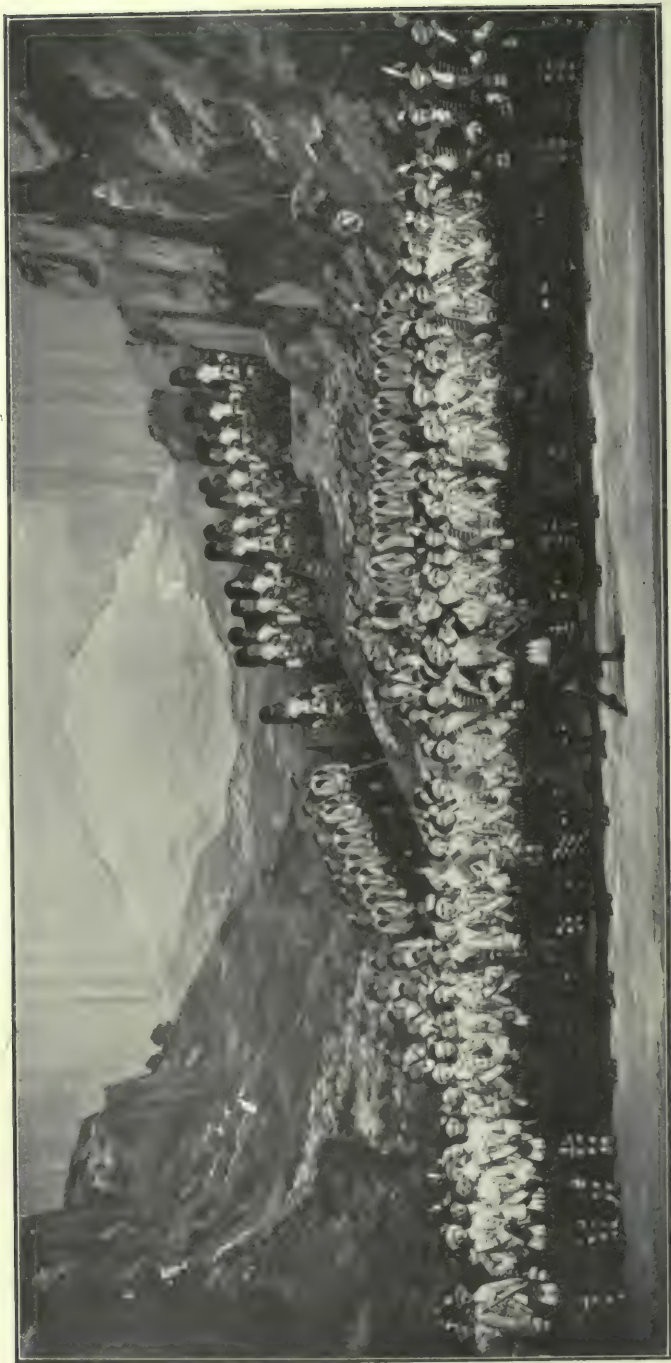
REVUES OF THE YEAR.



The striking Kirchner scene in "Vanity Fair" at the Palace.

[Foulham & Banfield.]

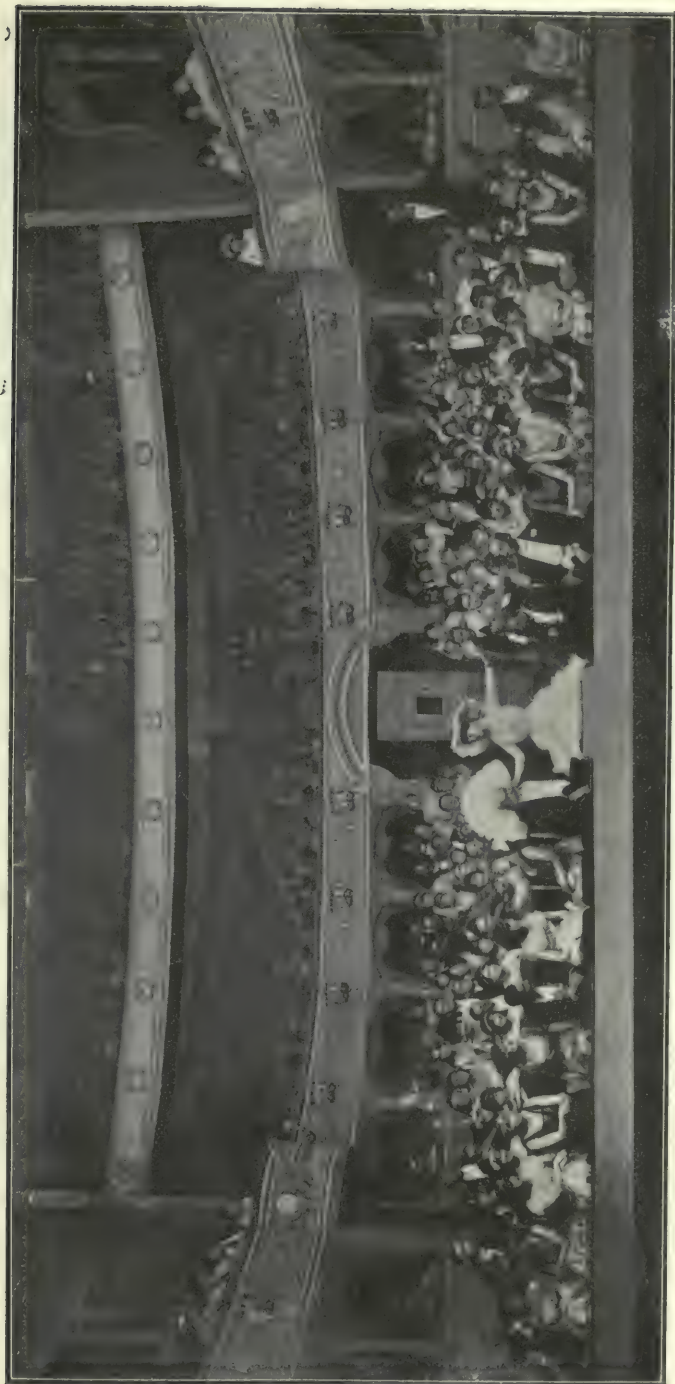
REVUES OF THE YEAR.



The firely-staged Scotch scene in "Razzle-Dazzle" at Drury Lane and the Empire.

[Wrathler & Bayes.

REVUES OF THE YEAR.



A reproduction of the London Hippodrome interior in a scene in "Razzl-Dazzle" at Drury Lane and the Empire.
[Weather & Buys.]

REVUES OF THE YEAR.



Mr. John Humphries as Bill in the Bairnsfather scene in "Flying Colours" at the London Hippodrome.

[Foulsham & Bassett].

THE VARIETY STAGE.



One of the effective Dancing scenes in "Flying Colours" at the London Hippodrome.

[Foulsham & Barnfield.]

REVUES OF THE YEAR.



[Foulsham & Banfield.]

"HALF-PAST EIGHT" AT THE COMEDY.

MR. TOMMY MOSTET, MR. RUBE WELSH, MR. HUGH E. WRIGHT, MISS BERYL CRAGIE,
MISS DORIS CAPEL, MISS ESTELLE WINWOOD, and MR. WILL EVANS.



[Foulsham & Banfield.]

"HALF-PAST EIGHT" AT THE COMEDY.

THE STAGE IN WAR TIME.

By BERNARD WELLER.

THE stage has had, in one way and another, to face a sea of troubles during the past year. In spite of them, it has sustained its art and its affairs to a very remarkable extent. Of the stages of the different belligerent countries, indeed, the English has alone maintained itself in anything like a full expression. It has had to take account of public feeling; it has had not only to respond to calls common to all classes, but also to make special sacrifices, and it has had necessarily to work with limited resources and at heavily-increased expenditure. The task has been a heavy one, but it has been carried out, and more than carried out as to its strict and immediate requirements. The first duty of the stage was to keep its houses open—its theatres, music halls, picture halls, and the remainder—and so at one and the same time supply the people with means of recreation and keep in an active and productive state one of the large industries of the country, in which a huge capital is sunk and upon which an immense number of persons are dependent. That has been done, and done with so much energy that as a matter of fact more theatres and other houses, not simply in London, but throughout the country, were open to the public last year than in the average peace year. The measure of this service has not perhaps been sufficiently realised or appreciated. There has been some amount of idle talk about pleasure-loving, luxury, frivolity, because public amusements have gone on unchecked, it has been said, by the existence of a devastating war. But it is only a small psychology or no psychology at all that reasons thus. Relief is necessary, diversion must be turned to now and then, when "the blast of war blows in our ears"—blows not for a brief and endurable space, but month after month. With their minds continually upon the War, with nothing to take them away from it and out of themselves, the people would be sapped in spirit and health. That way madness lies. However, the good work that the stage has done and is doing in the public cause has been generally admitted, and nowhere more freely admitted than from a quarter not always friendly to the stage. One alludes to the Church. Some of its leading dignitaries have repeatedly borne testimony to the way in which wholesome entertainment has braced and brightened the people during the War. An utterance by Dean Welldon early last year may be recalled. "It seems to me," he said, "that a function of special value attaches to the drama just now, for the dark shadow of a great War hangs over men's minds. Plays are needed as antidotes to the War. Healthy plays, if they can raise laughter, are rich in blessing; they may even inspire citizens, men and women alike, with a new strength, courage, and energy, which may last till the War is over and the victory won." To look upon the recreation that may be found in places of amusement as so much luxury is, in short, to take a narrow and a wrong view. The industrial classes, if they are making money, are working exceptionally hard, and relaxation is essential to them, just as it is essential to persons harassed by the War or left lonely by the War, as hundreds of thousands are, and just as it is essential to soldiers in training or on leave. A large stage traffic was, therefore, inevitable. It has been difficult to conduct, and the task has not been simplified by needless or ill-considered official impositions and restrictions and certain outside interferences. Little regard in these respects has been shown for the stage or any attempt made to afford it assistance or relief, in the exceptional circumstances into which it has been plunged by the War. For its own part the stage has aimed at a simple performance of its duty to the utmost of its power. It has rendered perhaps an unprecedented amount of War service in every possible direction. In the countless thousands that it has made happy by its arts for the time being, the stage has only been carrying on its ordinary work. But, as has

been said, it has also done much more than that. It has stimulated patriotic feeling. It has lightened the painful hours of the wounded. It has carried its entertainments within sound and shot of the firing line. It has realised vast sums of money for the various War funds. And no calling has answered more freely to the summons of military service. Thereto an ever-lengthening Roll of Honour stands silent witness. In fine, the stage has given more to the country than the country has to the stage. But the stage has given gladly, with little thought of laud or gain.

A FIGHT AGAINST ODDS.

The good fight of the stage has been fought against continual odds. Often they have been unnecessary and unfair odds. One says nothing against any such measure as the Order recently issued under the Defence of the Realm Act giving the Admiralty, the Army Council, and the Minister of Munitions summary powers over any premises or any place used for public singing or dancing if such be prejudicial to naval or military discipline or to the production of war material—an Order evidently having in view undesirable sing-songs in public-houses and dancing assemblies. One says nothing against inevitable conditions—against depressions caused by adverse fluctuations of the War, against temporary scares arising from air raids, against diminished traffic facilities for the public, against lighting and licensing restrictions, against the daylight-saving provisions, against the early shop-closing provisions, and so on. The stage had to deal with these conditions as best it could. The growth of *matinée* work in the West End as one result was noticeable. Taking one week late in the past year as typical, there were in the West End as many as six *matinées* a week at five theatres, five at one, four at one, three at eight, and two at eight. Only one theatre was giving a single *matinée* per week. The growth of afternoon-playgoing is partly natural and partly due to exceptional causes. The Shops Act of 1912 first led to more afternoon playgoing. Lately various conditions set up by the War have asserted themselves. On the one hand, the lighting regulations and the reduced travelling facilities have had their effects. On the other hand, the increase in the floating population of London seeking amusement has to be taken into account. Where it is a matter of choice between afternoon and evening, a certain proportion of the public now inclines to the former for theatre attendance. To that extent the night performances may have suffered. But against this loss must be placed the many thousands of Army men in London every day on short leave, of which they are anxious—and they seldom go unaccompanied—to make the most. There was little or no ground, therefore, to extend the *matinée* at the expense of evening performances. No doubt immediately after a Zeppelin raid in or near London a few theatres suspended some of their evening performances, but these suspensions were more than compensated for by the extra *matinées* at the theatres in question. However, the action was only temporary, even as far as it went. More serious in the spring and summer was the effect of the Daylight Saving Act. It was especially felt in the provinces, and the "first houses" of the twice-nightly system were much depleted. Places of amusement suffered also from the Shops Closing Order in their sales of tobacco; and their exemption in the case of confectionery ceased with the end of the year. Unfair competition with shops was alleged; but the shops have all the day to themselves, and the selling-time of places of amusement is relatively limited.

THE ENTERTAINMENTS TAX.

But if in such things as the foregoing War conditions had to be accepted, the stage might have been saved at all events the worst effects of the Entertainments Tax; and a certain measure of exemption might have been extended to the stage, as to other callings peculiarly situated, in the matter of compulsory service. In the ordinary way of taxation amusements pay proportionately very much more than other industries. In common with other industries, they pay upon excess profits. To super-add special taxation dealt a heavy blow to a struggling industry generally, and fell with great hardship upon certain branches of it. A slight tax—say, 5 per cent. on the gross receipts, to be recouped out of the admission charges—places of amusement could have sustained without seriously crippling their activities. A tax of this dimension would have been simple and inexpensive to collect and would not have had any crushing effect upon any branch of amusement. But the stage became penalised in a tax not justifiable in principle and altogether wrong and vexatious in incidence. The duty, which came into force on May 15 last, has a scale as follows:— $\frac{1}{2}$ d. on the admission price up to 2d.; 1d. thereafter up

to 6d.; 2d. thereafter up to 2s. 6d.; 3d. thereafter up to 5s.; 6d. thereafter up to 7s. 6d.; 1s. thereafter up to 12s. 6d.; and 1s. thereafter for every additional 10s. or part of 10s. With more technical knowledge, the Chancellor of the Exchequer would have seen that some of these rates, varying from 8 per cent. to 50 per cent., would operate very harshly in certain cases. The cheap-price music halls, which are in the majority, and the twice-nightly and other houses, in which most of the seats are from 6d. to 9d., became most disproportionately taxed. The comfortable theory that the public would pay the Tax, and that no difference would be made from the normal course of amusement-traffic, was not borne out. Generally speaking, of course the public paid the Tax to the extent that it was marked on the tickets. Here and there prices were reduced, especially the very cheap prices, in order to keep within the old prices. In a few other cases the old prices were slightly increased. Thus at some of the Broadhead houses the 9d. seats were put up to 10d., making with the duty a level sum of 1s. But as a rule the ordinary prices were adhered to—all classes of house, the highly-priced West End ones included, had gone back to the pre-War rates—and made subject to the respective duties. It is a fact that the public pays both the old prices and the new surcharges. It does not follow, however, that a manager gets as much out of the pay-boxes as he did. The bad effect upon receipts began to operate in various directions. Large numbers were kept away altogether. The tendency amongst still larger numbers was to occupy lower-priced seats. Persons who had been in the habit of paying 1s. 6d., now, instead of paying 1s. 8d., went into the 1s. part at 1s. 2d. Similarly, the 9d. seatholders went into the 6d. seats, paying 7d., and thereby saving 4d. The early-door prices, which are a considerable source of revenue in the provinces, were also very hard hit. The early-door charge on a 6d. seat is usually 3d. The duty payable is 2d.—in all 11d. for a 6d. seat. Naturally, the public preferred to take their chance without the early door, paying 7d., and saving 4d. The Tax also proved expensive and troublesome in the methods of collection. A little study of details in the handling of admission-moneys by the framers of the measure would have done much to minimise the extra work and extra cost, the loss of time, and the immense amount of worry that the ill-digested arrangements of the Board of Trade have caused. The plan of taxation on certified returns was an eleventh-hour concession. It was only applicable in certain circumstances and it was so bound up with regulations that a large proportion of managers would have nothing to do with it. They got along as best they could with the devices of adhesive stamps for their own tickets and of Government roll-tickets. The former, with the defacing of the stamp at the moment of admission, was a slow and cumbrous method; while for that of the roll-tickets no manager had a good word to say. Further, whatever the plan or plans of collection adopted, there was the trouble in giving small change. Many provincial lessees do not disguise the opinion that, if the early effects of the Tax continue, it will be necessary to begin a strong agitation for an amending Act. In their view they cannot support the effects of this special taxation, which threatens to deprive them of their present very narrow margin of profit and involve many of them in closure and in bankruptcy. This view may be premature or may be erroneous, but it is widely held.

COMPULSORY SERVICE.

As little consideration for the interests of the stage—interests not merely professional, but at the same time both artistic and national—was accorded managers and actors in regard to compulsory service. Under the voluntary system the general response of the stage had been splendid, and when compulsion came in actors and managers should not have been excluded from at least a limited measure of relief. It was possible and reasonable to exempt or place in reserve a proportion of managers and artists who would otherwise be conscripted. The proportion would have been comparatively small—a hundred or two of managers and a few hundred artists—the indispensable men, who were indispensable not so much in the degree applicable to other callings, *i.e.*, as individuals, but as connecting links by which, and by which only, the machinery of the stage can be kept in operation. This measure of relief was surely only a minimum one to ask. It would have made no appreciable difference in a military sense, while it would have enormously facilitated the working of such composite affairs as acting and theatrical amangement, which, as it is, have been most grievously crippled. The stage was entitled to this relief in the ordinary course of industrial protection, not to mention special conditions, and was further deserving of it in view of its public work and service during the War.

But the stage did not get it; and, apart from a manager here and there, the stage lost the whole of its man-power, eligible for service, between the ages of eighteen and forty-one. The consequences have been acutely felt by every working department of the stage. For the dramatic stage they have meant in London a weakening of casts, and in the provinces not only that, but a rapid decrease in companies. For the variety stage they have meant a dearth of turns. For the concert stage they have meant a partial collapse. As it has become more and more difficult to cast plays, to which a proportion of younger male artists are indispensable, it has become necessary to fall back upon entertainments lending themselves to the employment of women—to musical comedies, and especially revues. They can do without any great call on man-power or actor-power. Songs, dances, variety turns, and pretty stage crowds can be supplied freely on the spindle side.

SOME RANDOM CHARGES.

The prevalence of this style of entertainment, partly due to the foregoing cause, brought about a complaint of a stage unduly frivolous. One has no wish to dwell upon the allegations of General Sir Horace Smith-Dorrien on this head, but any record of the stage in War-time would be incomplete without some reference thereto. General Smith-Dorrien sent an identical note to *THE STAGE* and the *Morning Post*. In an amplified statement he said that it was easy to have a tone and an atmosphere in public entertainments that would jar upon the nation, confronted as it was at the moment with the serious issues of life and death, and be far from appealing to the right patriotic spirit. As to that, it was an early experience of managers that the public—and particularly military men—looked, above all things, for pleasant entertainment at the theatres. It has not wanted to think deeply or to be moved deeply. It has enough to think about and to lament over outside the mimic life of the stage, which at the best can be but a pale reflection of thought and feeling common to the people at the present time. The stage cannot deal with the great themes of the War. The attempt was made in a few plays, but both artistically and from the public point of view it was soon found to be misconceived and impracticable. The War to a War play is very like Ossa to a wart. Nor can the stage deal with many of the themes—mainly of sex and sociological interest—that were open to it before the War. The general attitude of the public reflected something of the spirit in which our fighting forces make ready for their grim work. British soldiers face the terrible realities of trench and battle-line with a courage and a devotion not less splendid because cheerful. Upon his own admission, General Smith-Dorrien brought his charges upon hearsay evidence only. It was frank of him to make this admission, but it was one showing the poverty of his case. "Analysing the representations made to me, I find that where scanty dresses and doubtful songs are not the basis of complaint, it is the incredible vulgarity of the songs and performance." He made a sweeping condemnation of music halls chiefly on the ground of vulgarity. Anyone who knows anything about music halls knows that the standard of entertainment is not—in the opprobrious meaning of the word—vulgar. Yet vulgarity—and vulgarity is largely relative—is not demoralising in the sense in which General Smith-Dorrien used the word. Granted that, as far as they obtain in entertainments, these faults are regrettable; but are they likely to demoralise soldiers? They have not demoralised the public generally, and there is no reason why they should exert this effect upon that part of the public which has put on khaki. They are to be found—now more rarely than before the War—in third-rate revues and in the work of certain comedians, who are well known, and who are permitted a license that would not otherwise be allowed because they are great public favourites. As for the vulgar and suggestive character of some revues, the evil has by now almost worked its cure. These revues—mostly provincial affairs—were, at the height of the craze, promoted by a new class of speculative manager, and had a momentary vogue of curiosity. But the better feeling of the public resented them, and their end was swift and salutary. The gross and the vulgar do not pay on the stage, and every manager who knows his business is on the alert to avoid them. Of course, with every sort making up the great public, and with a manager here and there lax in his methods, the field of amusements can never be an entirely perfect model of good manners and decorum. But, while this ideal is impossible of achievement, it remains a fact that, broadly speaking, our stage is clean and wholesome. And at the same time managers will be ready to welcome—as, indeed, they always are—measures calculated to keep public amusements free from offence.

The public have official protection at the hands of the Lord Chamberlain, the county councils and other licensing authorities, and the police; and direct protection through themselves, for they can complain directly or stay away. There may be a good deal that is light and frivolous and even vulgar in some classes of performances; but managers have to cater for all classes—uneducated as well as educated—and, unfortunately, the uneducated still largely prevail. To cater above the heads of the little educated would be to drive them back to the public-houses and the streets, from which the cheap music hall and the cheap picture house have attracted the masses. If with General Smith-Dorrien one grants that the artistic level of the masses is not high, there can be no doubt that the standard has risen steadily in recent years, and is still rising, and will go on rising. Managers as a body do all they can to help it on; but they have to keep in touch with it, or they would play to empty houses, and the stage would become commercially impossible. The public stage must be regarded as a whole, through all its strata of appreciation, from low to high. It is perhaps a failure so to regard it that unhappily led General Smith-Dorrien into his charges. Managers made a general denial of the charges. In the absence of specific allegations, it is difficult to see what more they could do. In one of the cases, in which General Smith-Dorrien dealt with a piece by name—in the case of "The Bing Boys Are Here," at the Alhambra—the management issued a writ for libel, and the action is pending. The Bishop of London also made a number of unfounded charges against theatres and music halls, which he subsequently, at the instances of the Society of Authors and of Mr. Oswald Stoll, substantially withdrew.

SYSTEMS OF CATERING.

The systems of catering in town and country remain, broadly, as they were. Changes in town, in addition to those already noted, have been rare. A few West End theatres, under the pressure of revue, have rather approximated to music halls in some of their conditions, particularly since the Lord Chamberlain has waived his regulation against smoking. The St. James's was one of the theatres where during the run of "Lucky Jim," under an intercalary management, smoking was permitted. Evening dress is no longer *de rigueur* in the West End stalls. It is the presence of khaki in the stalls that has done much to displace ordinary evening dress. It is safe to say that the great majority of men who have been in the habit of putting on evening dress for theatre visits would not, except for the usage in that part of the house, have gone to the trouble involved. No other form of amusement requires this sartorial tribute, and it is absurd that it should so long have been paid in the theatre. Complete liberty should be allowed in the matter. That is certainly now the view of West End managers. No doubt the stalls will always be well dressed, for the playgoers who can afford to pay the stall prices can also afford to dress well. But the point is, as far as men are concerned, that the stalls are likely in the future to be dressed well not in one rigid way, but in the various ways that men find convenient. One of the effects will be that the stalls will become less exclusive—and also less unprofitable. The Shaftesbury made the experiment of abolishing the pit and converting the whole of the ground floor of the auditorium into stalls. Mr. C. B. Cochran did the same thing at his new theatre, the St. Martin's, pricing the seats at, with the Tax, a guinea apiece. This luxury price, however, he quickly abandoned. The trouble about the stalls is not that they are too numerous, but that they are too expensive. A uniform high price is a mistake. Stall prices should vary according to the requirements of a theatre. And there is no reason why they should not vary in the theatre itself. At most of the West End theatres there are now two prices for the dress circle. If the whole of the ground floor of the auditorium were given up to stalls there could, were it thought expedient, still be a few rows at half a guinea, leaving twenty or thirty rows to be disposed of at other prices.

The real theatrical problem has been in the provinces. Lessees have continued to put their faith in the touring system. More and more the financial responsibility of the provincial supply, from the staging to the advertising, has been pressed upon the touring manager; and it is natural that, not knowing his own situation, and uncertain of what the day may bring forth in public affairs, he shrinks from the old measure of enterprise. Thus the better-class companies did not go out as freely as usual, and much dependence had to be placed upon melodrama companies, which preponderated, upon musical-comedy companies, and upon rapidly-multiplying revue companies, which have worked their way from the music

nals to the theatres. There was some attempt at extra supplies, though here the lessees, unversed in producing on their own account, did not display as great an energy as the conditions called for. The repertory touring companies gave the lessees some help. These companies increased in number, and they were able to prolong their visits to from two to four weeks per town. Various lessees embarked upon stock seasons, and indeed here and there they maintained their theatres on these lines for the better part of the year. Lessees who have run stock companies on modern lines have, almost without exception, met with success. In the large towns, the Gaiety, Manchester, the Repertory, Liverpool, and the Repertory, Birmingham, have gone steadily on consolidating their positions. They are in the best sense self-producing theatres, not only possessing permanent companies, but bringing out plays, of which certain were last year subsequently seen in town. The limited supply was eked out with variety and picture seasons. The year has shown that lessees will have to accord the touring system a different treatment, broadening its basis, working it more co-operatively, and relieving touring managers of some part of the expenditure. With capital naturally restricted, with labour becoming scarce, and with material steadily going up in price, lessees and touring managers cannot hope to keep to the old ways, especially in two respects. One is in such spectacular display. The other is in a gut of printing advertising. A step in the right direction was taken by the different managements in Sunderland—theatrical, music-hall, and picture-house, seventeen in all—who early in March jointly decided to stop the smaller forms of advertising. This example—which did not much help the touring manager, face to face with the high prices induced by the paper regulations—was not, even in itself, generally followed. The question will have to be dealt with, and so will that of railway transit, which strikes at the whole mobility of the supply. Not only will the cost of railway traveling be at least doubled, but the facilities, in the matter of Sunday trains and of trucks for scenery, etc., will no longer be what they were. It follows that, with the prospect of the touring supply becoming still further reduced, lessees will be obliged to produce to a considerable extent on their own account by way of stock seasons and short-circuit seasons. Lessees might also join hands with West End managers in provincial productions and reproductions. Last year, it is worth noting in this connection, many West End pieces had preliminary runs at provincial theatres. What has to be recognised is that the provincial stage in the next few months is going to have its resources peculiarly and severely tried.

ORGANISATION.

The Council of the Actors' Association in the autumn drew attention to the unfairness of the average theatrical contract in relation to the actor. Since the War not only have actors—and latterly actresses even more than actors—suffered in salary, but the conditions of engagement have become still more one-sided. Business has long since become normal, yet actors—apart from the younger men, for whom the demand now greatly exceeds the supply—have not got back to the pre-War salaries, which in the bulk of cases were so low as scarcely to provide a living wage. From the salary point of view actors have been obliged to do the best that they could with decreased earnings, and at the same time have been faced with the heavily-increased cost of living. Upon the top of this state of affairs affecting salaries came the trouble that led to the protest of the Actors' Association. A tendency manifested itself to engage actors at a weekly salary for as many performances as they might be called upon to carry out. In the West End it arose, no doubt, from the way in which, in consequence of the air-raids, some of the evening performances were discontinued at different theatres and *matinée* performances substituted. Managers found that they were liable to pay the weekly salary if only a proportion of the performances were given, and also to pay the rate for *matinées*, though one does not know that these contractual terms were ever insisted on. On the contrary, what happened in some cases was that the night performances were paid for *pro rata* and the *matinées* on the old terms, which was a further hardship upon actors. As far as the provinces are concerned, the progress of twice-nightly performances has been very extensive since the War, so much so that the double performance per night is now more prevalent than the single. In these circumstances the six performances and the one *matinée* per week as the basis of salary meant that where fourteen or fifteen performances per week took place the salary became something like half as much again. This increase, seeing that the actor has to do what is equivalent to more than double work and also seeing

that the manager has the financial benefit of two audiences a night instead of one, does not seem an excessive recompense; but managers have not seen the matter in this light. Hence the actor is expected to contract to give either seven or thirteen performances per week, as may be necessary, or to play an unspecified number of performances, as many as may be required. It is only fair to say that a few managers have been paying from 10 per cent. to 25 per cent. extra salary when their companies have played twice a night. Generally speaking, however, the double work has brought no increase of salary, and contracts have been so altered as to debar the actor from any protection in this respect. The protest of the Association may have done some good—it is at least satisfactory to know that the body has latterly almost doubled its membership and greatly improved its financial position—but actors are still much behind all other branches of the stage in point of organisation, except perhaps in their charitable and provident institutions. During the year the Royal General Theatrical Fund adopted a set of new rules, much enhancing the advantages of membership in the society. The Actors' Benevolent Fund increased its resources, in behalf of which THE STAGE Special Appeal amounted on December 31 to £10,328. The King George's Pension Fund performance of "The Admirable Crichton" realised £2,100. Charity, if in these directions it began at home, by no means ended there. Another performance of this piece by the same cast brought in £5,000 for the "Star and Garter" Fund. For War charities actors and managers obtained once more a huge monetary aggregate from performances large and small. The Drury Lane performance of "Julius Cæsar" produced £3,000. The National Association of Theatrical Operatives, the Amalgamated Musicians' Union, and the Orchestral Association were all active in the affairs of their members, improving the working conditions by means of Board of Trade and other arbitrations. The two latter associations, among other things, arranged a standard form of agreement with the Kinematograph Exhibitors' Association for musicians at picture houses. The picture-house managers appreciate the value of organisation, which has conduced greatly to the remarkable growth of their calling. They have had their censorship troubles and their Sunday performances troubles during the year—the latter a continual vexed question with the London County Council and other authorities; but the picture houses, by their energetic policy, continue to hold a privileged position in these respects as compared with other places of amusement.

THE SHAKESPEARE TERCENTENARY.

The "Julius Cæsar" performance recalls the fact that the homage paid to Shakespeare upon the Tercentenary of his death last year took place under conditions unlikely to occur again. Not as it was waged by Prospero, who bedimmed the noontide sun, called forth the mutinous winds, and made tumult betwixt the green sea and the azure vault, but in a way more terrible, over a convulsed Europe, "this hungry war Opens his vasty jaws." In such circumstances we, who, in the words of Carlyle, are of one blood and kind with Shakespeare, celebrated the three hundredth anniversary of his death. And not we only. In the midst of the death-grips of great countries, Shakespeare shone as a noble and perennial light, in a sense unimagined by Carlyle, who spoke of him as radiant aloft over all the nations of Englishmen. For Shakespeare, if he is ours, if we produced him, if we think and speak by him, is also a universal possession. Our chief enemy, implacable in all else, was at this moment only less in enthusiasm for Shakespeare than ourselves—perhaps not less, but more, seeing that the tribute was paid to an English genius—to the supreme Englishman. Ben Jonson spake even more truly than he knew when, the mortal Shakespeare dying, the brother poet lifted up his voice in the proud lines:—

Triumph, my Britain, thou hast one to show
To whom all scenes of Europe homage owe.

The volume of the celebration will probably seem more remarkable to the historian of the future than it did to us. It will surprise the historian that, with the commitments, the pre-occupations, and the anxieties of this country in the prosecution of the War, the means should have been available and the measures should have been taken, not for a necessity, but for a sentiment, even though a great sentiment. With little or no organisation of a collective kind, widespread preparations were made and were brought into a rough yet effective co-ordination. The Tercentenary was solemnised in the churches. It was solemnised in the historic Abbey, almost within the shadow of the sculptured figure of Shakespeare that

memorial on the literal side of Jonson's equally prophetic line: "Thou art a monument, without a tomb." It was solemnised in the old church of Shakespeare's native town, where, in the chancel, before the altar, the bones of the player-poet lie embedded. It was solemnised throughout the country, from great cathedral to little meeting-place. At the Mansion House the Tercentenary was celebrated with the civic circumstance to which London brings her fair and inimitable fame. The occasion was not only national, but international, as, amongst other things, in the felicitous message from the President of the United States. Then at Drury Lane, the theatre that has beyond all others seen the triumphs of the acted Shakespeare, came the offering of "the players and their fellow-workers in the kindred arts of music and painting," primarily in the presentation of "Julius Cæsar," with supplements in the pageant of Shakespearean characters and in a programme of Shakespearean music. In the presence of the King and Queen and a representative audience there was a performance of the utmost merit and distinction of which the modern stage is capable, which says a good deal, if perhaps it does not say everything. Historic in itself the performance set a precedent in the King's knighting of F. R. Benson, in his costume of Julius Cæsar, within the precincts of the theatre. No tribute to devoted work could have been more gracious in bestowal or more complete, for Mr. Benson's has been truly a knight's devoirs. There was, too, Shakespeare's day in the schools—a new and brightly-auspicious element of celebration, well chosen to synchronise with the actual Tercentenary day—May 3. The poet of all time is, or should be, the especial possession of youth. So the homage went on. Of permanent memorial of the Tercentenary there is, unfortunately, none. The War has stayed the project of the Shakespeare National Theatre, the site of which sees, for the time being, the erection not of an abiding home for the poet's plays, but of a soldiers' hostel. The postponement of the large National Theatre scheme was made inevitable by the War. But the Tercentenary, if it is, through the War, unmarked by this memorial, may yet, through the War, be the epoch from which begins not merely a new computation of time, but a new appreciation of Shakespeare—new because it will belong to the changes of national spirit wrought by the influences of the War. The stage will have need to repair its fortunes, and seeing its fine services as well as its unstinting sacrifices, it will have the sympathy and help of the public in the task. For some time past there have been forces at work for a better-ordered and more seriously-disposed stage, and these forces have been making progress. But they have not been supported so earnestly or so largely as they should have been by the public. When, however, the last battle has been fought, the guns fallen into silence, and all the tolls of Armageddon taken, even "the stamp of nature" will not be altogether what it was, and the outlook will be changed, upon life, upon work, upon recreation. Frivolity, slackness, inefficiency will be less. The people, or the more virile part of the people, will come out of the ordeal with a fresh understanding and a fresh spirit to the affairs of every day. The stage is very much what the people make it. It will be strange if the people do not reconstitute the stage in accordance with aspirations hitherto vague and largely unattainable. As far as the common practice of the stage goes, Shakespeare has been receding to a splendid isolation; or, rather, Shakespeare remains, shining as he ever shone and ever will shine; and the stage, more and more unable to accommodate its temporary system to the needs of the case, has been falling away from the light. The fault has probably been more that of the public than of the stage. The public, grown prodigal in its tastes, has wanted, not the dramatic and spiritual parts of Shakespeare, not the heart of the mystery, but the exterior gauds, in ever-multiplying opulence. But will it be satisfied with them, will it want them at all, in the new dispensation after the War? The signs are that it will not. The real Shakespeare is no "star-y-pointed pyramid." His genius, high as it is, is always very near to humanity. Nor is his art inaccessible to the actors, of whom he was one. Given the opportunity, our actors could quickly build up a new Shakespearean school. They only ask for the opportunity. It may not have been born of the golden hour of the Tercentenary, whose glory has fallen athwart the dark visage of the War. Yet "the fruits are to ensue." The England that Shakespeare sang in words of inextinguishable fire and immortal beauty will emerge from "the grappling vigour and rough frown of war" shorn of many of the old gross delights, seeing life with clear eyes, more purposeful, energised, spiritualised. To that England Shakespeare's message may well seem even more her own than it has done for these three hundred years.

THE VARIETY STAGE.



SIR GEORGE ALEXANDER, *[Ellis & Walery.*
who produced "Howard & Son" at the London Coliseum and successfully toured
the piece in the provinces. .

THE VARIETY STAGE.



MRS. PATRICK CAMPBELL [*Lillie Charles*.
in "The Law of the Desert," by Robert Hichens.

THE VARIETY STAGE.



MR. NEIL KENYON
in a new character.

THE VARIETY STAGE.



MISS CAMILLE CLIFFORD.

Returned to the stage to play in "A Girl of the Future."

THE VARIETY STAGE.

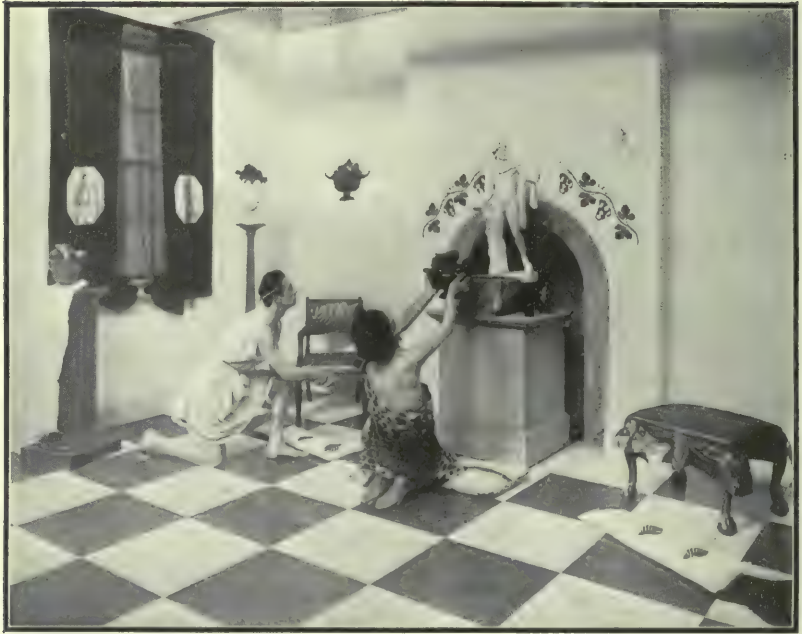


Mlle. GABY DESLYS,

[Aldy.

who produced and toured a new sketch during the latter part of 1916.

SYMBOLIC SCENERY.



[Campbell Gray.]

Two designs by Mr. H. Kemp Prossor for a Symbolic Greek setting.
[Mr. Prossor has a number of examples of his Symbolic Scenery in: use at the London Coliseum.]

THE VARIETY YEAR.

BY ARTHUR COLES ARMSTRONG.

THE most out-shining aspect of the variety world during the eventful year of 1916 has been the splendid carry-on spirit maintained by all who come within its sphere of action. From variety magnate to band-part boy, from artists, authors, and composers, and from all the hundred and one branches of a profession engaged in the happy effort to make others happy, has come a whole-hearted determination to smile the clouds away, and to make the very best of circumstances in a sorely distracted universe. And troubles have been thick enough in all conscience; they have been, and are, so near to us, in fact, that to recount them here would almost constitute another trouble. A trouble is only half a trouble, however, when one can meet it smilingly, and that is how the variety world has met the war worries of 1916. That the smile has been infectious has been evidenced in the length and breadth of the land. Music halls, upon the whole, have done excellent business, in spite of all the powers of darkness, and the hearts of a huge part of the populace—together with sundry variety dividends!—have preserved an upward tendency. All of which, of course, is precisely as it should be; we have it upon the highest official authority that there is no earthly reason why we should not sing. Not only for our heroes in khaki, in training, or on leave, but also for their civilian friends and relatives, who are also helping to win the war far behind the far-flung battle-line, is legitimate recreation absolutely essential in order to preserve a bold front towards the enemy, or to help one to forget, if only for a little while, the existence of a mad, but happily moribund, Prussianism, or the reapings of the Angel of Death. All, of course, who take a special interest in the subject of this article will be in no need of so obvious a truth; it is aimed at those weird and dismal persons who still exist in the conviction that laughter is an unholy thing, especially in war time. Yet even these sepulchral kill-joys have been given their war-time sop—not necessarily entirely regarded as such—in the Entertainments Tax. As Mr. H. B. Irving so happily put it in the course of his recent lecture at the Church of St. Martin-in-the-Fields, “for the first time, perhaps, your practical Puritan will pause before he denounces a comfortable source of revenue to which he is not obliged to contribute”—thus touching upon a matter dearest to the heart of the gentlemen of the said species. Nothing but public good, in short, can come from public amusement, and in the blessed time ahead the variety artist will be gratified in the knowledge that he or she has done his or her level best in keeping up the nation's spirits during the great European War—aye, and in helping our brave fighters, by deed and by purse, to a little ray or two of God's own sunshine in the midst of a welter of blood and mud. If it be true that Waterloo was won on the playing-fields of Eton, is it stretching the thing too far to suggest that the smiles of Our Lady of Variety are reflected on the battle-fields of France?

THE REVUE.

To come to homelier or more strictly professional matters, it may be said that the variety programmes of 1916 have preserved a high level of excellence as far as artists and materials have been concerned. The majority of male artists of military age volunteered for service in the earlier stages of the war, and it goes without saying that the two Military Service Acts of the first half of the year have further sadly depleted the ranks of the younger members of the profession. The direct result of this has been—no witticism is intended—a certain lack of virility on the male side of vaudeville entertainment, although this has been discounted

to a very large extent by the active work of those who have remained behind, and by those performers of riper years, who, having something of the artistic spirit, can never be really old. But the ladies—and the revues—are still with us; and it is possibly largely due to the fact that feminine vaudeville talent shines best in modern revue that much of the popularity of that form of entertainment has been maintained throughout the year. There are many other causes, no doubt, but they need not detain us at present; they were fully dealt with by at least two writers in the last "Year Book," and the subject stales by repetition. What is more to the purpose is the undeniable fact that revue more than any other specialised form of entertainment has kept the variety flag fluttering bravely during times when a half-mast condition of affairs has been well within the range of possibility, and that not only variety houses, but also regular theatres, have found in it a pleasant means of bringing John Bradbury to the box-office. Of the immediate future of revue, its development or tendency, who can tell? Signs are not wanting, in view of a growing impatience for the more wantonly inconsequential samples—especially among touring revues—that a development along musical-comedy lines may be looked for; but the final decision is in the lap of the gods. Most of the revue artists, authors, composers, and producers who were active in 1915 have been equally so in 1916, and 1916, among other things, has given Londoners an opportunity of enjoying the first-class revue acting and singing of Harry Lauder, in the successful Shaftesbury production, entitled "Three Cheers!" Among the most important of the variety revues produced in 1916 have been Fred Karno's "Knick-knacks," a revised version of "Mustard and Cress"; "Follow the Crowd," by Arthur Wimperis and Hartley Carrick; "Pick-a-Dilly," by C. H. Bovill and Kennedy Russell; the fine Alhambra production, "The Bing Boys Are Here"; Ernest C. Rolls's "Three Weeks and a Bit"; Paul Rubens and C. H. Bovill's "Half-past Eight," a variety production, although first seen at the Comedy; Albert de Courville and Wal Pink's "Fun and Beauty"; Ernest C. Rolls's "Little Miss Mustard"; the Fred Thompson-Nat D. Ayer production, at the London Opera House, entitled "Look Who's Here"; "We're All in It," which, however, was not too successful at the Empire, and was afterwards seen in a revised form at the Palace; Albert de Courville's big Drury Lane and Empire production, "Razzle-Dazzle!"; the Sydney Blow and Douglas Hoare piece at the Oxford, entitled "Back to Blighty"; Harry M. Vernon's "The Kodak Girl"; Albert de Courville and Wal Pink's "Flying Colours"; Karl F. Hooper's pretty and attractive "A la Carte"; and last, but not least, Alfred Butt's fine Palace production, entitled "Vanity Fair," which still holds the boards at that home of refined and witty revue. For the rest, it is enough to record that the close of the year saw scores of touring revues on the road, and that such prominent and experienced revue hands as Herman and Max Darewski, George Shurley, Harry Grattan, Sydney Blow, Douglas Hoare, Ernest C. Rolls, Herman Finck, Fred Thompson, Morris Harvey, Nat D. Ayer, C. H. Bovill, Harry Day, Lew Lake, Philip Braham, the Tate-Wylie combination, Fred Karno, and others too numerous to mention have had a full share in the revue doings of the year. The advent of pantomime and its drain of artists during the final weeks of 1916 was, no doubt, responsible for the fact that so many all-variety programmes were given in London and the provinces. It was but a temporary break; revue will return in full force at the close of the pantomime season.

THE MUSIC HALL AND THE THEATRE.

It is not only in the matter of revues that the variety and regular theatres are almost daily coming into more direct touch with each other. The actor and the variety artist have, of course, met together in the common cause of charity for many years past; but a quite notable feature of the variety stage of 1916 has been the increase in the number of prominent actors and actresses in the music halls. To speak strictly by the card, there was a time when the average music-hall artist was rather inclined to look sideways at the actor as a stranger upon Tom Tiddler's ground, but that is quite a thing of the past nowadays, when so many music-hall artists return the compliment by accepting engagements at the regular theatres. Perhaps an even closer combination of theatre and music hall than now exists is one of those comparatively revolutionary things the future has in store for us; at any rate, the average modern variety patron is quite as alive as his theatrical brother to the beauties of histrionic, musical, or literary art. Some of their most popular variety-theatrical successes during 1916, for instance, have been won by Sir George Alexander, Arthur Bouchier, Charles Hawtrej, Frederick Kerr,

Mrs. Patrick Campbell, Weedon Grossmith, Allan Aynesworth (in a condensed version of "Ready Money"), Seymour Hicks, James Welch, Violet Vanbrugh, Christine Silver, Arthur Wontner, J. Fisher White, Sydney Valentine, Mary Rorke, James Carew, Kenneth Douglas (in a condensed version of "Lord and Lady Algy"), and many others; nor must one forget that greatest of all tragediennes, Sarah Bernhardt, whose one-act French pieces, mostly upon a patriotic theme, caused quite a storm of warm-hearted enthusiasm at the London Coliseum during the earlier months of the year. Sir George Alexander, with him those fine players, J. D. Beveridge and Charles Glenney, presented an admirable little War sketch, by J. D. Beresford and Kenneth Richmond, entitled "Howard and Son," which was full of human nature, and afforded a welcome relief from those rather tiresome "War economy" plays, in which only the born poor are accused of extravagance; while Charles Hawtrey, in the swell-burglar sketch, "Elegant Edward," and Frederick Kerr, in the amusing "Beautiful Mrs. Blain," were each equipped with eminently suitable pieces that ranked among the very best they had hitherto exploited. Some of the best and most popular authors of the day, from Barrie downwards, are now, in fact, devoting their attention to the variety theatre, and this happy circumstance has also brought along with it a deal of the best and most sympathetic dramatic criticism. Indeed, it is safe to say that never before has the variety stage received such healthy attention from the daily and weekly Press, nor is it any longer within the province of the smart and flippant scribe to endeavour to be smart and flippant at the expense of the variety artist, as was once too frequently the case. The result is all to the good, and a higher standard of art has been attained all round.

THE NEW MIDDLESEX LICENSE.

One of those little things that relieve the monotony of times like the present was the sensational loss of the New Middlesex license, which was refused at the annual sitting of the licensing authority for the County of London at the County Hall at Spring Gardens in November. Its renewal was opposed by the Al amalgamated Musicians' Union and the National Orchestral Association, Mr. J. B. Williams appearing for both societies. Stated briefly, the grounds of objection had reference to alleged objectionable features in some of the revues that had been given at the New Middlesex, special objection being levelled at "Little Miss Mustard," "Hot and Cold," and "Ever Been Had?" and there was much talk of scantily-clad chorus girls. Mr. Williams said that it was not true, as alleged by counsel before the Theatres Committee, that it was only after their quarrel with Mr. Oswald Stoll (a matter referred to later on in this article) that his society took up the question of morality. They first took up the question in 1912. The Musicians' Unions certainly had a trade dispute with Mr. Stoll, but he (Mr. Williams) submitted that the question for the Council was not the motive of the opposition, but whether the charges were true. After various evidence, into which it is unnecessary to enter, the application for the license was refused; and then, as they say in the story-books, a strange thing happened, which illustrated the stranger, not to say Gilbertian, state of the law relating to the censorship and licensing of our places of public amusement. As was pointed out in the columns of *THE STAGE* at the time, no one apparently had grasped the fact that the London County Council had refused to renew the license on grounds outside its own jurisdiction! The County Council had no power to license the New Middlesex for the performance of stage plays, among which revues are included. To quote the leading article in *THE STAGE* upon this entertaining matter:—"It (the County Council) can license a house such as the King's, Hammersmith, for this purpose, but not the New Middlesex, which has to go to the Lord Chamberlain, within whose jurisdiction as a theatre it falls. Had the New Middlesex without a theatre license produced a stage play, an offence would have been committed, and the County Council might have instituted proceedings, though not under the Disorderly Houses Act, 1751, but under the Theatres Act, 1843. To legalise its dual form of entertainment the New Middlesex was obliged to take out, as it did, a license from either authority. Under the music and dancing license it has committed no offence. The improprieties that were complained of occurred in "Little Miss Mustard" and other revues, which are stage plays, and are in this case under the twofold jurisdiction of the Lord Chamberlain. The Lord Chamberlain has control over them anywhere in Great Britain as Censor, and in certain parts of London as theatre-licenser. As Censor he formally approved them. As theatre-

licenser he has raised no objection to the licenses of those houses licensed by him, including the New Middlesex, at which the revues have been performed. The Gilbertian position has thus arisen of the County Council taking away a license under which no offence has been committed. . . . What remedy is open to the proprietors of the New Middlesex for an apparent abuse of licensing powers is not clear. The breach, if any, was under the Lord Chamberlain's license. The irregularity is obvious; but redress is another matter. The New Middlesex management may be content to go on under the Lord Chamberlain's license"—up to the time of writing it has done so—"which covers not only revues, but also such dramatic and musical turns as have an element of story or incident. . . . In any case, a theatre license sufficiently meets the requirements of the New Middlesex. The L.C.C., as licensing authority, failed to appreciate this fact, apparently believing that the refusal to renew the license would close the house. Finding the house still open, the Chairman of the Theatres and Music Halls Committee has been in consultation with the Lord Chamberlain, with highly entertaining results." And so the licensing farce goes on, and the New Middlesex continues to give a weekly change of revue, also with highly entertaining results! One may take leave of this strange, eventful history with another quotation from the same article in *THE STAGE*, the sentiment of which, without doubt, the reader will fully endorse:—"Mr. Stoll is certainly not the manager to encourage suggestive or improper stage performances. On the contrary, he has done more than any other one man to raise the tone of music-hall programmes. It is, therefore, a very harsh and undeserved judgment upon his general work to single out the New Middlesex for the drastic measure of confiscating the music and dancing license."

LADIES OF THE ORCHESTRA: AND ANOTHER EXPERIMENT.

The trade dispute between Mr. Oswald Stoll and the Musicians' Union, referred to above, came to a head in October, and resulted in the engagement of lady instrumentalists in the orchestras at all the London halls controlled by Mr. Stoll and his co-directors. According to the musicians, an increase of 1s. or 1s. 6d. over the existing rate of 6s. a performance was asked for; while Mr. Stoll stated that a 50 per cent. increase was demanded in the case of the suburban halls. Mr. Stoll denied that he had not fulfilled a promise with regard to the London Coliseum, and offered to refer the matter to Sir George Askwith for arbitration. The reply was that the remuneration of musicians was never going to be submitted to arbitration again, whereupon Mr. Stoll, complaining that the demands made upon him were not made upon anybody else, and that he was being singled out in an unjust way, decided to engage the ladies. And there, for the time, the matter rests, Mr. Stoll refusing to regard the attitude of the unions as anything in the nature of a strike. The first appearance of the ladies in the orchestras was the signal for much applause at the various Stoll halls, and of their work, taken generally, it may be said that it is fairly satisfactory. At first the absence of brass affected the volume of tone, and there was also a little natural hesitation; but the experiment is by no means an artistic failure. Possibly only a minor poet would object to sit and watch a woman playing a trombone! Mr. Stoll expressed himself as being completely satisfied with the work of the ladies, and stated that they would continue to be employed at his halls, at any rate until the end of the war. In each case the services of the male conductor have been retained.

Another interesting experiment of Mr. Oswald Stoll's, apart from his bold venture in taking over the London Opera House for variety purposes—the full result of which is not yet decided—was the weekly interchange of variety programmes between that house and the London Coliseum. The fact that it was by no means entirely successful within the perhaps rather limited time given to it went once again to prove that there is something, after all, in the charmed circle of locality. In the meantime, his persevering variety enterprise at the London Opera House will be watched with sympathetic interest. The house is one of the handsomest in the British Isles, if not the world, and, as far as the Londoner is concerned, one of the most easily approached.

At the London Opera House, the London Coliseum, and elsewhere, Mr. Stoll earned the gratitude of music-lovers by engaging all that is best in the vocal and instrumental worlds, thus making the music hall a music hall in the real sense of the term.

ATTACKS UPON THE STAGE.

General Sir H. Smith-Dorrien's reckless attacks upon the stage are still fresh, or stale, in the memory of those who paid any particular attention to them. Possibly all too little attention was paid to them by stage folk, but that may be explained by the fact that they were delivered at a time when stage folk were particularly busy about their own affairs, and not meddling with those of other people—a business they can always find time to refrain from! That the gallant general's attacks were delivered with an apparent disregard for accuracy, and often, by his own admitted statements, upon the mere evidence of information received from others, must be regarded as a total departure from, say, field tactics. Where they did not cause astonishment, they made the judicious grieve; and they always proved excellent copy for a certain weekly newspaper. Several enterprising managers, too, made advertising capital out of them, and when the gagging comedian came along we were all of us happy in our inherited depravity. From the General's first letter, which was published in *THE STAGE* of August 31, it might have been inferred that performances of a low tone were being specially prepared for what he described as the younger members of our fighting profession. He spoke of scantily-dressed girls and songs of a doubtful character; but no reference was necessarily made to music-hall managers. Afterwards he wrote:—"I have given up going to music halls because vulgarity does not please me. It is said that vulgarity does not pay, but the music halls, nevertheless, seem to be full without complaint"—a sweeping statement that carries with it its own value and comment. More serious, however, was the General's further statement:—"I am sure that much that occurs in music halls leads to immorality." It was suggested at the time that if the General was sure of that it was his duty to produce his facts instead of scattering broadcast loose and contradictory assertions. In the course of the general remarks in his Press campaign Sir H. Smith-Dorrien had something to say regarding "The Bing Boys Are Here," and writs for libel were issued against him at the instance of Mr. Oswald Stoll and the Alhambra Company.

As has already been suggested, it is more than possible that fuller attention would have been paid to these uncalled-for attacks had stage folk been less engrossed in their difficult task of keeping things going during War time. That they were made at such a time—and at a time, too, when the stage was doing noble work upon behalf of the wounded and in other patriotic directions—certainly added to their regrettable nature, and in saying so one does not forget the valuable military record of General Sir Horace Smith-Dorrien. The stage world is no better and no worse than any other section of the community, but, being invariably in the limelight, it would appear to be always liable to sensational and indiscriminate attack.

THOUSANDS RAISED FOR CHARITY.

In spite of this regular shower of "first stones," the members of the variety profession have exercised a little practical Christianity on their own account during the past year by raising some thousands of pounds for the relief and succour of their brave brothers broken in the wars. Not only by means of *matinée* performances and performances given to the wounded in hospital wards, often at considerable personal expense and trouble, but also by private subscriptions and public collections have they accomplished the noble task. There were scenes of great enthusiasm, for instance—scenes that brought a lump to one's throat—at St. Dunstan's Hostel, in Regent's Park, upon an afternoon in September, when Mr. Frank Allen handed over to Sir Arthur Pearson a cheque for £11,327 as the result of the splendid efforts of the profession in connection with "Blinded Heroes' Day." This fund was inaugurated by the variety profession to raise a substantial sum for the after-care of our sightless soldiers and sailors, and was carried out by Mr. Allen and his *Moss Empires'* staff by means of a series of *matinées* held at halls throughout the kingdom. Lord Derby, who was present at the ceremony, said:—"I want, through Mr. Allen, to thank all those in the theatrical and music-hall professions who have done so much to assist in getting this large sum together. I know of no two professions who have more cheerfully given up their leisure (and their leisure is often of a very brief description) than the members of these two professions to amuse and, in this instance, to provide almost the livelihood of our soldiers." It should be added that the idea of such aid from the variety profession originated with Sergeant Dick Burge and Sam Mayo. In addition to this memorable achievement, several thousands of pounds have been

raised by the variety profession during the year for various War funds and charities. The special concerts and matinées, many attended by Royalty, are too numerous to mention. A fine record for War fund work is held by the Shepherd's Bush Empire, which has already over £3,500 to its credit.

THE PROFESSIONAL CHARITIES.

Nor have the strictly professional charities been idle, for much has been done at home, in spite of outside demands. The special appeal organised by THE STAGE on behalf of the Variety Artists' Benevolent Fund and Institution—a full list of the subscribers to which was published in THE STAGE on August 24—resulted in a total of £1,195 13s. 6d.—a sum of which the profession may well be proud in these expensive times. The prize of £5 offered by the Editor of THE STAGE to the lady making the largest collection was won by Mrs. Carl Hertz with a total of £12. The large-hearted and energetic ladies of the Music Hall Ladies' Guild, on the other hand, have also been at work among the poorer members of the profession, with gratifying results, especially where the women and children are concerned. These two fine music-hall charities have weathered the War storm in gallant style, and when the present pressure is removed will go forward in the cause of blessed Saint Charity with an added impetus.

The difference that sprang up in the summer over certain administrative matters connected with the V.A.B.F. and I. was happily settled at a meeting at the Trocadero in August, with Mr. Frank Allen in the chair and Joe Elvin as one of the chief speakers, and a committee of investigation was appointed. At a general meeting held in July, it will be remembered, a less satisfactory state of affairs was evident, and the proceedings were something in the nature of a fiasco. Better councils, however, have since prevailed, and a smoother working has been assured. At the annual general meeting, held in February, with Mr. Elvin in the chair, a satisfactory balance-sheet was submitted.

THE V. A. F. AND OTHER SOCIETIES.

The Variety Artists' Federation maintains its large and increasing membership roll. At the annual general meeting held in January an analysis of the balance-sheet showed that the total funds amounted to £12,501, as against £12,001 at the beginning of the year, with a substantially increased profit on the year's working. There is little to be added to what has already been said in previous "Year Books" and elsewhere as to the value of the V.A.F. to the working performer. The chairman, Mr. Fred Russell, and his official associates, deserve every possible praise for their skilful administration of affairs, as well as for their ever-scrupulous regard for the welfare of the profession as a whole.

As was the case last year, the Music Hall Artists' Railway Association has suffered a considerable reduction in membership owing to the large number of artists who have joined the Colours or are travelling with revues.

The Grand Order of Water Rats and the Beneficent Order of Terriers continue to carry on their good work with characteristic spirit. The Noble Order of Hambones, the most youthful of music-hall societies, held the first of their social "functions," an up-river trip, in July. Membership to the Hambones, it may be explained, is secured by a guinea subscription on behalf of the old folks at "Brinsworth." Goodfellowship is the other qualification.

OBITUARY.

Among those whose loss during 1916 has been mourned by the variety profession were Mrs. Joe Elvin, Captain Basil Hallam (killed in France), Mr. George Bull (so long associated with Mr. Alfred Butt's Publicity Department), Mr. A. B. Marris (killed in action), Mr. T. E. Polden (of the Palace directorate), Mr. George Armstrong (of the Brothers Armstrong), Mr. Eric Roper (killed in action), Mr. Bertram Banks, Mr. Frank Lynne, Mrs. George Preston Spencer, Mr. James E. Donegan, Miss Mabel Sinclair, Mr. Will Oliver, Mr. R. W. Duce, Mr. Ernest Rees, Mr. Alfred Lloyd (killed in action), Mr. Charles McConnell, Mrs. Joe Lawrence, Mr. Hugh Cedar, Mr. Harry Velanche, Mr. Tim McMahon, Mr. Paul Mill, Mr. John Drew (of Drew and Alders), Lady Mansell, Mr. Henri de Groot, Dr. Byrd Page, Mr. Charles Ridgwell, and Mr. Fred Williams.



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THE DRAMA IN AMERICA.

BY ST. CLAIR BAYFIELD.

THE unexampled prosperity of the United States in the year 1916 has been reflected in the theatre, and has brought money enough to increase both the enterprise of the managers and the investments by private individuals in theatrical enterprises. Few plays have come from Europe, but the American plays that have filled the gap have not discovered to us any writer of great plays. The native dramatist who before the War complained of European importations now repeats the complaint so often heard in England: that the theatrical managers do not select good plays. The plays that have been put forward have been remarkable for being very "actable" and well played rather than for the excellence of their theme.

At the end of November, 1916, twenty-two stars were in town or playing in New York, and of these nine were English. Out of ninety-seven plays being presented fifteen came from England. There were seventy stock companies in existence, and ninety-seven dramatic or comedy companies. There were, in addition, forty-one opera and musical comedy companies performing. Of the six well-known stars purveying musical comedy not one was English.

Among the large number that have been produced I cannot name one play which has something really worth while to say that has been produced at an ordinary Broadway theatre and proved a box office success. The Neighbourhood Playhouse produced a one-act play of Dunsany's "A Night at an Inn": the Washington Square Players presented something good in the short plays "The Clod," "Overtones," and "Pierre Patelin," the last-named a translated and adapted French farce. Mr. Winthrop Ames made something of a record by the revival of the pantomime "Pierrot the Prodigal" and the production of the pretty three-act play "Hush."

A number of Shakespearean plays have been seen under the direction of Sir Herbert Tree and of Mr. James K. Hackett, and the Drama League produced "The Tempest," under the direction of Mr. Louis Calvert. In addition, a remarkable event was the outdoor performance of the masque "Caliban," by Mr. Percy Mackaye, in the amphitheatre of the Stadium of the College of the City of New York. These few plays, with "The Great Lover," complete the list of those productions which are worthy of much reflection. Other plays there have been which have been very successful from the box-office point of view, and are good entertainments, but not one amongst them has proved there is a greater literary and dramatic power among writers in America than we had thought there was.

Of the successful plays "The Great Lover," produced on November 15 by Messrs. Cohan and Harris, in which Dietrichstein acted the name-part, is a head and shoulders above all others. The English rights of this play are held by Sir Herbert Tree. To anyone who has read "Mapleson's Memoirs" it is surprising that the affairs of opera singers have not inspired the writing of such a play before this time.

PLAYS OF MANNERS.

"The Boomerang," produced August 10, 1915, ran without interruption until early in November, 1916. It is an excellent medium for refined, natural acting and likeable personalities. Despite the lightness of the plot, there is that about its characterisation which fits it for success; it reflects truly the present-day life and manners of refined Americans. Drawing-room comedies from England being stopped, "The Boomerang" comes to combat the domestic drama with the heavy

background of crooks, politicians, brokers, or dope fiends, and the domestic comedy dependent upon some extravagant, vulgar, or very eccentric character.

"The Boomerang" shows people of easy circumstances, whose environment is positively ludicrous, whose manners and character are agreeable, and whose surroundings are the trivial details which mean so much in the make-up of everyday life in times of peace. "Mrs. Boltay's Daughters" was a play also dealing with persons of some position in the world, but the immoral and despicable characters of the play earned for it that deserved disapproval which its original home in Austria had not thought it necessary to bestow.

"Upstairs and Down," produced on September 25, 1916, was more akin to the good example of "The Boomerang," but it also revealed a slackness of moral tone for which it offered no excuse. "The Boomerang" stands alone as a clean, pleasant, healthy comedy of a light sort, and the public is to be credited with promoting its New York run without a break from August 10, 1915, to the end of October, 1916.

"The Fear Market" is in somewhat the same rank of plays, but it depended too much upon smart rather than upon clever dialogue, and the central idea was a poor one. It seems likely that "The Boomerang" has set a type for American dramatists to follow which will suggest many plays for the future. Its successor, "Seven Chances," is an attempt in that direction.

SWEET AND SUGARY PLAYS.

Another group of plays is that of which "Pollyanna" is the principal exponent. I consider that "The Cinderella Girl," produced January 17, which ran for three months in New York, also belongs to this class. As "The Boomerang" of last season is typical of some of this season's plays, so "Daddy Long-Legs" seems to be a near relation to "Come Out of the Kitchen." "Pollyanna" is another of this family. The success of this type of play has produced rebels not alone amongst the public but also amongst the critics. One well-known critic, in speaking of a play of this kind, referred to the heroine as "being very sweet," and her syrupy habits permeate the play like fragrance from a "jessamine head"; "if sweetness were a crime she would be hanged," for her "nectary deportment," her "sugary blitheness," is beyond words. The characters are all so pleasant that the world surrounding them smiles on them in turn, and the audience does the same between its tears—not too many tears, and only tears about something that is palpably make-believe. The success of these plays seems dependent upon the heroine being pretty and charming and a good actress.

FARCE AND COMEDY.

An exceptionally good comedy, "Erstwhile Susan," was made from a book by Miss Marion de Forest, and served as a vehicle for the return to the New York stage of Mrs. Fiske. The play deals with types of ignorant, bigoted descendants of German ancestry now resident in the country districts of Pennsylvania. The adaptation from the tales of the book was comparatively successful, but only Mrs. Fiske could have been successful in glossing over the gap between the tales. The play is a capital comedy, full of interesting character studies. It opened at the Gaiety on January 18, and ran until the end of March to excellent business.

"Fair and Warmer," which started on November 6, 1915, was a very paying concern, and ran into the summer months. It was occasionally objected to because its humour surrounded the idea that two temperance people became inebriated owing to their own ingenuousness; however, the play was a good farce, and, being well acted, it drew big houses during its entire run.

REVIVALS.

"Hobson's Choice" was revived, and its success was in great part due to the delightful acting of Miss Molly Pearson. "Abe and Mawruss," the sequel to "Potash and Perlmutter," is another revival from last season which has made much money. The dramatic adaptation of "Treasure Island" opened at the Punch and Judy Theatre on December 1, under the management of Mr. Charles A. Hopkins, with an English cast. It proved a great success in New York, with Mrs. Hopkins (Miss Violet Vivian) in the part of the boy hero. Miss Vivian came to this country with Mr. Ben Greet. A No. 2 company commenced a tour with the play, but was withdrawn.

Emanuel Reicher revived notable plays at the Madison Square Garden Theatre, but the box office receipts were poor. The plays were "When the Young Vines

Bloom," performed ten times; "The Weavers," eighty-three times. The latter was the greatest piece of artistic work done in a theatre during the year.

During the season there were a number of revivals of important plays. Mr. E. H. Sothern opened with "Lord Dundreary" on November 29; the play ran to good business for six weeks. "Major Barbara," revived by Miss Grace George, ran for eighty-seven performances, from December 9. The usual Empire Theatre Christmas three weeks' revival of "Peter Pan" was carried out by Miss Maude Adams, who followed it up by a revival of "The Little Minister," which held the Empire stage for over two months. Afterwards Miss Adams toured "The Little Minister" until she staged "A Kiss for Cinderella."

"The Earth" opened under the auspices of Miss Grace George, with Mr. Lyn Harding in the cast of February 15, and ran for three weeks. "Captain Brassbound's Conversion" was also revived by Miss George's Repertory Company, and was acted thirty-seven times. Despite her avowed intention and the supposed success of last year's venture, Miss Grace George has made no attempt this season to continue a permanent repertory company at the Playhouse.

"Beau Brummel," in which for years Mr. Mansfield acted, was revived, with Mr. Arnold Daly in the name-part, on April 24; only thirty-two performances were given.

"A Woman of No Importance" was revived on April 24 at the Fulton Theatre, and played to good business for nearly two months. This completes the list of revival of important pieces prior to the opening of the season in August, 1916.

JOHN GALSWORTHY.

On April 3, in opposition to the judgment of his partners, Messrs. Corey and Ritter, Mr. J. D. Williams produced Galsworthy's "Justice," with Mr. O. P. Heggie and Mr. John Barrymore in the leading parts. The play scored a tremendous success, coming as it did at a time when talk of prison reform was very much in the air. The play is at present on tour with the original cast, and is doing good business.

MUSICAL PLAYS.

The successful musical plays produced in New York prior to the summer were as follows:—"Alone at Last," at the Shubert, which was performed 177 times. This musical comedy had a good story, beautiful scenery, and was well sung and acted, and the music was good. "Sybil," January 10, 168 times, was made a sure success by an exceptionally good cast. "Katinka," produced under the direction of Mr. Hammerstein on December 23, 1915, at the Lyric Theatre, ran far into the summer. This also was an uncommonly good musical comedy, and very well done.

"Very Good Eddie" was produced on December 24, 1915, by the Marbury-Comstock firm; it ran until the middle of October, after visiting no fewer than three New York theatres! Produced at the Princess's, its success was so great that later it was taken to the Casino, where it braved the hot weather and did good business. Afterwards it was shifted back to the Princess's, and ran well into the month of October. It is of that delicate and artistic type of musical comedy which we have been trained to expect from Marbury and Comstock; the music is tuneful and appealing, and the company told their tale with great response to Miss Marbury's ideals. The settings reflected the placid refinement of which that queen of interior decorating, Miss Elsie de Wolf, is an adept creator. An excellent road company have an indefinite season ahead of them.

PLAYS PRODUCED THIS SEASON.

Almost as soon as the theatres were closed for the summer, work was commenced for the present season, and the season was exceptional not only for the number of plays going for the summer but for the early opening of the fall season. Owing to the war conditions, New York during the summer was flooded with visitors, and rooms at the best hotels were reserved weeks ahead.

The managers made an effort to catch the tide before it ebbed, and consequently in August as many as sixteen new plays were presented in New York, as against ten in August of the previous year. Of the August productions running at the end of October, "Seven Chances" dates from August 8, "Cheating Cheaters" from the following day, and "Turn to the Right" from August 17. These plays are all comedies. The former, "Seven Chances," is a Belasco production, a polite comedy, somewhat dry, but very agreeable. It deals with the adventures of a man who must marry at twenty-four hours' notice or lose a fortune.

"Turn to the Right" is humorous and sentimental, a homely country play about a youth, wrongfully imprisoned, returning to his native village with friends who have not always been as good as he. The dear old mother and good old home are strong themes. No great acting is required, but the play is well done.

"Cheating Cheaters" is a melodramatic farce, full of surprises about the deceptions of two bands of thieves, all of whom at first appear to be ordinarily good individuals.

"Upstairs and Down," a comedy relating to some unusual adventures amongst well-to-do people, is another successful comedy, which has run since September 25. "Pierrot the Prodigal" started on September 6, and is still doing good business. On August 30 Mr. Chas. Dillingham opened his new season's show at the Hippodrome; 1,000 people are engaged in it, and Pavlova, the dancer, has been one of its chief attractions. The huge water tank under the stage is still used for a rink for expert exhibition skating, and the performance is bulked out by swarms of extremely pretty girls, splendid scenic effects, tuneful music, excellent comedians, and a gorgeously colourful extravaganza. When Messrs. Shubert dropped the Hippodrome it was not believed that anyone else could successfully handle the huge proposition, but Mr. Dillingham has now the assistance of Mr. Huffman, formerly with the Shuberts, as stage director, and so far all has run smoothly.

"Flora Bella," a musical piece of a rather pretentious nature, was produced on September 11, and is still running to good business at the Casino. Lina Abarbanell is the star, but much of the success of the piece is dependent on the *tout ensemble* and the fine acting of Mr. Lawrence Grossmith.

"Betty" is another musical play which promises to be one of the hits of the season. Mr. Raymond Hitchcock, after his long sojourn in England, was received back here with warm approval in this play. London has altered his appearance from an eccentric-looking Yankee into that of a well-groomed Londoner.

"Arms and the Girl," a comedy in three acts, by Grant Stewart and Robert Baker, opened on September 27 and caught on at once. The comedy is placed with a Belgian background during the war, and deals with irresponsible Americans opposed to German militarists; it is the only play having direct relation to the War which has been put forward for a year.

An extraordinary play, called "The Flame," intended to be serious, created much laughter upon its first production on October 9. Despite its obvious faults, the play retained the boards until November 1. The play was beautifully mounted and well cast, but drew small houses. It had a direct reference to Mr. W. J. Bryan, and criticised President Wilson's Mexican and foreign policies. It is said to have been backed by funds from leading members of the Republican Party as a "boost" before the Presidential election.

This season has produced no good plays in serious vein. There have been several melodramas of no great note. "The Man Who Came Back," "Backfire," "The Silent Witness," and "The Guilty Man" are the most prominent of this group.

Comedies which have made but a moderate success, but are possible money-makers for the road, are "Somebody's Luggage," with James T. Powers as star, and "Nothing but the Truth," with William Collier. "Paganini," by Mr. Knoblock, after having served Mr. George Arliss as a vehicle outside New York during last season, lasted here only a few weeks; praise was bestowed upon the acting of the star. Mr. Arliss has since revived "The Professor's Love Story," and has gone "on tour" with it.

Mr. Maugham's "Caroline" served Miss Margaret Anglin for a short time in New York; Mr. Bernard Shaw's "Getting Married" was presented at the Booth Theatre by Mr. Winthrop Ames, with Mr. Faversham and a good cast. It was condemned by the critics as being too talky, but has since "caught on" with the public.

"Hush!" the quaint comedy formerly presented in repertory in England by Violet Pearn, imported by Mr. Winthrop Ames, despite its undeniable charm, appears to have been lighter fare than was cared for even by the special audience attendant upon the Little Theatre; it ran from October 3 to October 29.

"Bunker Bean," a weird farcical comedy, adapted from a book, has, at the time of writing, reached its fifth week in New York. In Chicago last year the play ran for many months to tremendous business, and was toured with success.

"Miss Springtime" is the Klaw and Erlanger production of first-rate musical comedy; it seems likely to remain in New York for the season. Urban, who seems to be called upon for every ambitious production, has created for it a very delightful scenic design and colour.

"Come Out of the Kitchen" is a recent success, and likely to be one of the big winners of the season.

The production of an adaptation of Thackeray's "Pendennis" afforded opportunity to Mr. John Drew to give a fine type of acting, which was a surprise and a delight to his friends and admirers. The play, however, did not prove that the book was suitable for adaptation. Mr. Drew, in the part of Major Pendennis, was its only salvation.

"The Basker," brought to New York by Mr. Cyril Maude, did not prove successful, and was another illustration of the growing attention paid by the public in the United States to a play rather than a good and popular actor in a suitable part.

The revival of "The Music Master," in which Mr. David Warfield made his name, proved very opportune. It is very interesting to reflect that upwards of 800,000 persons in New York alone saw it in the three seasons following its production twelve years ago. In the period which has intervened its freshness and its power to reach the heart have not diminished a particle. The play does not betray the wear of time, for the reason that the sentiment with which it is saturated cannot grow old. The revival is to continue until February.

Of plays just recently produced two will probably prove prominent during the season; these are comedies. The success of one, "Good Gracious, Arabelle," will be encouraging to those who are writing plays dealing with refined American people whose adventures of an easy and pleasant kind, with a dash of novelty—plays in which strenuousness and vulgarity are not considered desirable qualities, and natural acting is required to create the most effective comedy. "Old Lady 31" is a comedy that deals with more humble life, with nicely blended pathos and character comedy; it refers to the adventures of an old couple in a charitable home.

Messrs. Klaw and Erlanger revived "Ben Hur" at the Manhattan Opera House. This was its eighteenth season, yet it is reckoned there were at least 2,000 people who tried unsuccessfully to obtain seats for the première. The play was first produced at the Broadway Theatre in New York on Wednesday, November 29, 1899.

"Treasure Island," the adaptation of Stevenson's novel, produced in 1915 at the Punch and Judy Theatre, was revived, and on November 1 headed the runs of plays in New York on that date with 215 performances to its credit.

LONG RUNS.

Owing to the general business prosperity of the country, plays that are of but moderately good quality have succeeded in scoring long runs. David Belasco has made only one New York production so far—"Seven Chances"—but the unprecedented run of "The Boomerang" has kept his other plays on the road. "The Little Lady in Blue," by Horace Hodges and Wigney Percival, has not yet reached New York, nor has "Vander-Decken," the play in which David Warfield appeared last year in other cities.

Of the plays produced last season, Cohan and Harris are represented by "The Great Lover" and "Hit the Train Holiday"; the Shuberts by "The Blue Paradise"; A. H. Woods by "Common Clay" and "Abe and Mawruss"; Oliver Morosco by "The Unchastened Woman" and "The Cinderella Man"; Selwyn and Company by "Fair and Warmer"; the Charles Frohman Company by "Sybil"; Corey, Williams, and Ritter by "Erstwhile Susan"; Elisabeth Marbury by "Very Good Eddie"; Arthur Hammerstein by "Katinka"; Charles Dillingham by "Hip, Hip, Hooray"; and Charles Hopkins by "Treasure Island."

Of these "The Cinderella Man," "Treasure Island," and "Very Good Eddie" remained to see the birth of the new theatrical season in August.

Mr. Henry Miller has a new season's success in "Come Out of the Kitchen," and the Shuberts in a vaudeville cabaret, bright but somewhat salacious musical comedy, "So Long, Letty." Mr. John Cort has "Flora Bella," a musical comedy of a better type; Mr. Winthrop Ames has scored with "Pierrot the Prodigal"; and Messrs. Klaw and Erlanger and George C. Tyler with "Pollyanna." The Klaw and Erlanger big musical comedy, "Around the Map," was disappointing. Mr. A. H. Woods is behind "Cheating Cheaters," "The Guilty Man," and "His Bridal Night." Mr. Oliver Morosco has "Upstairs and Down" under his charge; William Harris "Arms and the Girl"; William A. Brady, "The Man Who Came Back"; Messrs. Winchell Smith and John L. Golden, "Turn to the Right"; Mr. Lee Kugel, "Old Lady 31."

No new plays by the best-known English dramatists have been presented except "Getting Married," by G. B. Shaw, and "Caroline," by Somerset Maugham.

Austrian and German names have underlined nearly every big comedy success; the author of "Alone at Last," Franz Lehar; "The Blue Paradise," Edmund Eysler; "Pom Pom," Hugo Felix; "Katinka" and "High Jinks," Rudolph Friml; "Sybil," Victor Jacobi; "Molly O," Carl Woess. We have not heard from any of the English brigade of writers of this kind of play.

The Klaw and Erlanger musical comedy success, "Miss Springtime," had its music written by Emmerich Kalman and book by Guy Bolton. The Shubert early fall production, "The Girl from Brazil," was adapted from the original of Julius Brammer and Alfred Grunwald.

ACTING.

The best acting of the year has been done by Mr. Lionel Braham as Caliban, in the masque of that name; Mrs. Fiske in "Erstwhile Susan"; Emily Stevens in "The Unchastened Woman"; Leo Dietrichstein in "The Great Lover"; Thomas Wise in "The Merry Wives of Windsor"; Grace George in "The New York Idea"; Josephine Victor in "The Bargain"; Louis Calvert in "The Bargain" and "The Earth"; Adolph Link in "The Weavers"; Barney Bernard in "Abe and Mawrus"; Haidée Wright in "The Two Virtues"; John Cope in "Erstwhile Susan"; Madge Kennedy in "Fair and Warmer"; Charles Ruggles in "Rolling Stones"; A. G. Andrews and Whitford Kane in "Hobson's Choice"; Conway Tearle in "Major Barbara"; Geraldine O'Brien in "The Devil's Garden"; Shelly Hull in "The Cinderella Man"; Gareth Hughes in "Moloch"; Lyn Harding in "Henry VIII."; John Barrymore in "Justice"; and O. P. Heggie in "Justice"; Sir Herbert Tree as Falstaff, Richard II., and Svengali; Miss Edith Wynne Matthison as Queen Katherine in "Henry VIII."

The Serge de Diaghlieff Ballet Russe, without its founder, opened its second season at the Manhattan Opera House on October 16. At the head of the list of dancers was Waslov Nijinsky, and he also directed the ballet. Some of the latest pantomimic dances produced by the ballet were "The Faun," "Till Eulenspiegel," and "Sadko."

OPERA IN THE OPEN.

The production of Mr. Percy Mackaye's masque "Caliban" as the feature of New York's celebration of the commemoration of the Centenary of Shakespeare's birth discovered a new use for the new stadium of the College of the City of New York, and in September open-air productions of grand opera were given there. About 8,000 people were present to hear the opening opera, "Die Walkure." The audience were deeply impressed, and the performances have created a strong feeling that those who have only heard opera within the walls of a theatre have not heard it at its greatest value. The singers were members of the Metropolitan Opera Company.

REPERTORY.

A repertory company composed of English actors have been highly successful in Boston. Mr. Henry Jewett, whose enterprise it is, has confined himself to producing plays of tried attractiveness, and the acting of the company is spoken of with great praise. So far only the best-known English dramatists have been drawn from, with Jones and Pinero in the lead. The players give two performances a day, and put up a new piece each week.

The Washington Square Players moved into the heart of theatredom in New York, after strengthening the company by the addition of actors and actresses of acknowledged merit.

Mr. John Craig, who has run a successful repertory company at the Castle Square Theatre in Boston for about ten years, changed his headquarters to New York, and leased the Garrick Theatre. Mr. Richard Mansfield made the Garrick one of the most important producing centres when he leased it some years ago, but of late years this theatre, and others in the vicinity of 34th Street, have fallen into disuse. The Knickerbocker Theatre is one of these, but this theatre also has been reconstructed and reclaimed from the housing of motion pictures. Sir Henry Irving was the first star to appear at the Knickerbocker, when it was opened in 1893. Mme. Bernhardt played there years ago, as also did Sir Herbert Tree, then Mr. Tree.

MME. BERNHARDT.

The Divine Sarah had a most enthusiastic welcome upon landing in New York; persons of distinction met the steamer and bevys of young girls carried flowers to the ship-side. Mme. Bernhardt, after entertaining the Press at the Majestic Hotel

or Central Park West, left by train for her provincial tour, promising to return to fulfil her Metropolitan engagement. All plays which could give offence to compatriots of the fighting nations of Europe were debarred from the repertory. Throughout the country Mme. Bernhardt did capacity business, with the exception of at Pittsburg. In this city the celebrated actress closed a week's engagement that was a great artistic success, but a failure financially. Due to a controversy between the management of the Nixon Theatre and the newspapers, her coming was practically unheralded. She opened her farewell engagement to an audience of one hundred persons, fourteen of whom were dramatic critics and their guests. This deplorable state of things resulted from the fact that Mr. Samuel F. Nixon, of Philadelphia, had closed the free list of the Nixon Theatre to the Press two weeks before, and the newspapers retorted by refusing to notice the theatre.

NEIGHBOURHOOD PLAYHOUSE.

The Neighbourhood Playhouse, a theatre devoted to the interests of the community immediately surrounding the East Side district in which the theatre is situated, and backed by the Misses Lewisoohn, has proved that the system upon which the theatre is run is a success. Dramatic stars of some magnitude are engaged for special performances of interesting plays of sociological and literary value, and are supported by only a few professionals; the less important work is done by voluntary help of people of the community. Moving pictures fill in the gaps between the dramatic offerings. The repertory of the Playhouse includes "Captain Brassford's Conversion," "Great Catherine," "The Queen's Enemies," an unpublished play by Lord Dunsany, "The Inca of Jerusalem," and "The Married Woman," by C. B. Fernald. Early this year a very notable one-act play was produced in "A Night at an Inn," by Lord Dunsany. Future productions will be "Pippa Passes," "Wild Birds," a play by Violet Pearn, author of "Hush!" "La Boite à Joujoux," programmes of Russian music and dances, an ancient Druid legend by Edouard France, and the Russian pantomime ballet "Petrouchka," which they did last year.

ENGLISH ACTORS IN AMERICA.

Never before have so many English actors of distinction played in this country within one year. Most prominent amongst them have been Sir Johnson Forbes Robertson, Sir Herbert Tree, Cyril Maude, Marie Tempest, Phyllis Neilson-Terry, Mrs. Langtry, Mrs. Patrick Campbell, Louis Calvert, Sam Sothern, Lawrence Grossmith, Frederick Ross, Lyn Harding, Derwent Hall Caine, Gertrude Kingston, Elsie Mackay, Phyllis Relph, Graham Browne, Charles Cherry, Vernon Castle, and Margery Maude.

A large number of companies have been entirely composed of English actors.

Miss Grace George instituted a repertory at the Playhouse during last winter which promised well, but the personnel of the company was constantly changed.

Beginning her season with a revival of Langdon Mitchell's brilliant comedy of manners, "The New York Idea," she successfully presented Henry Arthur Jones's "The Liars," George Bernard Shaw's "Major Barbara," James Bernard Fagan's play of newspaper life "The Earth," and Shaw's "Captain Brassbound's Conversion." Of these "Major Barbara" and "The Earth" were new to the American stage. It was undoubtedly the production of the Shaw comedies that brought success to the Playhouse season.

SHAKESPEARE TERCENTENARY.

Shakespearean productions were made in commemoration of the Bard, and included a production of "The Tempest," in Elizabethan manner, by the Drama Society, at the Century Theatre, produced by Mr. Louis Calvert. A Shakespearean company was founded by Mr. James K. Hackett, and "Macbeth" and "The Merry Wives" were given a sumptuous production, the scenery being painted by Joseph Urban and the stage directed by Ordynaki. The season was not a financial success.

Sir Herbert Tree played a successful season at the New Amsterdam Theatre, and produced "King Henry VIII.," "The Merchant of Venice," and "The Merry Wives of Windsor." The first play paid handsomely, and it is to be regretted that, as it had not been seen for a generation, it should have been removed from the boards at the height of success to give way to another play in which New Yorkers were much less interested.

The Shakespearean Tercentenary Celebration was observed in New York by the Shakespearean performances mentioned above, and over the whole country by special performances given by stock companies; during the summer, at large cities, by outdoor performances given by some of the best-known dramatic stars, and by numberless readings, lectures, and performances done by members of colleges and universities. In California a colossal outdoor production was given by the members of the colony of actors who were acting for the moving pictures companies. A notable performance was that of "Henry IV." at Harvard University.

In New York the celebration was also marked by the production of a masque, "Caliban, by the Yellow Sands," by Percy Mackaye, at the Stadium of the College of the City of New York. This was at first meant to be limited to a three-day season, but when the numbers of those present at one performance rose from 16,000 to 18,000 for the next, and then to 20,000 and over, it was prolonged for two immensely successful weeks. One hundred thousand dollars were invested to float the affair, and the capacity of the Stadium was doubled. The plans involved the reconstruction of the Stadium, at the cost of several thousand dollars, into an amphitheatre of Roman proportions. Grand stands completed a full oval. Within this, a canvassed circle 150 ft. in diameter, 2,000 trained amateurs acted and danced the community interludes symbolic of the art of the theatre in twenty lands. There were seats for nearly 20,000 spectators, in addition to the 200 boxes constructed close to the ground circle. For the night performances special kinds of lights were used. Light was thrown from corners 150 ft. apart by using a newly patented lamp, which made the ground brilliant to a distance of 150 ft. The main stage was 35 ft. deep, and end to end the amphitheatre was 300 ft. long.

Mr. Mackaye called his work a masque, and expresses his opinion that it creates a new form of dramatic art, giving full value to the power of pageantry, but retaining the power of acting and the spoken word. Well, if this is but the beginning of what can be done, I should hesitate to differ from the opinion he holds. Some of the dialogue was inaudible, but none of that was of prime importance. Some of the actors depended too much upon studied poses, but the smallest movement on their part was as positive as, if not more so than, it would be in an intimate theatre.

At the invitation of the Shakespearean Birthday Committee, Sir Herbert Tree decorated the poet's statue in Central Park with the English flag. In the afternoon he and Sir Johnston Forbes-Robertson appeared at the special service held at the Cathedral of St. John the Divine under the auspices of the Actors' Church Fund. Sir Herbert delivered an eloquent address.

Sir Herbert Tree gave a special matinée at the Amsterdam for the British Red Cross, appearing in Shakespearean selections as Falstaff, Macbeth, Richard II., and Malvolio, supported by Miss Constance Collier, Miss Edith Wynne Mathison, Miss Phyllis Neilson-Terry, Mr. Lyn Harding, and Miss Laurette Taylor.

Nearly 2,000 schools arranged for pageants or dramatic performances in commemoration of the anniversary. Elementary and secondary schools devoted their entire "commencement" programme to a Shakespeare pageant or play, and a number of the summer schools gave outdoor performances of plays by Shakespeare or about him.

The Bureau of Education, in co-operation with the Drama League of America, issued a bulletin giving practical suggestions as to kinds of celebrations, performances, dances, and designs for simple costuming for Shakespearean plays.

The Bureau distributed copies of this bulletin to all city school superintendents, principals of secondary schools, presidents of colleges, and other institutions, and arrangements were made to furnish copies at a nominal cost to school teachers and pupils.

Sir Johnston Forbes-Robertson addressed an enormous audience at Carnegie Hall on the spiritual influence of Shakespeare. Lectures were given by the New York Board of Education, and the New York Public Library gave an exhibition of Shakespeareana from April 2 to July 1.

A bronze tablet to commemorate the thirty-first anniversary of the founding of the New York Shakespeare Society was unveiled on the north-east corner of Forty-second Street and Madison Avenue the site of the old Columbia College. The exercises were held under the auspices of the Shakespeare Birthday Committee of the City of New York. The tablet is on the wall of the new Weston Hotel, which stands where Hamilton Hall stood in the old college group. The New York Shakespeare Society was founded in that building.

THE ACTORS' EQUITY ASSOCIATION.

At the June meeting of the Association a resolution was passed empowering the Council, at their discretion, to arrange for the joining of the Actors' Equity to the ranks of organised labour. In the past there has been much opposition to such a move, but when it became evident that the requests of the Association would not be granted by some of the biggest employers of actors, this action was decided on. The requests are as follows:—

First.—Limitation of rehearsals. Companies sometimes rehearse six weeks without pay. The Association wants a limit of four weeks, and a proviso that a piece shall run two weeks before closing. For each additional week of rehearsing the management must guarantee a week of run with salary.

Second.—Transportation from New York and return. Managers may now engage an actor in New York and turn him loose in Galveston.

Third.—A two weeks' notice clause.

Fourth.—Protection for an actor who has been rehearsing for more than a week from being discharged without compensation.

Fifth.—Prohibition of increase of extra performances without pay.

Sixth.—Full pay for all weeks. It is now customary to pay half salaries the week before Christmas and Holy Week.

Seventh.—An adjustment regarding women's dresses. Frequently women are compelled to purchase costly gowns, for which they have no use after a play closes.

A. H. Woods, Oliver Morosco, and the firm of Corey, Williams, and Ritter agreed to the "equitable contract," and Cohan and Harris and Klaw and Erlanger intimated that they will shortly follow. Klaw and Erlanger decided to pay all members of their companies full salaries for the week before Christmas and Holy Week. The contract used by the Charles Frohman Company is satisfactory to the Equity Association.

The Association has not yet joined the American Association of Federated Labour, and the reason for the delay is said to be the hesitation the Association feels at submerging their organisation with the Vaudeville Artists' Association—the White Rats—and thereby losing their identity.

The Association held a mass meeting in October at the Hotel Astor with the idea of arousing the members to a sense of civic duties. The main object of the meeting was to protest against the Walker Law, which passed the State Legislature, by which an agent is authorised to charge an exorbitant commission for obtaining engagements, and, furthermore, can split commissions with the managers.

There has been an agitation for means whereby actors would not lose their votes on election day because of being out on tour. Some time ago a measure was advocated, known as the "Absent Voter" Act, and it is an amendment along these lines the Equity Association desires.

The managers' and the stage hands' union have come to an understanding upon the wage scale for the new season for all kinds of labour behind the scenes except that of the "clearers," who perform the purely manual part of handling scenery and properties.

The clearers have made a demand for a considerable increase in wages, which has been definitely and finally refused by the managers, who have, they say, granted all that they can reasonably be asked to give to the stage hands. Light operators receive a twenty-five cent rise for front lamps and ten cents for bridges. Stage hands and flymen receive two dollars, and boss flymen, when three or more flymen are employed, two dollars and twenty-five cents. All the other wage scales remain the same as they were last season.

THE ACTORS' FUND OF AMERICA.

The report of the Executive Committee showed that during the past five months the number of professionals aided by the Fund averaged 168 each week. These were scattered in all parts of the United States, and the amount expended in caring for the sick and destitute and burial of the dead amounted to \$21,505.26, as follows:—

General relief to the destitute	\$9,988.13
Hospitals and other cases of illness	10,264.26
Doctors and medicines	249.87
Burials	1,003.00
	\$21,505.26

A big effort was made to create a \$1,000,000 endowment for the Actors' Fund, and benefits were given for the purpose in all parts of the country. Though a considerable amount of money was realised, the object was not attained. The general public did nothing, beyond seeing the performances, towards helping a profession which so generously gives its services for funds which are formed for the benefit of others. No individuals came forward with a really large donation.

VAUDEVILLE ACTORS v. MANAGERS.

A great deal of friction existed between the White Rats and the managers, and threats and counter-threats have been made. At the time of writing things look extremely ugly. The White Rats' complaint is in regard to a law forbidding the charge of more than 5 per cent. commission for placing a single act. This law, they state, is evaded, and through commissions to several agents certain interests are being enriched while the player's salary is cut to a most unreasonable extent. They want the "closed shop," so that their demands can be made effective. They insist upon a contract which will not only be equitable but binding.

The players further want an agreement with managers to arbitrate all differences. A permanent, paid board of arbitration, they propose, should consist of one man appointed by them, one by the managers, and the third by these two. This board's decision would be final and enforceable by means of the "closed shop."

The most important angle of the question now deals with the possibility of a general Sunday closing movement, started by the White Rats. The managers have agreed on a general salary cut, ranging from 20 to 30 per cent., in any town where the Sunday law is invoked.

IMMORAL FILMS.

In a decision handed down on September 21, Justice Cohalan, of the Supreme Court, upheld Commissioner George P. Bell, of the Bureau of Licenses, in ordering the withdrawal of "Is any Girl Safe?" made by the Universal Film Company, and recently shown at the Maxine Elliott Theatre. Justice Cohalan was severe in his condemnation of the production, declaring that it "caters to the lower and sensual side of human nature"; also "that such a play offends public decency and tends to the injury not only of the young of the community but of all persons who witness it."

This decision was immensely popular, for it is supposed that it will prevent the exploitation of immoral films, and make the "movie" patrons understand that they are well protected.

BOSTON CENSORSHIP.

In Boston, the City Censor, John Casey, who has been rigidly carrying out Mayor Curley's famous morality code for the past two years, with especial reference to bare legs and suggestive gags, has been very active, and a number of plays which have been accepted in other cities have been debarred from Boston. Amongst the best known is David Belasco's production of "Marie-Odile."

In Boston, the rehearsals of Sir Herbert Tree's company were interfered with on a Sunday until a special license could be obtained, and in the performance of "The Merry Wives of Windsor" no small children were allowed to appear as fairies.

MANAGERS AND CRITICS.

At Albany, on February 22, the Court of Appeals decided that criticism displeasing to the controller of a theatre is legal ground on which the critic may be barred from playhouses under his control. The question was involved in the decision handed down in the case of Alexander Woollcott, dramatic critic of the *New York Times*, against the Shuberts.

The Shuberts banned Mr. Woollcott from any of their playhouses on the ground that his reviews displeased them. Mr. Woollcott resorted to injunction proceedings, which, after action in the lower Court and by the Appellate Division, were taken to the Court of Appeals in an appeal from a decision in favour of the Shuberts rendered by the Appellate Division. The far-reaching possibilities of this decision are hard to realise, but some of its effects are quite clear. The recognised critic will write with the knowledge that if he displeases the combine which is behind the manager who puts on the play he will be excluded from all the theatres of that combine.

THEATRE TAXATION.

The Democrats of the Senate struck out the proposed new plan of taxation of theatres on a gross profit basis, as passed by the House, from the General Revenue

Bill, and substituted an amendment extending the provision of the Emergence Revenue Law of October 22, 1914, which imposes a tax on theatres on a basis of seating capacity. The amendment has been adopted by the Democratic Senators, who resumed consideration of the Revenue Bill. But in striking out the House provision for a gross profit tax and substituting the existing law's provision for a seating capacity tax the Senate adopted an important modification of the existing law. This modification is to the effect that in cities of fewer than 5,000 population the existing tax shall be only half what it is in cities of more than 5,000 population.

The rates of taxation imposed by the Federal Government on theatres in the existing War Revenue Act of October 22, 1914, are as follows:—Twenty-five dollars for theatres with seating capacity not exceeding 250; 50 dollars for theatres with seating capacity not exceeding 500; 75 dollars for theatres with seating capacity not exceeding 500 to 800; 100 dollars for theatres with seating capacity of more than 800.

FINANCIAL ACTIVITY.

Certificates of incorporation have been filed at the Capitol of New York State by a large number of amusement corporations during the year. In one week the applicants represented a capital stock of the value of over \$400,000; in another week \$365,000 was represented; and many weeks amounts of about this level have been registered.

The most important theatre firm that was formed was that of Messrs. Corey, Williams, and Ritter. The firm was organised last autumn by Madison Corey, who was formerly general manager for Henry W. Savage; John D. Williams, who was formerly business manager for Charles Frohman, and Joseph Ritter, a Pittsburg capitalist and theatrical manager. So successful was the first production of this firm—"Erstwhile Susan"—that it was with great surprise that, a few months later, it was learned that the partnership had been dissolved. The separation is said to be due to disagreements over certain productions. The first of these was the advisability of producing "Justice," which led Mr. Williams to present it individually. Then Mr. Williams is said to have disagreed with his associates over the production of two plays, "Mavourneen" and "The Amber Princess." This fall Mr. J. D. Williams has produced "Pendennis," and has a successful tour of "Justice" to his credit.

CLUBS.

The old Lambs' Club on Forty-fourth Street has been vacated and a building added. During the alterations the members of the club have had a temporary roof at Keene's Chop House.

The Friars have also built and inhabited a new monastery; the building is supposed to represent the most up-to-date club building in the United States.

FAREWELL PERFORMANCES.

Sir Johnston Forbes-Robertson gave his farewell performance on any stage at Harvard University in April. He performed "Hamlet" before curtains. The proceeds of his last three performances he gave to the aid of the British Women's Hospital Fund.

Mr. E. H. Sothern and Miss Julia Marlowe spoke the farewell speech upon their retirement from the stage at the Shubert Theatre. The theatre was crowded to see the final performance, which was "If I Were King." This closed Mr. Sothern's thirty-seventh year on the stage.

The sale of the theatrical costumes of Mr. Sothern and Miss Marlowe's company brought in \$10,757; the original cost of the costumes is said to have been about \$150,000.

Although his "official" good-bye was spoken in the spring of the year, Mr. Sothern has re-appeared during the present autumn in performances given to aid the funds of the British Red Cross.

WILLIAM WINTER.

William Winter, the veteran, formerly dramatic critic of the *Tribune*, who has written several books reminiscent of the drama, and a delightful book dealing with life in England, was tendered a monster benefit performance, at which he himself was present. Every person of distinction interested in the drama in this city at the time contributed to the testimonial,

BOX-OFFICE RETURNS.

As to the box-office results of the year, probably the record is held by David Belasco, for there is little doubt that his profits on "The Boomerang" have topped \$400,000—this although the play started weakly and the theatre which was its home had only 1,000 seats.

IN CONCLUSION.

The most notable conclusion to be arrived at from the experience of this year is that the picture play cannot kill the spoken play. The long, big picture has gone out. People who go to "the movies" like a number of short plays in a bill just as much as the theatre-goer to the regular theatre likes a continuous story. Pictures are also liked as illustrations of news. No doubt some big pictures will continue to draw, but in the common market of the whole country serials are not wanted, and the short play is the thing for "the movies." Confidence has come back to the manager of the spoken drama both because he now realises that pictures cannot kill his business and also because of the unusual prosperity. A weakening element amongst "the movies" has been the inexperienced small capitalists, who have rushed to "the movie" industry in great numbers.

The managers seem to imagine that the public is ready for any given type of drama which they themselves favour, but now, as ever in drama, the play that has human appeal, a good story, and good characterisation is the winner. The fact that the public has been over-charged with talky discussions and too-blue plays does not mean that it fancied these types of plays for a while and now is tired of them. The public took them not because it wanted them, but because they were what was offered to it; it would always have been glad of better plays. It does not seem to me that the people are without desire for the good qualities that belonged to the English comedy. The War alone is responsible for a dearth of successful modern plays of that kind. Those who like something lighter than a drama have had recourse to the American play of light emotions. Hence we have such successes as "Come Out of the Kitchen," "The Cinderella Man," "Old Lady 31," "Seven Chances," "The Boomerang," "Upstairs and Down," and "Pollyanna." The special audience continues to be the only audience that will support plays of an unusual type.

New opportunities for theatrical enterprises in this country seem inexhaustible. As the West is developed, new cities are created, and as they ripen into a good size call for a theatre and dramatic and musical companies as well as motion pictures. Each year new territory is added to the theatrical tours in the West. Some of the cities visited by Cyril Maude this season were a mere group of huts ten or twelve years ago, and others, such as the important city of Calgary, were far too small to attract theatrical companies of importance, far less Broadway "stars."

Mr. William A. Brady has wisely remarked: "The American public, in its eagerness for amusement, has broadened its tastes to include both screen plays and stage plays—not all kinds, but a variety of each. And the producer of both, when shrewd enough to sense the public's tendencies, can prosper."

Mr. Winthrop Ames has said: "I believe the average quality of stage plays has declined in America for these surprising reasons: First, that America is a democracy; second, that we have free public schools; third, that these twenty years have brought us unexampled material prosperity; and, fourth, because of the labour unions and their influence."

By this Mr. Ames means that the upward thrust of the emigrant and illiterate classes in this country is so rapid and continuous that a new and ignorant class is ever being added to, and overwhelming by its numbers the present playgoer, who has just begun to look upon drama in an intelligent manner.

THE AMERICAN STAGE.



"POLLYANNA" AT THE HUDSON, NEW YORK.

Mr. HERBERT KEISEY, Miss EZZIE SHANNON, Mr. EARLE BROWNE, and Miss PATRICIA COLLINGE.

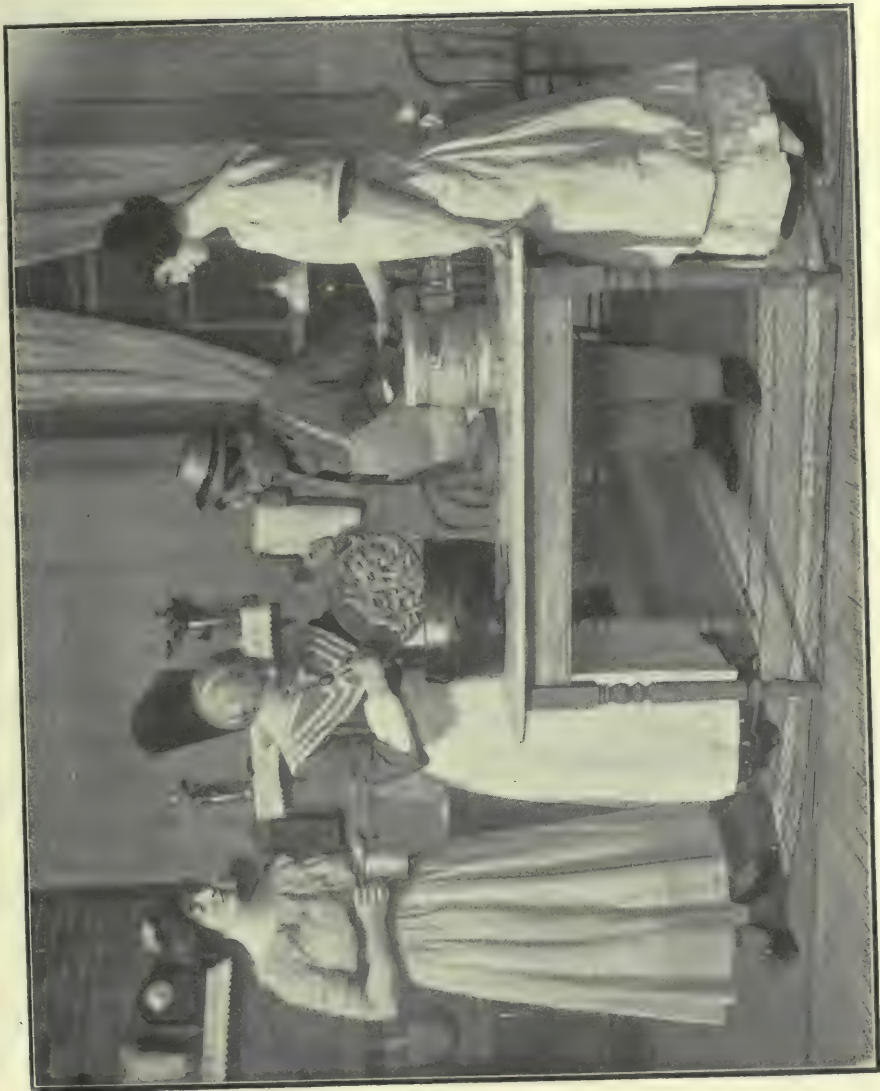
THE AMERICAN STAGE.



"THE BOOMERANG" AT THE BELASCO, NEW YORK.

MR. WALLACE EDDINGER, MISS MARTHA HEDMAN, and MR. ARTHUR BYRON.

THE AMERICAN STAGE



[White.

"TURN TO THE RIGHT" AT THE GAIETY, NEW YORK.
MISS ALICE HASTINGS, MISS RUTH CHESTER, MR. EDGAR NELSON, and MISS LUCY CORTON.

THE AMERICAN STAGE.



"SEVEN CHANCES" AT THE GEORGE M. COHAN, NEW YORK.

Mr. FRANK COPELAND and the "seven chances": MISSES BEVERLEY WEST, HELEN MACKELLER, ANNE MEREDITH, CARROLL MCCOMAS, ALICE CARROLL, EMILY CALLAWAY, and FLORENCE DERRICK.

[W.H.C.]

THE AMERICAN STAGE.



"MISS SPRINGTIME" AT THE NEW AMSTERDAM, NEW YORK.

MR. GEORGE MACFARLANE and MISSES CAP STORER, JOYCE LINDEN, EDNA STALLWELL, JUNE WHITE, HELEN KOBERNER, and TEDDY HUDSON.

[White.]

THE AMERICAN STAGE.



"HUSH" AT THE LITTLE, NEW YORK.

The country girl likes to run about without stockings.



[White

"THE GIRL FROM BRAZIL" AT THE MAXINE ELLIOTT, NEW YORK.
MISS MAUDE ODELL, MISS DOROTHY WAHL, and MR. LOUIS A. SIMON.

THE AMERICAN STAGE.



"FIXING SISTER" AT THE MAXINE ELLIOTT, NEW YORK.

[White.

THE AMERICAN STAGE.



SIR HERBERT TREE
as Macbeth in the film version of the play.

THE AMERICAN STAGE.



(Strauss Peyton.)

MISS ELSIE MACKAY,

who plays Anne Boleyn with Sir Herbert Tree in "Henry VIII." She was formerly leading lady for Mr. Cyril Maude in "Grumpy" in America.

THE AMERICAN STAGE.



MISS WYNNE MATHISON,
leading lady with Sir Herbert Tree in America.

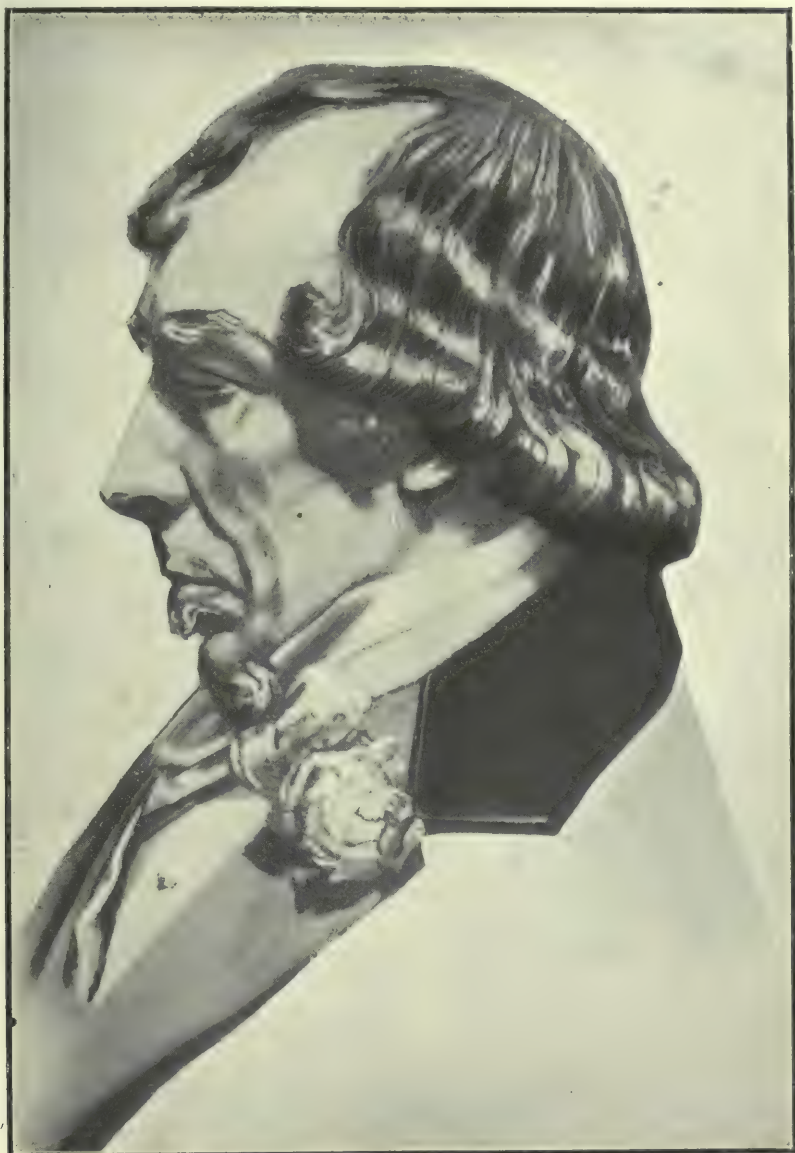
THE AMERICAN STAGE.



MR. LYN HARDING

as Henry VIII. with Sir Herbert Tree.]

THE AMERICAN STAGE.



MR. GEORGE ARLISS

as Disraeli.

THE AMERICAN STAGE.



MISS FRANCES STARR

in "Little Lady in Blue."



[White.
MR. DAVID WARFIELD and MISS JANE COOPER
in "VANDERDECKEN."
The girl whom Vanderdecken believes to be the re-incarnation of his
wife of 200 years ago.



[White.
MISS MARGERY MAUDE and MR. GEORGE ARLISS
in "PAGANINI."

Scene : The Ship Inn, Dover.

THE AMERICAN STAGE



[White.

MR. DAVID WARFIELD in "THE MUSIC MASTER."



[White.

MR. GEORGE ARLISS in "PAGANINI" at the
CRITERION, NEW YORK.

THEATRICAL TOURING IN THE FAR EAST.

BY ONE WHO HAS TRIED IT.

HERE can be few actors and actresses, I suppose, who do not feel something of a thrill when a Far Eastern tour is mooted or proposed. It is not given to everyone to explore the hidden mysteries of India, China, and old-world Japan, and to the inexperienced it must seem an exceptional privilege to be not only conveyed to these distant parts free of charge, but actually paid for going into the bargain. This accounts for the fact that Far Eastern touring managers on the look-out for talent do not have a very exhausting search. Offers are snapped up quickly, and no wonder. Such a chance of seeing the world, widening one's scope, amassing treasures, adding to one's store of knowledge, is not to be picked up every day. He is a dull or unenterprising person, indeed, who will refuse the offer, provided the salary suggested is commensurate with his requirements and his dignity.

And yet—how many, I wonder, of those eager applicants for the engagement have returned to their native land disappointed, disillusioned, out of pocket, and out of heart? How many, had they known what was in store for them, would at least have hesitated on the threshold of adventure, before taking the irrevocable plunge?

I do not wish to assert positively that there would be many. The object of these articles is merely to paint in exact and faithful colours Far Eastern life as I found it, to give my brother and sister artists clearly to understand precisely what they are letting themselves in for when they sign their contracts, precisely what profit they may expect to make out of it, what dangers, difficulties, and disappointments they will have to face, what benefits and advantages they will gain. It is neither my wish nor my purpose to make any accusation against the integrity of managers who exploit artists abroad. They are probably, for the most part, so used to the life themselves that the information which might be most useful to the intending traveller is the very last kind of information it would ever occur to them to impart. I do not suggest—and I do not believe—that any of the better-known foreign touring managers would wilfully mislead their employees or wilfully keep them in ignorance of the conditions under which they will be compelled to play. There are, nevertheless, certain facts which ought to be made clear by every manager before the contracts are signed. If this were done there would be a great deal less grumbling, a great deal less unpleasantness all round, than is, I regret to say, often met with in the course of these engagements.

I classify my observations under four heads:—I., Health; II., Money; III., Conditions of Play; IV., Sight-seeing; and will take them in that order.

I.—HEALTH.

There is no adequate reason why an artist travelling through India and the Far East should suffer any material degree of physical deterioration. The dangers in this respect are often grossly exaggerated—as are a great many other things pertaining to those lands—by persons who have a cursory acquaintance with the climatic conditions prevailing there. You are bombarded with warnings as to what you should eat and not eat, wear and not wear, do and leave undone. Water, you are told, is absolutely taboo, fish should be partaken of but sparingly, salad eschewed altogether. You must wear a cholera belt, your topee (helmet) must be of a certain size and thickness. You must take so many grains of quinine a day, and undergo a whole legion of inoculations for various diseases.

Now, all this, to put it plainly, is absolute nonsense. I venture to doubt whether 1 per cent. of the Europeans now residing in India ever wear a body-belt or hesitate

to drink water habitually, if they feel so inclined. If you are naturally weak in the stomach, by all means wear a belt to protect your weakness against chill; if not, you are simply encouraging weakness in a normally strong part by wearing one. Nature is notoriously lazy. If she finds someone is doing her work for her she puts up the shutters and takes a holiday. And the worst of it is that, once idle, she remains so. Her job is yours for life. It is no manner of use expecting her to go into the business again when once she has dropped it. She is much too knowing a bird for that. Don't worry about belts, therefore, unless you are constitutionally weak in the region concerned, or unless, on an exceptionally hot night, you choose to sleep under an electric fan in a style of dress which we believe to have been in vogue in the Garden of Eden, in which case be sure you take it off in the morning. As for the water, you will live in hotels, and any hotel worthy the name boils and filters its water supply. You can drink it with perfect safety in any town in the East, and the more you drink of it the better. Eastern fish, if fresh and properly cooked, is as palatable and innocuous as any to be obtained off our own shores. Some of the Indian fishes are a great delicacy, and the red fish of Singapore—a kind of mullet—is one of the most delicious in the world. Salad, certainly—for reasons into which it is unnecessary to enter—is risky, but may be eaten with safety if thoroughly washed in water slightly tinged with permanganate of potash. With regard to inoculation, it is as well, perhaps, to be vaccinated on arrival (if you have not undergone the operation for some time), but to take this precaution against all the other diseases which you might contract—malaria, enteric, dysentery, and plague—is ridiculous and quite unnecessary. Nor are prophylactic doses of quinine required, or even desirable. The habitual brandy drinker, it is well known, receives far less benefit from brandy in times of illness than the man who never uses it otherwise than medicinally. If you get a touch of fever, by all means take quinine—it is the only cure—but get your fever first.

The question of clothing is perhaps a difficult one, yet less difficult than at first sight it would appear. Roughly speaking, you want to be prepared for all weathers and all climates. The winter in the plains of India is comparatively cool in daytime, distinctly chilly at night. The summer, especially in the months of May and part of June, is excessively hot and humid. Singapore and the Malay States have an almost unvarying temperature of 90 deg. to 97 deg. in the shade during the day, and 88 deg. to 90 deg. at night all the year round. The humidity, however, makes this temperature seem higher than a similar one in England. Hong Kong has a real cold-weather season, when fires and overcoats are freely indulged in. The early summer is close and oppressive, the nights being frequently hotter than the days. Shanghai, Tientsin, and Peking have a winter practically Arctic in its severity, 40 deg. of frost being not uncommon, and bitterly cold winds are experienced as late as March and April of the year. The summer, on the contrary, is remarkable for an excessively powerful sun and a heat which would be insupportable were it not for its comparative dryness. The climate of Japan is as near our English climate as it well could be. There is much rain, snow in winter, and only at most three weeks or a month of anything like excessive warmth.

(Be it understood that in the countries referred to I speak of those towns and cities to which the theatrical tourist would most probably go. Of the interior of China and Japan, the highlands of India, and the provinces of Upper Burma I know nothing, having never been there.)

A topee is required, of course, and should be rigorously worn in India (even in winter) until 3.30 or 4 o'clock in the afternoon. The danger lies not in the heat of the sun so much as in the directness of its rays, and even a cloudy day does not warrant a lighter species of headgear. But a large, heavy "solar" topee, is unnecessary, unless you propose to spend the entire day in the broiling sun on some hunting or other excursion.

Certain minor ills are, of course, inevitable. Mosquitoes are a common source of discomfort, and even of danger, and you must not suppose that their bites do not matter. They might matter very much. Two pairs of socks or stockings (however thin) are a fairly effective safeguard for the ankles, and ammonia is on the whole the best remedy for the inflammation resulting from bites. Prickly heat is pretty sure to attack you in the summer months; but, though unpleasant, it is not dangerous, and yields to treatment to a certain extent. Boils are prevalent in the summer, too, and lemon squashes should be indulged in sparingly, as the

blood, already impoverished by innutritious food and excessive heat, is rendered poisonous and unhealthy by the infusion of acids.

The principal danger, however, lies in chills, and it is really important to avoid these at all costs. When in a heated condition, for instance, do not rush to an electric fan and sit under it. Cool off first. Finally, wear underclothing, if possible, however great the heat. You will be cooler in the end. If you can stand it, wool is the best material, but Indian gauze or aertex is a fairly effective absorbent. Silk is absolutely useless, and uncomfortably hot.

II.—MONEY.

Next, perhaps, to the opportunity of seeing the world under comfortable conditions, the chief enticement of an Eastern tour lies in the prospect of making and saving money. To the artist who takes his profession seriously, and whose activities are regulated by ambition, it is obvious that a season abroad—however great a personal success may be scored—will not materially advance him on the road to fame. London is his goal, and every month spent in foreign countries is a month wasted so far as the building up of a London reputation is concerned. Money, therefore, is the inducement which probably influences his final decision, and, since salaries for the most part run high, he looks forward not unnaturally to the possession of a nice little nest-egg on his return to English shores.

Now, in approaching this subject, there are several points to be considered. We must examine critically—(a) the exact conditions under which he lives; (b) the incidental expenses he is bound to incur; (c) the complicated system of money exchange in the various countries through which he will travel; and (d), last, but by no means least, the length of the journeys between the various dates of play.

(a) CONDITIONS OF LIFE IN INDIA AND THE FAR EAST.

There are two ways of living in the East—as a native and as a European. It is obviously unnecessary to deal with the former alternative; so let us examine the latter. You must live in hotels. There are “no digs” in the sense in which we understand the word. There are apartments to be had, of course, but they are unfurnished ones; the rent is high, and you would want furniture and servants to equip them. Hotel life, therefore, is your inevitable lot, and you start off with the pleasant reflection that you are living cheaply, because you get far better food and far better accommodation for your money than you would in a similar establishment in England at the same price. There is sure to be an hotel in every city where theatrical rates obtain. You can live in Bombay or Calcutta at one of the best hotels at a price varying from 5 to 8 rupees a day (6s. 8d. to 10s. 8d.) according to the season. In Burma the prices are much the same; in Singapore slightly dearer (10s. 6d. a day is the cheapest); in Hong Kong and Shanghai even cheaper; in Japan rather dearer again. For this you will get an excellent room, full table d’hôte meals, bath and attendance. You are living like a prince. But you are not living cheaply. In England, remember, you would not need to go to hotels; you would get your customary “digs,” and your weekly bill—as you know very well, between you and me and the gatepost—would work out at about 25s. if you were living alone, and 18s. to 20s. if you were sharing rooms with a friend. In the East your weekly bill will be at least £2 10s., and very frequently a great deal more. Many managers, of course, provide hotel accommodation, and pay the artist a proportionately smaller salary. Those who like can accept this arrangement, but I, for one, would never agree to it. You are absolutely dependent on the manager’s judgment and liberality, and have no right to object to any provision in this respect he may see fit to afford you.

(b) INCIDENTAL EXPENSES.

Hotels imply tips, and although the standard in this connection is appreciably lower than that obtaining in England, it must be remembered that there are more servants. You are not obliged to tip all of them, but you will be expected to, and the native domestic is not easily rebuffed. You will give your room-boy (he corresponds, roughly, to the chambermaid over here) at least two rupees a week; your table-servant (waiter) a similar amount; the doorkeeper probably a rupee; the “drink-boy” another. This does not sound much, but it mounts up. It brings your £2 10s. within hailing distance of £3 or your £3 10s. (in Singapore) as near £4 as makes no odds.

Then there is getting about. It is mostly hot, and you are disinclined to walk.

No one walks. The Indian gharries (one and two-horse Victorias) are cheap, and you take them. The Chinese and Japanese rickshas are cheaper still—and you take them. If you kept an accurate account of your gharry or ricksha expenses during any one week—which you won't—you would probably faint.

Drinks are expensive, and you have a lot of them, because you are occasionally thirsty and meet men who—from long residence in the East—are habitually thirsty. You don't pay for these drinks on the nail (native servants are not allowed to handle money); you sign a chit for them—a kind of I O U. These chits are presented to you in a bundle when you settle your bill, and your £3 or £4 has swelled to—well, that depends on your individual capacity in this direction.

Cigarettes and cheroots are cheap, and for that reason you smoke more of them. Clothes of all kinds—except white suits—are extremely dear, and wear and tear in a hot, moist climate—to say nothing of the methods of native laundries—is far heavier than in England. White suits, however, are cheap, and you can get one of your own suits copied (to the fraction of an inch) by a native tailor for five or six rupees, including material! But please remember that you will want a great many of them. Laundry charges are on the French system—so much a hundred or a dozen pieces, and, on the whole, work out reasonably.

(c) MONEY VALUE AND MONEY EXCHANGE.

I will preface this important section with an assertion which cannot be too strongly emphasised, and explains in a great degree the leakage so noticeable on an Eastern tour. It is this: The standard coin of the country you are in is equal to a shilling. That is to say, in India and Burma your shillingsworth costs you 1s. 4d.; in Singapore and the Malay Peninsula, 2s. 4d.; in China, 1s. 8d. to 2s., according to the rate; in Japan 2s.

Now, just think what this means. Your salary we'll say is £8 per week, payable in the coin of the country. At the end of a week in India your manager hands you Rs. 120 (hundred and twenty rupees). You think you are getting £8, but you are not. To all intents and purposes (spending purposes) you are getting 120s., which is £6. An article in a shop window which at home would be marked 1s. is marked 1.8. You see a pair of socks which take your fancy. They are labelled 1.8. Now you may know what 1.8 means, but you cannot get 1s. 8d. out of your head. You may buy the socks, and it seems to you that you have spent 1s. 8d. You haven't; you have spent R. 1.8 annas, which is 2s.

There is only one thing to be done to counteract this subtle lure to extravagance. Don't think in terms of shillings and pounds; think in terms of rupees or dollars or yen or whatever the standard coin may be. Don't say to yourself, "I've got £8 in my pocket." Say, "I've got Rs. 120." It's the only way.

I now come to the baffling and inscrutable mystery known as rate of exchange, and not being an expert financier I cannot enter into the details of the affair so deeply as I could wish. For the purposes of this article, however, it will be sufficient, I think, if I explain exactly how and to what extent the system affects the artist, and how he may best counteract its effects.

Roughly speaking, rate of exchange is the translation of the current coin of one country into the current coin of another, and it implies the charges made by the banks or money-changers for thus translating it. Now, it is obvious on the face of it that a money-changer's profession is a paying one, and that his profits are not materially affected, however much the standard may depreciate. That is to say, he can always count on his commission on every transaction he makes.

In some countries the current coin is standard; in others it fluctuates. A rupee has for some years past been reckoned at 1s. 4d. It was originally 2s. Rs. 15, therefore, go to the pound, and you can get Rs. 15 for a sovereign anywhere in India. It does not necessarily follow, however, that you can buy a sovereign for Rs. 15. The value of gold varies according to its rarity. At a time like this (war time) gold is valuable in that it is scarce. If you want gold you've got to pay for it. So much for the rupee and its equivalent.

In Singapore the dollar is standard. It was standardised some little time ago because its fluctuations were so variable and so unscrupulously taken advantage of by expert financiers who had made money-exchange their special study, that a large number of people were faced with ruin. You never knew from day to day what you were worth. You might go to bed one night with five dollars and count comfortably on being worth 10s., to wake up next morning to discover that your assets totalised 7s. 6d. That sort of thing could not be allowed to go on. So the Straits

dollar was fixed at 2s. 4d., and has remained so ever since. There are \$8.50 (eight dollars, fifty cents) to the pound sterling in the Straits Settlements (and here let me just remind you that the standard coin of the realm is equal to a shilling for spending purposes, which gives you practically 8s. 6d. for your sovereign or £5.8 for your £8). In Hong-Kong the dollar is variable, and fluctuates from 1s. 9d. to 2s. In Shanghai rather lower—1s. 8d. to 1s. 11d. In Japan the yen is now worth 2s.

Now, let us suppose that you are in Rangoon, Burma. You have given your last performance, and are leaving for Penang or Singapore the following morning. Your manager pays you your salary, with which you settle your hotel bill, your "chits," your gratuities, and what not. You have—let us hope—something over which accompanies you to Singapore—where it is useless. I cannot give you exact figures, but I can assure you that whatever method of exchange you employ you will lose. For every rupee you change into a Straits dollar the bank or the money-changer is going to pocket a few cents. The same thing happens when you leave Singapore for Hong-Kong, again at Shanghai, again at Tientsin, Peking, Tokyo, Kobe, or Yokohama. And all over again—reversed—on the return journey. Kindly imagine what this means, and decide what salary you are going to ask accordingly.

There are certain sidelights on the exchange question into which it is unnecessary to enter in detail. For instance, if you change a Hong Kong \$10 note into silver (Mexican) dollars, you gain \$1.50 on the transaction. If you change those silver dollars into "subsidiary coinage"—ten-cent pieces—you make considerably more. It is thus actually possible, by converting your £8 salary into ten-cent pieces, to enrich yourself by some £2. But—don't do it! No shop or hotel will accept more than \$5 in silver or \$2 in subsidiary. You will merely be embarrassed with a lot of heavy cash, which you can by no means dispose of except by frittering it away.

Occasionally the variability of exchange may be of real service to you. For example, if the rate stands at \$11.50 to £1 sterling, you get more dollars for your £8 salary than you would if it stood at \$10.50. Therefore, in a sense, you are richer by that amount. That is to say, you are richer if you calculate in terms of dollars—as I advised you to do earlier in this article. It is a complicated business, especially in China—where every province has its own coinage—and I have merely touched on the fringe of it. I might, for instance, expatiate on the extraordinary discrepancy between the buying and selling rates of sovereigns, how you must pay \$11.50 if you want to buy one, and can only obtain \$10.80 if you are selling. But I have said enough, I hope, to show what a very serious and important item this is on a protracted tour through the Far East, and how careful one should be to figure out beforehand as far as possible exactly what one's salary is worth, and how far it may be expected to go.

(d) LENGTH OF JOURNEYS.

"No play, no pay" obtains in the East as well in England, and, therefore, it is important for the artist to realise the probable duration of his non-playing period throughout the tour. The manager will, of course, point out to him that all boat expenses—including food—are paid, and that, consequently, although he is not making money, he is not spending any. This is true to a certain extent, but we must regard it from the artist's point of view as well. A week out, as we all know, is a week lost. If we are not earning money we are losing it. In addition to that, there are certain expenses entailed in boat or train journeys which can scarcely be avoided. Boats have stewards, and stewards expect tips. We must still smoke or have an occasional drink, or pass the time in some way. On railways there are porters to be reckoned with. Journeys, then, must be placed on the debit side of the account, and the great length of journeys in the East makes a careful reckoning all the more desirable. The straightforward and sensible manager will guarantee the artist so many weeks' work, and make out his contracts accordingly.

Appended is a list of journeys:—

	Days.
London to Bombay (via Marseilles)	16
" " (long sea)	23
Bombay to Calcutta (train)	1½
Calcutta to Rangoon, about	2½ to 3
Rangoon to Penang,	3 to 3½
Singapore to Hong-Kong,	5½ to 6

	Days.
Hong-Kong to Shanghai	3½
Shanghai to Tientsin	3
„ „ Nagasaki	1½
„ „ Kobe	3
„ „ Yokohama	3½
Penang „ Colombo	4½
Colombo „ Calcutta	3½ to 4
„ „ Bombay	3
Bombay „ Port Said	8½

III.—CONDITIONS OF PLAY.

Under this heading I propose to touch briefly on the species of theatre one may look for in the East, the quality of the audience that frequents it, and the type of play most likely to be popular.

THEATRES.

Generally speaking, the theatres are comfortable and well-appointed, both in front and at the back. Calcutta has at least two first-rate theatres, and two more which compare favourably with many of our own provincial houses. At the first two named the stage equipment is excellent, and the dressing-room accommodation, if not luxurious, is at any rate perfectly adequate. Each room is fitted with an electric fan, but it must be remembered that the stage is not, and that consequently the artists, while actually performing, must endure with fortitude whatever access of heat may happen to be prevailing at the moment. Let them extract what comfort they may from the reflection that the audience, at least, is tolerably cool, even if they are not, this excellent result being obtained by a cleverly designed system of electric fans throughout the auditorium—a result, by the way, far more important than at first sight appears, since it is indisputable that no one can properly appreciate a performance if harassed by physical discomfort. Bombay has two extremely good theatres; one in the town and the other (two and a-half miles out) in the residential quarter of Malabar Hill. The long distance between the two places of entertainment illustrates a curious little question of expediency which cropped up when the building of a second theatre was mooted. It was suggested that the town theatre, being so far removed from Malabar Hill, did not give the dwellers in that fashionable suburb a fair chance of visiting it, and so urgent did this objection appear that the new theatre was built in the very heart of that quarter which especially required catering for. With this incongruous result: that the Malabar Hill establishment, being so far from the town, cannot as a rule wheedle the townsfolk out to it, and must needs depend for patronage almost solely on the residents of Malabar Hill.

Rangoon has several theatres, but the one usually booked by touring managers is the Victoria Hall, a large and rather church-like building, situated near the race-course, and at some considerable distance from the town. It is in every respect save the arrangement of the auditorium a proper theatre, and its lighting, dressing-room accommodation, and stage accessories will be found satisfactory. In Singapore the Victoria and the Palladium vie for first-place honours. Both are splendidly equipped, the former being best described as the fashionable rendezvous, while the latter has a popular appeal. Apart from Singapore and Penang, the Malay Peninsula depends for its theatrical establishments mainly on Town Halls and Clubs, and in these last-named the accommodation is necessarily limited, and the effects inferior to those obtaining in genuine playhouses. Ample compensation for any shortcomings, however, is, to my mind, afforded by the gain in cosiness which is generally inseparable from this type of building. At Ipoh and Seremban you will play in clubs. Kuala Lumpur has an excellent Town Hall. Taiping I am not sure about, but I think it is a club.

We now come to China, and I think it will be everywhere granted that the Lyceum, Shanghai, is the first theatre in the country. It is very large—the largest in the East, I believe, though on this point I am open to correction—and its appointments in most respects equal the best provincial theatres over here. There are three others in Shanghai, mainly, but by no means exclusively, devoted to pictures. Hong Kong's theatre is the City Hall, and after wandering round and about it

for upwards of an hour you may, with luck, find the stage entrance. In point of fact, the artists' quarters are approached by the same door as that giving on to the Public Library and other municipal institutions. It is a fairly comfortable theatre, but the dressing-rooms are somewhat small and not too numerous. Tientsin and Peking have small theatres, that in the latter town being very prettily decorated and comfortable in front, not quite so imposing or convenient behind. Japan has several theatres, and foremost among them the famous Imperial Theatre in Tokyo, which can claim, I believe, the great distinction of being the finest in the world. It is, of course, State-endowed, and by no means easy of access to touring managers. The architects, it is said, visited every large city in the civilised globe, and incorporated all the latest improvements of every leading theatre in the design of this amazing and extremely beautiful building. It has a revolving stage (à la Coliseum), lighting effects at least equal to His Majesty's, and certain other novelties and devices too technical to be described in detail here. Yokohama has a comfortable theatre (with a lady manager, by the way); so has Tokyo. In Kobe one plays at the club.

So much for the theatres, and it will be found that they are vastly superior (I speak of the large cities) to one's previously-formed conception of such places in those distant lands. As regards acoustic properties, I can only say that they struck me as differing very little, if at all, from those observable over here.

AUDIENCES.

Of audiences it is difficult to speak in general terms. Every actor knows what an incomprehensible animal an audience is: how it is by turns pleasant, unpleasant, indifferent, encouraging, bored, enthusiastic, ill-behaved, well-behaved, difficult and easy, according as the mood takes it. But if I were to seek for a comprehensive description of a European audience in the East—a description which would convey to the artist's mind the kind of audience most usually to be met with—I think it would be this: "London culture coupled with provincial wit." And by this description I intend no disrespect either to Europeans in the East or the English provinces. I simply mean that, whereas the audiences for the most part consist of well-bred, cultivated people, a more elementary standard of art is acceptable than would be the case were a West End audience being catered for. And this for a very obvious reason—that in the East there is less art to choose from.

PLAYS.

This remark brings me to my third sub-heading: the type of play most acceptable to Eastern audiences. Well, practically speaking, there is no type of play most acceptable. Any and every species of entertainment is welcomed and freely patronised, provided it is good of its kind. You must remember that in the East theatrical fare is not the weekly and daily business that it is over here. In many places the theatres are empty for weeks at a stretch. The exiled European positively gasps to be entertained. He saves up his money (as far as anyone in the East can ever be said to save) with the one idea of spending it the moment the entertainment comes along. When it is there at last he goes the "whole hog." Given a play that appeal to him, he will come again and again, knowing full well that it has got to last him perhaps for months. He may prefer a musical comedy to a melodrama, or a melodrama to a farce, but provided the play is entertaining, and not too appalling for words, he will come not once, but many times. Don't imagine from this, however, that anything will go down in the East, because it won't. There have been companies, I fancy, who have felt a very serious draught on more than one occasion. Still, generally speaking, as I have hinted above, the standard of criticism is not severe, and, provided the artists are good in their line, there is no need to suppose you have got to specialise in any particular type of play to ensure success. I believe a certain Grand Opera company recently scored one of the greatest financial successes ever recorded in the East, but this is not to say that the East wants operas exclusively or even that it would rather have operas than anything else. They tire quickly in those parts. Variety and contrast are very nearly as important there as they are over here.

One word, by the way, as to the hours of play. They are extremely comfortable. The performances in India and Burma begin at 9.30, in China and Japan 9.15, finishing about 12. *Matinées*, when they occur—which is but seldom—usually begin at 6 and finish a little after 8. Thus the dinner function, the digestion, and the afternoon siesta are all amply provided for.

IV.—SIGHT-SEEING.

We have heard so much of the gorgeous East, its splendour, beauty and fascination, that perhaps we are apt to approach it with too keen a feeling of expectation. Certain it is that many who embark on an Eastern tour, full of eagerness and enthusiasm, return bitterly disappointed and indignant. Naturally, this is not a subject on which one can speak authoritatively, or set up any hard-and-fast standard by which the East can be judged. It is purely a matter of individual taste. Kipling said: "If you've heard the East a'calling, you won't never need naught else"; and Kipling knows the East rather well.

Still, remembering my own disillusionment, I cannot refrain from uttering a few words of warning which will at least give the intending tourist a hint that the experience may not be quite all his fancy paints it.

To be frank, then, the East struck me as flat. I can find no other word that quite expresses it. There is an extraordinary lack of vitality, of enthusiasm in it. This may be partly due to the prevalence of natives, who live, naturally, in a world of their own, into which it would be an impertinence—and an impossibility—to enter. You are shut out, as it were, from what is, after all, the principal factor of the life. But apart from this, you will notice in the European residents this same flatness of which I have spoken. I cannot describe it, I cannot explain it; but it is there, and you will not have been in India a week without being conscious of it. For the rest, there is less gaiety than we are accustomed to in England; fewer entertainments to go to, less to see and less to do. Private entertaining, of course, goes on largely, but to participate in that implies the possession of a number of friends and a fairly long residence in any one spot. My remarks are addressed to the casual theatrical tourist, who goes abroad with few, if any, introductions, and is dependent for his amusements on his own ability to procure them. He will make friends, doubtless—good friends and hospitable friends—but I question whether the friendship will outlive the duration of his stay. People forget quickly in the East.

For those who love antiquities, there will be heaps to see—temples to visit, tombs to wander round, monuments of great beauty to inspect, bazaars to ransack, curios to collect. But be prepared for a certain amount of disillusionment wherever you go. If you are told that Calcutta is a city of palaces—as you will be told—don't be disappointed to find a vast, squalid-looking town, swarming with natives, with but one really fine street, a decent park, and a Zoological Gardens of average excellence. When you hear Shanghai termed the Paris of the East, don't be surprised if you find it, on inspection, far more reminiscent of Liverpool, and surrounded by country which can only be described as a series of mud-flats. Don't expect the ancient glories and mysteries of Peking to burst upon you all at once. All you will see at first sight will be a collection of dusty patches of waste ground, a few very ordinary streets, and an immense number of high walls. There are hidden beauties and hidden mysteries, but they want finding—and they want paying for. Forty cents at each gate—and there are many gates! Don't expect too much even of Japan. Remember that you will not have the chance of visiting the interior. Yokohama is really ugly. It is also extremely dull. Tokyo is a beautiful city, really beautiful, but so vast that you can gain no conception of it in a casual visit. If the cherry blossom is out you will see Japan at its best. It is a very fascinating country, with a charm peculiarly its own, but its beauty has, I think, been exaggerated. I should say that quaintness is its chief characteristic.

And, finally, if you are afraid of insects, be prepared for shocks. Insects abound. There are huge cockroaches (with wings), vast spiders, long-bodied winged ants, smaller-bodied wingless ants in myriads, white ants that eat your books and clothes, red ants that eat your food, black ants that eat you. There are scorpions, centipedes, lizards, hornets, mosquitoes, sandflies, flying beetles, dragon-flies, snakes, huge rats, and every description of crawling and creeping thing that it is possible to conceive, save—by a merciful dispensation of Providence—the common or garden English flea and bug of commerce!

I think I have now said sufficient for my purpose. And my purpose is to let my fellow-actors know exactly what they may expect when they sign their contracts for an Eastern tour.

THE SHAKESPEARE TRICENTENARY.

AT STRATFORD-ON-AVON.

THE celebrations in connection with the Tricentenary of William Shakespeare opened on Saturday, April 22, thousands of people having assembled at the birthplace to do homage to the memory of the great poet.

At the New Library, which the trustees have built for the benefit of Shakespearean students, Sir Sidney Lee opened an exhibition of original records and documents of the sixteenth and seventeenth centuries, illustrating Shakespeare's life at Stratford. Before declaring the Exhibition open, Sir Sidney gave an address on "Shakespeare and Stratford."

On the Sunday the floral procession to the parish church took place, the vicar receiving the offerings on the chancel steps. Partly on account of the anniversary falling on Sunday, but chiefly owing to the influences of the War, the customary unfurling of the flags, the preaching of the sermon at the parish church, and the rendering of special music were omitted.

Dr. Sarolea, the Belgian journalist and critic, lectured at the Town Hall on the Monday on "Shakespeare and Germany."

On Tuesday, in the lecture-room, Mrs. C. C. Stopes discoursed on "New Characters Created by Shakespeare." On Wednesday Miss Jean Stirling Mackinlay gave a recital of old songs and ballads.

On Thursday, April 27, Mme. de Navarro (Miss Mary Anderson) unveiled the bust of the late Lewis Waller as "Brutus," which had been acquired by several of his friends with the object of presenting it to the Memorial during the Tricentenary Festival. Tributes to the memory of the late actor were paid by Mme. de Navarro, the Mayor (Mrs. Flower), and F. R. Benson.

On Saturday, May 6, the annual meeting of the Trustees of Shakespeare's Birthplace was held at the Trustees Rooms in the Birthplace Buildings, Sir Sidney Lee presiding.

PERFORMANCES AT THE MEMORIAL THEATRE.

Mr. (now Sir) Frank Benson opened his Tricentenary performances on Monday, April 24, with "Henry V." and "The Merchant of Venice." During the fortnight "King John," "All's Well that Ends Well," and "A Midsummer Night's Dream" were given. A special matinée took place on Friday, May 5, when distinguished actors and actresses who have taken part in Shakespearean drama appeared in various excerpts. On the Saturday evening another performance of excerpts was given. At the close the artists received the customary presentation of flowers and other articles, and speeches were made by the Chairman of the Memorial Governors and F. R. Benson.

SUMMER FESTIVAL.

The Shakespeare Tricentenary Summer Festival at the Memorial Theatre opened on Saturday, July 29, with "The Comedy of Errors." Sir Frank and Lady Benson being absent in France on War work, the performances were given by the Royal Victoria Repertory Company, under the direction of Miss Lilian Baylis and Mr. Ben Greet. The plays presented during the Festival included "Othello," "The Winter's Tale," "The Tempest," "Hamlet," "Macbeth," "Much Ado About Nothing," "Two Gentlemen of Verona," and "Henry VIII." The year being the centenary of Sheridan's death, two of his plays—"The School for Scandal" and

Julius Cæsar—(cont.)

St. Paul, Madge Stuart, Savile, Sullivan, K. Saintsbury, May Salcer, M. Stubbs, M. Sheridan, Marion Turner, Daisy Thimm, Francis Torrens, L. Tucker, J. Henry Twyford, George Tully, Ernest Thiesiger, Henry Tomperton, B. Van Raalte, Evelyn Vanderzee, Esther Whitehouse, Florence Waltham, Rathmell Wilson, Waters, Frank Wheatley, W. Wicks, H. Wingrove, Wilcox, Leonard Yorke.

Act 1, Rome; sc. 1, A Public Place (during this scene the curtain will be lowered once, to indicate a lapse of time); sc. 2, Brutus' Orchard; sc. 3, Cæsar's House; sc. 4, A Street; sc. 5, The Senate House.

Act 2, Rome; sc., A Forum.

Act 3, sc. 1, Sardis; The Tent of Brutus; sc. 2, At Philippi (during this scene the curtain will be lowered twice, to indicate the lapse of time).

The scenery and costumes lent by Sir Herbert Tree; costumes under the supervision of Percy Macquoid, R.I.

The prelude and incidental musical specially composed and conducted by Raymond Roze.

Stage managers: Frank Woolfe, E. G. Browne, J. Augustus Keogh.

After Act 1, Edward German's overture to *Richard III.* will be conducted by Dan Godfrey.

After Act 2, Coleridge-Taylor's suite, "Othello," will be conducted by Julian Clifford.

A tribute to the memory of Shakespeare will be paid by Sir Squire Bancroft.

Julian Clifford will conduct:

- (a) Graceful Dance, "Henry VIII." Arthur Sullivan.
 (b) Gigue, "Much Ado About Nothing" Edward German.

An announcement made by Sir George Alexander.

A SHAKESPEARE PAGEANT.

Master of the Pageant, Arthur Collins.

Music under the direction of Landon Ronald.

Music arranged by Henry Geell.

"Ferdinand.

This is a most majestic vision, and Harmonious charmingly: May I be bold To think these spirits?

Prospero. Spirits, which my mine-art I have from their confines call'd to enact My present fancies."

The Tempest.

Romeo and Juliet.

(1592)

Arranged by Mr. Owen Nares and Mr. Fisher White.

Escalus Mr. Charles France
 Paris Mr. Ernest Benham
 Montague Mr. Frederick Kerr
 Capulet Mr. Robert Pateman
 Romeo Mr. Owen Nares
 Mercutio Mr. Kenneth Douglas
 Benvolio Mr. Donald Calthrop
 Tybalt Mr. Frederick Groves
 Friar Mr. Fisher White
 Peter Mr. Norman Page
 Apothecary Mr. Ivan Berlyn
 Abraham Mr. Leonard Shepherd
 Balthasar Mr. Charles Rock
 Sampson Mr. Henry Nelson
 Gregory Mr. Leonard Calvert
 Chorus Miss Frances Dillon
 Lady Montague Miss Helen Have
 Lady Capulet Miss Ellen O'Malley
 Juliet Miss Marie Lohr
 Nurse Miss Rosina Filippi
 Incidental music by Mr. Edward German.

The Merchant of Venice.

(1594)

Arranged by Mr. Matheson Lang and Miss Edith Craig.

Duke of Venice Mr. Henry Vibart
 Prince of Morocco Mr. Owen Roughwood
 Prince of Arragon Mr. Ernest Thiesiger
 Antonio Mr. Basil Gill
 Bassanio Mr. Balliol Holloway
 Gratiano Mr. Murray Carrington
 Lorenzo Mr. Gerald Lawrence
 Salanio Mr. Geoffrey Douglas
 Salarino Mr. Hubert Harben
 Stephano Mr. Ben Field
 Leonardo Edmund Gwynn
 Shylock Mr. Matheson Lang
 Chus Mr. Arthur Phillips
 Tubal Mr. Tom Heslewood
 Lancelot Gobbo Mr. Leon M. Lion
 Old Gobbo Mr. O. B. Clarence
 Portia Miss Ellen Terry
 Nerissa Miss Marion Terry
 Jessica Miss Hutin Britton
 Ladies in attendance, pages, magnificoes, etc.:
 Miss Kate Phillips, Miss Ruth Mackay, Miss Olive Terry, Miss Athene Seyler, Mr. Miles Malleson, Miss Minnie Terry, Mr. Allan Wade, Miss Saba Raleigh, Mr. Geoffrey Goodheart, Miss Nellie Craig, Mr. Harding Steerman, Mr. Teddie Craig, Mr. Stanley Logan.
 Incidental music by Arthur Sullivan.

The Merry Wives of Windsor.

(1597)

Arranged by Lady Tree. Stage Managers, Mr. Edward Sass and Mr. Herbert Norris.
 Sir John Falstaff Mr. Charles Hawtreay
 Fenton Mr. Gerald Ames
 Shallow Mr. Edward Sass
 Slender Mr. Norman Forbes
 Master Ford Mr. Dennis Eadie
 Master Page Mr. Patrick Kirwan
 Sir Hugh Evans Mr. E. M. Robson
 Dr. Caius Mr. A. E. George
 Host Mr. Norman V. Norman
 Bardolph Mr. W. H. Berry
 Pistol Mr. Hubert Carter
 Nym Mr. Nelson Keys
 Mistress Ford Lady Tree
 Mistress Page Miss Winifred Emery
 Anne Page Miss Viola Tree
 Mistress Quickly Miss Lottie Veale
 Hostess Miss Olga Netherstone
 Robin Miss Julia James
 Incidental Music by Sir Edward Elgar.

Much Ado About Nothing.

(1599)

Arranged by Sir George Alexander.
 Stage Manager, Mr. Vivian Reynolds.
 Don Pedro Mr. Fred Terry
 Don John Mr. H. R. Hignett
 Claudio Mr. Ben Wenster
 Benedick Sir George Alexander
 Leonato Mr. Alfred Bishop
 Antonio Mr. E. Vivian Reynolds
 Borachio Mr. Frederick Ross
 Conrade Mr. Alfred Harris
 Dogberry Mr. Nigel Playfair
 Verges Mr. H. V. Esmond
 Seacole Mr. Fred Lewis
 Friar Mr. Alfred Brydone
 Boy Miss Madge Titheradge
 Hero Miss Gladys Cooper
 Beatrice Miss Julia Nelson
 Margaret Miss Lillian Braithwaite
 Ursula Miss Hilda Moore
 Ladies in Attendance: Helen Ferrers, Margaret Halstan, Ellis Jeffreys, Marie Hemingway, Grace Lane, Alma Murray, Henrietta Watson, Stella Mervyn Campbell, Mary Dibley, Florence Haydon, Joyce Carey.
 Incidental music by Edward German.

As You Like It.

(1599)

Arranged by Mr. Dion Boucicault.

The Banished Duke	Mr. Dawson Milward
Jaques	Mr. Leonard Boyne
Oliver	Mr. Bassett Roe
Orlando	Mr. Martin Lewis
Touchstone	Mr. George Grossmith
Charles the Wrestler	Mr. Cavendish Morton
Corin	Mr. Clive Currie
Silvius	Mr. Warwick Ward
Forester (with Song)	Mr. Frederick Ranalow
Huntsmen	Mr. Douglas Jefferies
	Mr. J. B. O'Connell
	Mr. O. Johnston
	Mr. L. Owen
Hymen	Miss Nina Sevensing
Rosalind	Miss Irene Yanbrugh
Celia	Miss Dorothy Green
Audrey	Miss Hilda Trevelyan

Incidental music by Edward German.

Twelfth Night.

(1600)

Arranged by Miss Lillah McCarthy.

Orsino	Mr. H. K. Ayliff
Sebastian	Mr. Harcourt-Williams
Antonio	Mr. Herbert Hewetson
Sea Captain	Mr. Fewlass Llewellyn
Valentine	Mr. Cowley Wright
Curio	Mr. A. B. Imeson
A Lord	Mr. Oswald Marshall
Sir Toby Belch	Mr. Arthur Whitby
Sir Andrew Aguecheek	Mr. Leon Quartermaine
Malvolio	Mr. Henry Ainley
Fabian	Mr. H. O. Nicholson
Feste	Mr. Hayden Coflin
Olivia	Miss Evelyn Millard
Viola	Miss Lillah McCarthy
Maria	Miss Marianne Caldwell
Priest	Mr. A. E. Drinkwater
Sailors	Messrs. Stanley Lathbury and Henry Millar
Page	Miss Odette Guimbault
Ladies in Attendance	Misses Enid Rose, Mary Barton, Gladys Calthrop, Janet Ross.
Attendants	Messrs. F. Courtley, Fred Williams.
Officers:	Stanley Drevitt, H. Pemberton, Edgar V. Skeet, Charles Coop, C. Wordley Hulce.

Incidental Music—Minuet by Sir Edward Elgar.

Coriolanus.

(1609)

Arranged by Miss Genevieve Ward and Mr. Acton Bond.

Coriolanus	Mr. F. R. Benson
Titus-Lartius	Mr. Jerrold Robertshaw
Cominius	Mr. Malcolm Cherry
Menenius Agrippa	Mr. Acton Bond
Sicinius Velutus	Mr. H. A. Saintsbury
Junius Brutus	Mr. James Lindsay
Young Marcius	Miss René Waller
Tullus Aufidius	Mr. Edward O'Neill
Volumnia	Miss Genevieve Ward
Virgilia	Mrs. F. R. Benson
Valeria	Miss Jean Sterling-Mackinlay
Gentlewomen:	Miss M. Fortescue, Lydia Bilbrooke.

Incidental music by Edward German.

The Winter's Tale.

(1611)

Arranged by Mr. Ben Greet, assisted by Mrs. H. B. Irving.

Leontes	Mr. J. H. Barnes
Camillo	Mr. Ben Greet
Antigonus	Mr. Ernest Walker
Cleomenes	Mr. Victor Lewisohn
Dion	Mr. Herbert Burge
Polixenes	Mr. Robert Atkins
Florizel	Mr. William Stack
Archidamus	Mr. Ernest Meads
Old Shepherd	Mr. Arthur Fayne
Young Shepherd	Mr. Henry Kendall
Autolycus	Mr. Edward Compton
Time	Mr. Charles Fry
Hermione	Miss Mary Anderson
Perdita	Lady Forbes-Robertson
Paulina	Miss Stella Patrick Campbell
Emilia	Miss Sybil Thorndike
Mopsa	Miss Clare Greet
Dorcas	Miss Vane Featherston
Attendants:	Misses Dorothea Baird, Beatrice Wilson, Georgina Pauncefort, Estelle Stead, Helena Head, Margaret Sutcliffe, K. Carew, M. Maughan, O. Waiter, Muriel de Castro, Jose de Navarro.

Incidental Music by Roger Quilter.

The National Anthem Sung by Miss Muriel Foster.

Stage Manager	Mr. Ernest D'Auban
Assistant Stage Manager	Mr. Denier Warren
Secretary	For Theatre { R. H. Lindo
Treasurer	Royal, { C. H. Thomas
Acting Manager	Drury Lane { Chas. F. Taylor

PROGRAMME SELLERS.

The arrangements for the sale of souvenirs and programmes under the direction of Lady Alexander, assisted by the following ladies:—

Viscountess Acheson	Mrs. Lionel Harris
Miss Elizabeth Aquith	Mrs. Jardine
Lady Evelyn Baring	Miss Doris Keane
Mrs. Buchanan	Mme. Kirby Lunn
Mrs. Arthur Collins	Hon. Anna Lawrence
Miss Margaret Cooper	Lady Muir Mackenzie
Hon. Mrs. Victor Cork	Mrs. Geoffrey Marks
Mr. Edred Corner	Lady Diana Manners
Lady Crosfield	Miss Miéville
Miss Curzon	Miss Gertie Miller
Mlle. Delysia	Miss Clifford Mills
Mrs. M. de Mocatta	Miss Milsom Rees
The Baroness Percy de Worms	Lady Murray
Mrs. Ambrose Dudley	Lady Newnes
Mrs. Gerald du Maurier	Lady Kathleen Pilkington
Mrs. Dummett	Miss Adrienne Pollock
Mrs. Francis Durant	Lady Rice
Mrs. Dennis Eadie	Mrs. Landon Ronald
Miss Lily Elsie	Miss Seppings-Wright
Mrs. Raoul Foa	Viscountess Southwell
Miss Foa	Mrs. Upjohn
Mrs. Gatti	Mrs. Vedrenne
Lady Greville	Miss Walkes
Miss Grossmith	Lady Wyndham

ROYAL VICTORIA HALL.

A special matinée was given here on Tuesday, April 25, by "friends of the Vic.," when excerpts from five Shakespearian plays, two operatic scenes, and other musical items were given. The musical programme, under the direction of Mr. Charles Corri, was entirely Shakespearian. Miss Miriam Licette and Mr. Webster Millar appeared in the Balcony scene from Gounod's "Romeo and Juliet"; Miss Viola Tree, in the character of Desdemona, rendered the "Ave Maria" from Verdi's

"Otello"; and Miss Nora D'Argel performed the Mad scene from Ambroise Thomas's "Hamlet," a ballet being executed by some of Mrs. Henry Wordsworth's pupils. In the Harvest Home and other scenes from "The Winter's Tale" the principal parts were filled by Mr. Robert Atkins as Autolyceus, Miss Sybil Thordike as Perdita, Mr. Henry Kendall as Florizel, Mr. A. Corney Grain as Camillo, and Mr Arthur Fayne as the Old Shepherd. In a scene from "Henry IV.," Part I., Miss Viola Tree appeared as Lady Percy to the Hotspur of Mr. William Stack, the Edmund Mortimer of Mr. Atkins, and the Owen Glendower of Mr. Fewlass Llewellyn, Miss Dilys Jones as Lady Macbeth giving the Welsh song. The selection given from "A Midsummer Night's Dream" included some of the serious scenes, the First Rehearsal, and the "lamentable tragedy" of Pyramus and Thisbe, among those in the cast being Mr. Ben Greet as Bottom, Messrs. Atkins, Ernest Walker, Fayne, Victor Lewisohn, and Herbert Burge as the other Athenian artisans, Messrs. John Napper and Stack as Demetrius and Lysander, Misses Estelle Stead and May Congdon as Helena and Hermia, and Mr. Ernest Meads as Theseus. In "Henry VIII." Miss Ellen Terry appeared as Queen Katharine, supported by Miss Edith Craig, Mr. J. Fisher White, Mr. Jerrold Robertshaw, Mr. Greet, and the Misses Marie Brenda, Dorothy Ilma, and Dilys Jones. Miss Mary Anderson appeared as Lady Macbeth in the Sleep-walking scene from "Macbeth."

MANSION HOUSE MEETING.

The City of London paid homage to Shakespeare on Monday, May 1, when, at the invitation of the Lord Mayor, a great gathering of distinguished people filled the Egyptian Hall of the Mansion House. The Lord Mayor opened the proceedings, and amongst the speakers were Lord Crewe (representing the Government), the American Ambassador (the Hon. W. H. Page), the Archbishop of Canterbury, the Duke of St. Alba, the High Commissioner for Australia (Mr. A. Fisher), Sir G. Perley (Canada), and the Hon. Philip Schreiner (High Commissioner for South Africa). Professor I. Gollancz, on behalf of 166 men and women of letters, statesmen, diplomats, artists, and philosophers, speaking in almost all the tongues of the world, presented to the Lord Mayor a copy of "The Book of Homage to Shakespeare."

SHAKESPEARE. SUNDAY.

On Sunday, April 30, special Shakespeare services were held in places of worship. Bishop Boyd Carpenter (Sub-Dean) preached in Westminster Abbey at a service in commemoration of the Tercentenary. The Dean of Salisbury (Dr. Page Roberts) preached in Salisbury Cathedral on Sunday afternoon upon "The Morals of Shakespeare." Bishop Frodsham preached at a special service held in Gloucester Cathedral in connection with the Tercentenary.

At the Parish Church, Shoreditch, under the auspices of the London Shakespeare League, a "service on the occasion of the Tercentenary of the death of William Shakespeare" was held. It was conducted by the president of the League, the Rev. Stewart D. Headlam, the lessons being read by Mr. Ben Greet.

IN MANCHESTER.

An exhibition of Shakespeare relics was held by the Manchester Shakespeare Tercentenary Association from May 12 to 24, at the Memorial Hall, Albert Square. The exhibition was opened by Sir Henry Miers, Vice-Chancellor of the Manchester University, the late Lord Mayor of Manchester presiding. Scenes from various Shakespearean plays were given each evening by the children from the Sacred Heart School, the boys of the Grammar School, and Shakespearean students.

A permanent memorial to the poet has been established in the form of a Shakespeare Garden in Whitworth Park, which was opened by the Lord Mayor.

In connection with the Shakespeare Tercentenary celebrations in Manchester, a banner was offered for the best performance by an amateur society of any of Shakespeare's plays. This was won by the Stockport Garrick Society for the production of "The Merry Wives of Windsor" at the Royal, Stockport.

AT PORTSMOUTH.

The company from the Royal Victoria Hall, under the direction of Mr. Ben Greet, paid a visit to the Royal, Portsmouth, when they presented various Shakespearean plays, including "The Merchant of Venice," "The Taming of the Shrew," "Macbeth," "Hamlet," "Henry V.," "Othello," "Twelfth Night," and "Much Ado About Nothing."

AT OXFORD.

On Monday, April 24, Oxford celebrated the Shakespeare Tercentenary by the opening of an exhibition of Shakespearean treasures in the Library of the Divinity Hall, the Vice-Chancellor (the Dean of Christ Church) presiding. Among those who spoke were Mr. Madan (the librarian), Sir Sidney Lee, etc. After the meeting a visit was paid to the Shakespearean collection in the Bodleian Library.

AT EXETER.

Exeter celebrated the Shakespeare Tercentenary on May 23 and 24. The celebration took the form of a free public lecture, entitled "England's Shakespeare," by Lieutenant A. E. Morgah, R.F.A., M.A., F.R.S.L. (Head of the Department of English Literature at the University College), the singing of Shakespearean songs, and performances of scenes from "A Midsummer Night's Dream" and "Henry V." The whole of the commemoration took place at the Theatre Royal.

IN BIRMINGHAM.

The Repertory Theatre devoted a month to the performance of Shakespearean plays, opening with "The Tempest" on Saturday, April 22. The other plays given during the season included "The Merry Wives of Windsor," "Twelfth Night," "Macbeth," "The Merchant of Venice," and "As You Like It."

A celebration of the Tercentenary was held at the George Dawson Memorial School on April 24, a recital of "Hamlet" being given.

On Tuesday, April 25, the Bishop of Birmingham (Dr. Russell Wakefield) lectured at the Repertory Theatre on Shakespeare's Life and Work.

AT WORCESTER.

The celebration of the Tercentenary at Worcester was commenced on Thursday, April 27, by the opening by the Mayor (Alderman H. A. Leicester) of an exhibition of books, prints, etc., in the Victoria Institute. The Chairman of the Committee (Councillor W. H. Kershaw) gave an outline of the contents of the exhibition, and the Mayor, the Dean of Worcester, and Alderman Carlton spoke on Shakespeare.

On Friday a matinée performance was given at the theatre, the programme being carried out mainly by members of the Victoria Institute and the county branches of the British Empire Shakespeare Society. Scenes from "A Midsummer Night's Dream" and "The Merchant of Venice" were given.

A Thanksgiving Service at the Cathedral was held on the Sunday, with special music and prayers.

DANISH TRIBUTE.

A Tercentenary performance of "Hamlet," organised by the Danish Authors' Society, took place in the open air at the Kronborg Castle at Elsinore (the ground from which Shakespeare derived his scene of action) on June 24. It was attended by the King and Royal Family. The play was preceded by a prologue written by M. Helge Rode, and M. Georges Brandes, the critic and Shakespearean scholar, delivered a lecture in honour of the poet.

IN AMERICA.

A general celebration of the Tercentenary on extensive lines took place in the United States. In New York on Sunday, April 23, commemorative ceremonies were held in the public parks, churches, educational institutions, and other places in the city. At the invitation of the Shakespeare Birthday Committee Sir Herbert Tree decorated the poet's statue in Central Park with the English flag. In the afternoon he and Sir Johnston Forbes Robertson appeared at the special service held at the Cathedral of St. John, under the auspices of the Actors' Church Fund, Sir Herbert delivering an address. The lessons were read by Mr. George Arliss and Mr. Frederick Warde. On the same day Sir Johnston Forbes-Robertson addressed an enormous audience in Carnegie Hall on "The Spiritual Influence of Shakespeare."

On the Monday Sir Herbert Tree gave a special matinée at Amsterdam in aid of the British Red Cross, appearing in selections from Shakespeare's plays.

The Chelsea Neighbourhood Association gave a performance of "King Lear" on April 27.

The city's official celebration, held under the auspices of the Bureau of Recreation, etc., began with a Shakespeare Festival playlet and dance. The programme

included scenes from "The Merchant of Venice" and "A Midsummer Night's Dream."

A bronze tablet to commemorate the thirty-first anniversary of the founding of the New York Shakespeare Society was unveiled on the north-east corner of Forty-ninth Street and Madison Avenue, under the auspices of the Shakespeare Birthday Committee of the City of New York.

A special matinée performance in honour of Shakespeare's birthday was given at the Neighbourhood Playhouse, scenes from "The Merchant of Venice," "Romeo and Juliet," and "Twelfth Night" being played.

The Professional Woman's League celebrated the event by a masque, entitled "Gems of Shakespeare Visualised," given at the Hotel Biltmore.

On May 24 "Caliban of the Yellow Sands," the Community Masque of the Art of the Theatre, by Percy Mackaye, was produced at the Stadium of the College of the City of New York by the New York City Shakespeare Tercentenary Committee.

"The Masque of the Seven Ages" was presented by the Drama League at the Auditorium, Denver, on May 26 and 27 in celebration of the Shakespeare Tercentenary. For fuller particulars, see article on the American Drama.

MISCELLANEOUS.

The London Library organised an exhibition of contemporary Shakespeare books, lent chiefly by Dr. Marion Cox. There was also an interesting exhibition at the Guildhall, and further exhibitions at Manchester, Cardiff, Norwich, and other places.

On Wednesday, April 26, the London Shakespeare League gave a performance at the Apothecaries' Hall of Ben Jonson's comedy "The Poetaster," under the direction of Mr. William Poel.

Members of the British Empire Shakespeare Society gave a series of readings from the plays on Sunday, April 25, at the Passmore Edwards Settlement.

Shakespeare medallions were widely on sale in London on April 26, large numbers of actresses vending them in the streets. Medallions were also sold at the theatres.

The Governors of the Shakespeare Memorial Theatre issued a commemoration medal in order to afford a permanent souvenir of the Tercentenary.

On Monday, May 1, Mr. Martin Harvey, as the guest of the City Livery Club at its Shakespeare Tercentenary luncheon in De Keyser's Hotel, delivered an address on "England's Debt to Shakespeare."

The members of the Urban Club held their fifty-seventh annual Shakespearean Dinner and Festival at the Holborn Restaurant on Friday, April 29. The chair was occupied by Mr. Richard Whiteing.

The Tercentenary was celebrated in Paris on Sunday, April 30, in front of the poet's statue in Boulevard Haussmann. The celebration was organised by the Souvenir Litteraire, the president, M. Camille le Senne, making a speech.

On the occasion of the Tercentenary telegrams were exchanged between the King and President Poincaré.

On Sunday, April 30, a Shakespeare Tercentenary dinner was held at the Savage Club, with Sir Frank Benson as the honoured guest. The entertainment which followed was largely devoted to the rendering of Shakespeare's songs.

On Shakespeare Day, May 3, the Tercentenary was observed in schools and colleges with a programme which included a discourse on the poet, scenes and passages from his works, and the singing of his songs.

Lord Rosebery, the Chancellor of the University of London, attended the Shakespeare commemoration service for members of the University in King's College Chapel, Strand.

On Friday, May 5, the members of the British Empire Shakespeare Society held a Tercentenary meeting, when "A Star Dramatic Reading" of "King Lear" was given. Princess Marie Louise of Schleswig-Holstein, President of the Society, was present.

The Tercentenary was celebrated "somewhere in France" by a performance in Kinema Hut, No. 1 Camp, on May 2 and 3, in aid of the "Star and Garter" home. Scenes from "Twelfth Night" and "King Henry V." were given, and the programme also included Shakespearean songs, songs and music by contemporary composers, and country dances.

The American Ambassador presided on May 8 at a lecture delivered by Pro-

fessor I. Gollancz by way of epilogue to the Tercentenary commemoration of Shakespeare.

Professor W. Macneile Dixon gave an address on "Shakespeare an Englishman" at a special meeting of the Literary Association on March 5.

On May 11, at the Central Library in Walworth Road, the dedication took place by Mr. H. B. Irving of a bay specially devoted to Shakespearean works and relics. Speeches were made by Mr. Irving, the Mayor of Southwark, etc.

A Shakespeare Tercentenary Festival was held on Friday, May 19, at the East London College, when Sir Sidney Lee lectured on "Shakespeare as a National Hero." A dramatic and musical performance followed, Mr. H. B. Irving, Miss Ellen Terry, Miss Kate Rorke, Mr. Otho Stuart, Mr. Henry Ainley, Mr. Ben Greet, and members of the Royal Victoria Hall Company appearing.

The late Mr. John Glendinning's contribution to the commemorative doings took the form of an address on Shakespeare delivered at Blackburn.

MISCELLANEOUS EVENTS OF THE YEAR.

- January 23.—The annual general meeting of the Variety Artists' Federation was held at the Criterion Restaurant, the Chairman of the Federation, Mr. Fred Russell, presiding.
- January 30.—The annual general meeting of the Beneficent Order of Terriers was held at the new Lodge in Westminster Bridge Road, with Mr. Harry Gribben in the chair.
- February 11.—The annual general meeting of the Theatrical Managers' Association took place in the Adelaide Rooms at Gatti's Restaurant, under the presidency of Mr. Tom B. Davis.
- February 15.—The annual general meeting of the Actors' Benevolent Fund took place at the St. James's, Sir George Alexander presiding.
- February 23.—The annual general meeting of the Variety Artists' Benevolent Fund and Institution was held at the Bedford Head Hotel, Mr. Joe Elvin presiding.
- March 24.—The annual general meeting of the Royal General Theatrical Fund was held at the St. James's, Sir George Alexander presiding.
- April 11.—The annual general meeting of the Rehearsal Club was held at the St. James's, with Mr. Gerald du Maurier in the chair. Princess Christian of Schleswig-Holstein was present.
- April 14.—The annual general meeting of the Critics' Circle was held in the hall of the Institute of Journalists. The President, Mr. J. T. Grein, was in the chair.
- April 18.—The twenty-fifth annual general meeting of the Actors' Association was held at the Savoy, Mr. H. B. Irving presiding.
- April 30.—The annual general meeting of the Concert Artists' Benevolent Association took place at the Criterion Restaurant, Mr. Alfred Thomas presiding.
- July 4.—The fifth annual meeting of the Catholic Stage Guild was held at the Vaudeville, under the presidency of Mr. Henry Vibart.
- July 21.—The annual conference of the Actors' Church Union took place, the morning session being held at St. Martin's Hall, Trafalgar Square, and the afternoon meeting at Wyndham's. The Bishop of Winchester presided.
- July 24.—The annual general meeting of the Travelling Theatre Managers' Association was held at 7, Wellington Street, Strand, with Mr. A. E. Drinkwater in the chair.
- October 16.—The annual general meeting of the O.P. Club was held at the Adelphi Hotel, with Mr. G. B. Burgin in the chair.
- October 20.—The annual general meeting of the Actresses' Franchise League took place at 21, Old Bond Street, with Miss May Whitty in the chair.
- October 31.—The annual general meeting of the Music Hall Artists' Railway Association took place at the offices of the Association, 18, Charing Cross Road, with Mr. Harry Gribben in the chair.
- November 3.—The annual general meeting of the Playgoers' Club took place at the Club premises.
- December 1.—The annual general meeting of the Music Hall Ladies' Guild was held at 18, Charing Cross Road.
- December 5.—The annual exhibition of the Stage Needlework Guild was held at Dorchester House, Miss Irene Vanbrugh presiding.
- December 8.—The annual general meeting of the Theatrical Ladies' Guild of Charity was held at the St. James's, with Miss Irene Vanbrugh in the chair.

FIRES IN THEATRES.

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| February 18.—Gem Picture Theatre, Jarrow. Destroyed. | May 7.—Alhambra, Stafford. Damaged. |
| February 29.—Hippodrome, Paisley. Destroyed. | December 2.—Princess's, Crayford. Destroyed. |

THE FIRING LINERS.

BY NELSON JACKSON.

THE Firing Line Concert Party, consisting of Walter Hyde (tenor), Charles Tree (baritone), Percy Shorman (violinist), Arthur Fagge (piano), and the present writer, have to thank Princess Victoria of Schleswig-Holstein, the patroness, and Miss Lena Ashwell, the organiser of the concerts at the Front, for the opportunity they gave five men over military age to be of some service within sound of the guns. It was a joyous venture. We are all old friends, with some skill in our various crafts. We crossed the Channel with pomp and circumstance. The boat was conveying a part of the flower of the British Army, with all sorts of high military personages. Arrived in France, we gave three concerts at the base as a sort of kick-off, and then went to the actual Front. No names of places, persons, or regiments may be given, so that X will have to represent all three. We got our first taste of warfare on alighting from the train. The big guns were booming, and at a tremendous height and near to the town was a Taube, evidently out on a bombing expedition. It was a glorious summer evening, and the sky was turquoise blue. The Taube was being shelled by our A.-A. guns. They were too far off for us to hear the bang, but we could see the shells bursting round the aeroplane at a great elevation. It was beautiful, despite the grimness of the purpose. The shells are like bright jewels suddenly appearing in a cloudless sky. They flash into incandescence and vanish, leaving a flower-like, luminous puff-ball of smoke, which clings together for quite a long time.

We were billeted in the town, and as the British military authorities have decreed that the inhabitants must perforce take you in for one franc a night and provide you with a light, you, naturally, get as little comfort as they can give you at the price. The tenor and I were allotted two garrets with bare floors; no pillow-slips, no soap, no towels, and about a pint of greasy water in enamelled iron jugs for purposes of ablution. But from the windows of our quarters we could look across the square and see the flashing of the star shells along the firing line, not more than four miles away, and see the bursting of the enemy shells as they arrived in our lines. It was weird and fantastic. There is a quick succession of star shells on both sides; then follows a few blown kisses from the big guns, and then black darkness for a few minutes; and so on, *da capo*.

We opened out in this area with a Sunday night concert to more than 1,500 officers and men, and all through the performance was the remorseless thudding of the murderous guns. They seemed to be saying "blood," "blood." But the audience was quite intent on the performance, which was a huge success. The party appointed the writer C.T.O., that is, Comedy Transport Officer. And it was really necessary to have an official of this sort, as the transport needed frequent brain waves. We were provided with a small motor-van, about the size of one of Derry and Toms' millinery deliveries. Into this had to be packed the chauffeur, the five performers, the violin, the music, and "Little Peter," the Cramer portable piano. He had no legs, so we had to tour a couple of rough trestles; and he had no pedal, so the C.T.O. made him a fine Heath Robinson affair out of some wood from an old packing-case (whatever would they do in France without empty packing-cases?), two Y.M.C.A. boot-laces, a window pulley, and a nice penny hook. It was a comic makeshift, but it did its job and took its part in the great war.

We worked three concerts a day, and they lasted one and a-half hour each. Long distances separated the pitches, the roads were vile, and the weather worse than vile. But the party always turned up "on time," and got food when and

where it could. And it slept like dead men when bedtime arrived. The concerts were given in the Y.M.C.A. huts, leaky barns, flapping tents, in the open air, and in the mud. Chiefly in the mud. And such mud! Sticky, glutinous stuff that nearly sucks the boots off one. But the cheery Tommy reckons not of mud so long as he has a show. He will pack into a Y.M.C.A. hut and get in twice as many as the hut will hold, and stand with a fog of steam rising from his dripping garments, and shout his appreciation of song or jest. And it was to be noted that the better the material offered the greater was his appreciation.

One lowering evening we came to our first touch of shell-fire. The baritone was singing a song from the platform. The platform was composed of two odd-sized "empties" placed on the clay mud. Peter, the undaunted piano, was set on his two rickety trestles in the ultimate slime of a hillside; the patent pedal was rendered impossible for practical purposes, inasmuch as it could not be screwed down—so "our Mr. Fagge" made shift with a stirrup loop of bootlace. All was going well and strong. The baritone had come to the exact last word of his song. The word was supplied by a "nine-point-two." Heavens! What a rending, tearing bang and whistle. Right over the platform. Not a member blinked an eye. The "boys" were waiting to see how we took the vaccination. As we showed no emotion, they paid us the tribute of cheers for our nonchalance. After that the concert went on with two of our own aeroplanes being complemented by the German guns almost exactly over the platform, and the writer finished his stunt in a torrent of shrieking shell-fire. A few minutes after the concert had concluded, the roof of the Y.M.C.A. hut—and we were appearing just outside that little edifice—was punctured by a big shell, which made a hole big enough to admit one of the L.G.O. 'buses. We were entertained by the officers of this regiment for a few minutes before we got along to the next pitch. We drank the wine of the country—which was poor stuff here—out of enamelled iron pannikins, and were taken up a hill whence we could see across a plain devastated by warfare. The big guns were indulging in sparkling repartee all round the plain. The scene was dominated by the gaunt skeleton of a once famous tower. The battle of the aeroplanes was still proceeding, but with more intensity. Huge clusters of shells broke into flowerings. The muffled crack of the splitting shrapnel came to earth in quite gentle accents. And all the while there were four British airmen calmly steering their machines and learning all there was to know about the enemy.

We came down from that place and journeyed along to our next appointment. Here we found the padre conducting a simple service, and praying extempore. It was a beautiful and simple prayer, and the kneeling soldiers in the dim light of the swinging kerosene lamps made a most impressive spectacle. One can stand shell-fire, but this broke one up. However, we gave two concerts at this camp the same evening, and they made us very welcome. The General entertained us to a very charming and simple dinner afterwards. He had scoured the countryside for food, which was very welcome, seeing that we had been living on calf for many days. France is evidently the land of undeveloped calves. We got sick of the Prodigal Son's diet. We ate at least two whole calves during our sojourn on French soil. As far as the present writer can make out, the French people utilise the calf pretty much as the Chicago pork-packers utilise the pig. The only part of the calf we did not eat was the bellow. And let it be remarked that at all the messes at which we were entertained, the hospitality was of the most cordial, but of the most simple, plain description, and we dined with four Generals, so that if anybody thinks that Sybaritic luxury is prevailing in this war—well, they had better cancel the notion. The most ordinary of vins ordinaires, or mineral waters, are the beverages at table.

We went to a Trappist Monastery, which is a rest station, the next day, because it was put to us that we might do a bit of good there. We appeared in the refectory to more than 400 trench-weary soldiers, sent down to restore their shattered nerves. They all had the "trench look" in their eyes—the strained look of men who have been at grips with death for days and weeks. It is quite indescribable, but one is conscious of it. *They seem to be listening.* Though what they can be listening for after the awful continuation of the guns seems to be a mystery. Perhaps they are listening for *silence*. However, glory be, we took that look out of their faces for an hour and three-quarters. Our reception was astounding. They seized on every song, violin solo, and jape as though they were children at a Christmas party. It was a great experience, and the colonel-doctor assured us that the good effects of our visit could not be calculated. The

officers of this hospital entertained us on a following Sunday, when we also needed a day of rest, and they told us that the bracing effect of our concert had resulted in a great consumption of victuals. Men had "come round" and begun to take a fresh interest in life. Humorists who read this may twist it into obvious jokes, but that will not matter.

Whilst we were guests at this hospitable monastery, we were taken out after nightfall to an eminence whence we could see more than twenty-five miles of the active line. The star shells were going up in long lines. It resembled a troubled coast with agitated lighthouses calling passionate warnings to approaching mariners.

The large belch of a big gun occasionally invaded the misty night, and followed the big boom, and the burst of the shell miles away, seen, but unheard. A great sight; one that remains in the memory.

Then came the news of Kitchener's death. It was received with derision at first, but as the dread truth became known the whole atmosphere changed. Men went about their work haggard of aspect. It was a worse blow than any inflicted by the enemy. But the resilience of the British came aptly to their need. We held in our small town a memorial service at the same time as the one at St. Paul's. A very simple altar, in a very bare, bald, Caisse d'épargne. The music supplied by our pianist and our violinist. The piano was not of the best, but the exquisite simplicity of the service, and the greatness of the dead, gave to the "Dead March" a new solemnity, and the wailing bugles thrilling the "Last Post" broke all the barriers of emotion, and grief had its full sway.

We were lent for a time to the Canadian Y.M.C.A. The Canadians are a great audience. The party gave many concerts in the Canadian lines. Some were given to boys who went straight out of the concert into absolute hell-fire. Indeed, in one instance, we know that more than half our audience had their last laugh and song with us; for within three hours they were dead men, or badly broken men.

But there is a lighter side to this. We turned up as per signed orders at the Canadian Camp at 6.30 one evening. The notice board had scrawled across the announcement of the concert: "Concert Cancelled." I sought out the Y.M.C.A. official, who blushed fiery red, and exclaimed, with a very strong Canadian, border accent, "Gee, I guess there's bin a mistake." I said, "I guess, yes." Now Canadian Y.M.C.A. officials are graded as captains. They are not soldiers, but they carry a murderous pistol, which I fervently hope may never be loaded. I saw that it was a job for a boss man, so said, "bring me up against the biggest fellow in camp, I want to talk to him." He produced me a real Major, to whom I told the sad tale of how we had come miles hell-for-leather so as to give his boys a buck up, and asked him to parade a unit, which he promptly did. A unit of about 1,500 strong, all eager for a show. The Y.M.C.A. Captain having got his wind back, said: "Now, we'll just line up these fellows in a queue, and when I say go, we'll let 'em in." It was raining heavily, and there was no reason for keeping them out in it, but he was a Captain, and I was only a comic man; so I let it go. On the outside of the tent, and in the murk and rain, was a miscellaneous collection of Tommies from all parts of the British Isles, Scots, Irish, Welsh, men of Lancashire, Yorkshire, Kent, and Suffolk. They were patiently waiting to hear any scraps of the performance that might filter through the tent flaps. Meantime, the Canadians were standing in a squashy queue waiting for the royal word of the Y.M.C.A. Captain. That word was never given. Some bright Tommy slashed a lovely gash in the tent side, which was responded to from the other side by a kindred soul, and in less than thirty seconds that tent was packed with Tommies, firmly established, with pipes going, and a chorus bulging out the roof of the tent. The Y.M.C.A. man threw up both hands in a gesture of ultimate despair. "Gee, I ain't going to have no bloomin' British Tommy comin' it over me. I ain't goin' to be driv' by no crowd of Hooligans. There ain't goin' to be no show this night, an' so I tell you." I said, "Well, anyhow, the tent's bust, and it would take three regiments with machine-guns to shift this lot; so I respectfully submit that we'd better bow to circumstances and get on with the business." He said: "I wash my hands of it," and gave a good imitation of a man in the act. I said, "You keep on with that Pontius Pilate business, but there is going to be a show; that's what we're here for." So I went out and spoke to them, saying, "Boys, you know you've no right here, but you're damned welcome; so sit tight and we'll carry on." You may talk about receptions you have had, but this beats anything I ever heard of, even from United States' artists. Meantime, the poor damp

Canadians in the queue disappeared. I fear they melted. Too bad, but no fault of the party.

A word in praise of the magnificent work done by the Y.M.C.A. No honour is too high for this organisation. It has achieved great things, and in future years will reap its well-earned reward. The Tommies, whether of the Dominions or of our own native breed, are simply magnificent. There is nothing like them on the earth. They have a joyous courage, a cheeriness in all the dreadful circumstances by which they are surrounded, and a genius for the unexpected in word and deed which can only be appreciated properly by those who have seen them actually at work. Only now remains to be said that the party were assured by high military and medical authorities that the work done was of "great military value."

CIRCUITS.

WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

- BACON'S PICTURE PALACES.—143, Charing Cross Road, London, W.C.
- BOSTOCK TOUR.—Headquarters, Exhibition Hall, Glasgow. Telephone: 498 Douglas. Wires: "Bostock, Glasgow."
- BROADHEAD TOUR.—Hulme Hippodrome, Manchester. General District Manager, Mr. H. Winstanley. Telephones: 5928 and 5929 City. Wires: "Broadheads, Manchester."
- EDWARDES (T. ALLAN) TOUR.—Grand Theatre, Derby. Telephone: 193.
- HAMILTON AND HUGHES TOUR.—Co-operative Hall, Crewe.
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- KENNEDY TOUR.—Empire, Smethwick. Telephone: 127 Smethwick. Telegrams: "Kennedy Smethwick."
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- THOMPSON TOUR.—Clevedon, Linthorpe, Middlesbrough. Telephone 186, Linthorpe. Telegrams: "Biotint, Middlesbrough."
- VARIETY THEATRES CONTROLLING CO., LTD. (De Frece, Barrasford Tours, etc.) Randvill House, 15, Bedford Street, Strand, W.C. Booking Manager, Mr. Paul Murray. Telephone: 9870 to 9875 Gerrard. Wire: "Yellit, London."
- VINT TOUR.—142, Long Acre, London, W.C. Telephone: 9549 City. Telegrams: "Vinticon, London." Booking Manager: James J. Welch.
- WARD TOUR.—Weymouth House, Salisbury. Telephone: 262 (two lines). Telegrams: "Albany Ward, Salisbury."
- WILMOT TOUR.—33, Norton Street, Liverpool. Telephone: 1758 Royal. Wires "Varieties, Liverpool."

SEASONS.

OPERATIC.

THE season of opera inaugurated in October, 1915, by Sir Thomas Beecham and Mr. Robert Courtneidge at the Shaftesbury continued during January and February with performances of "Madame Butterfly," "Il Trovatore," "Cavalleria Rusticana," "Pagliacci," "Une Voix Dans le Desert" (Sir Edgar Elgar's musical setting of the poem by Emile Cammaerts), etc. Productions of special interest were "The Critic," an opera, in two acts, by Sir Charles Villiers Stanford, the text by Richard Brinsley Sheridan, arranged for the opera by L. Cairns James and the composer, on January 14 (preceded by Debussy's "The Prodigal Son"); "The Boatswain's Mate," version of W. W. Jacobs's story of the same name, dramatised for music and composed by Dr. Ethel Smyth, on January 28; and on Tuesday, February 15, "Manon Lescaut," Puccini's opera, was presented for the first time in English in this country. The season ended on February 26, and was resumed on April 15 with a performance of "The Magic Flute." The other operas given during the brief season, which ended on Saturday, May 6, included "Madame Butterfly," "The Tales of Hoffmann," "La Bohème," "Cavalleria Rusticana," "Pagliacci," "The Critic," etc. On May 9 the company paid a visit to the New Queen's, Manchester, which lasted until June 10. On June 13 they returned to the Aldwych for a six weeks' season, during which the operas presented included "Othello," "The Magic Flute," "Tristan and Isolde," "La Bohème," "Madame Butterfly," "The Critic," "Phœbus and Pan," "Boris Godounow," "Manon Lescaut," "Cavalleria Rusticana," "Romeo and Juliette," "Pagliacci," "La Tosca," "Il Seraglio" (a special performance in honour of the memory and in aid of the children of Señor Granados, who was drowned with his wife when the "Sussex" was torpedoed by a German submarine), "The Boatswain's Mate," and "Faust." The season temporarily closed on August 5, and was resumed on October 14 with a performance of "Samson and Delilah," given in English. The operas revived during this season included all those given in May and June, and a production of special interest was that of Verdi's "Aïda," given in English on Wednesday, November 22. The season was still running at the end of the year.

The Directors of the Palace Pier, Brighton, commenced a season of light opera with their own company on Monday, July 17. Five operas were presented during the season, each being played for a fortnight. Lecocq's "The Little Duke" was chosen for the opening, followed by "Les Manteaux Noirs." "The Red Hussar" was the third offering of the season, "Falka" being revived on August 28. Planquette's "Paul Jones" was played from September 11 until Saturday, September 23, on which day the season ended.

REPERTORY.

Miss Horniman brought her company from the Gaiety, Manchester, to the Duke of York's for a short season extending from January 10 to February 26. The opening bill consisted of "The Parish Pump," Frank G. Layton's three-act comedy, preceded by Seumas O'Kelly's "Driftwood." On January 24 "The Pictures," an "exaggeration," in one act, by Walter R. Matthews, was put on in place of "Driftwood." These two pieces were played until February 5, and on Monday, February 7, "The Joan Danvers," a drama, in three acts, by Captain Frank Stayton, was produced. This was given until the end of the season on February 26. All these pieces had previously been seen at the Gaiety, Manchester. The

company commenced a season at the Court on December 23, with a revival of "Hindle Wakes."

The Brighton Palace Pier Stock Company, under the direction of Mr. Alfred Wareing, started their season at the Palace Pier, on April 22, with a revival of Robertson's "Caste," with Mr. Albert Chevalier as Eccles. The following week Robertson's "School" was given, and on May 8 "The Return of the Prodigal," by St. John Hankin, was staged. Other pieces played during the season included Stephenson and Yardley's comedy, "The Passport"; "The Son and Heir," by Gladys Unger; Anthony Hope's "Pilkerton's Peerage"; Mark Ambient's "A Snug Little Kingdom"; "A Tight Corner," by Herbert Swears; Boucicault's "A Legend of the Devil's Dyke" (preceded by a new West Country comedy by Ashton Pearse, entitled "A Month Come Sunday"); "Sunlight and Shadow," by R. C. Carton; and R. Marshall's romance, "His Excellency the Governor." The season ended on July 15.

Messrs. Armitage and Leigh gave a short season of repertory at the Grand, Brighton, opening on September 4 with a performance of "The Lion and the Mouse." The following week "Lucky Durham" was staged. "The Barrier" was played during the week commencing September 18, and "The Hypocrites" during the last week of the season.

The Liverpool Repertory paid several visits to the Royal, Portsmouth, during 1916, during which they played "Milestones," "A Woman of no Importance," "The Blindness of Virtue," "Cousin Kate," "His Excellency the Governor," "The Importance of Being Earnest," "The Thief," and "Miss Elizabeth's Prisoner." The plays were all presented twice nightly.

On Monday, June 19, a repertory season was opened at the Winter Gardens, New Brighton. For the first three nights "Helen with the High Hand" was played, "Peter's Mother" and "Hogmanay" being given during the latter part of the week. "Helen with the High Hand" and "Peter's Mother" filled the bill the following week, and "Mollentrave on Women" was the attraction for the third week of the season. On Monday, July 10, "The Rotters," a new play by H. F. Maltby, was produced, preceded by the Quarrel scene from "The School for Scandal."

A repertory season, under the direction of Mr. Alfred Wareing, was commenced at Devonshire Park, Eastbourne, on Monday, October 23, with the production of "The Importance of Being Earnest." The following week "The Second Mrs. Tanqueray" was staged. The other productions during the season included "The Rivals," "Mrs. Dane's Defence," "The Walls of Jericho," and "Leah Kleschna," with which play the six weeks' season ended on Saturday, December 2.

SHAKESPEAREAN.

Mr. Martin Harvey gave a season of Shakespearean plays at His Majesty's as his contribution to the Tercentenary celebrations, and opened on Monday, May 8, with "Hamlet." This was played for one week, and on Monday, May 15, "The Taming of the Shrew" was given, followed by "Richard III." on May 22 for six nights. "King Henry V." occupied the bill for a fortnight from May 29, and on June 12 "Hamlet" was revived for the last week of the season, which ended on June 19.

AT THE ROYAL VICTORIA HALL.

The "Vic." repertory company continued to give performances of Shakespearean plays and revivals of the works of Sheridan and Goldsmith, etc., during 1916. Popular operas were also produced at regular intervals. The Shakespearean productions included "The Merchant of Venice," "Hamlet," "Much Ado About Nothing," "Twelfth Night" (with Miss Viola Tree as Viola), "The Taming of the Shrew," "A Midsummer Night's Dream," "Macbeth," "Richard III.," "Henry V.," "Julius Cæsar," "The Tempest," "King Henry VIII.," "The Comedy of Errors," "As You Like It," "Richard II.," "Othello," "Two Gentlemen of Verona," etc. "King René's Daughter" was also given, and among the operas rendered was "The Lily of Killarney," "The Bohemian Girl," "Carmen," "Rigoletto," "Maritana," "Don Giovanni," "The Daughter of the Regiment," "La Traviata," "Cavalleria Rusticana," "Pagliacci," etc. During Lent "Everyman" was presented at a series of Friday matinées, and on April 13 and 15 Mendelssohn's "Elijah" was rendered in opera form by the "Vic." choir, augmented by members of the London Choral Society, the Crystal Palace Choir, and Robert Percival's choir. The principals were the Misses Gleeson

White, Winifred Davis, Dilys Jones, and Messrs. Robert Percival, S. Harrison, and Thorpe Bates.

Special performances were given at the Victoria Hall during the Shakespeare Tercentenary celebrations (including a *matinée* on April 25 given by "friends of the Vic."), and on July 29 the company opened at the Memorial, Stratford-on-Avon, for the Summer Shakespearean Tercentenary Festival. On Saturday, September 23, they returned to the Victoria Hall. The first week of the new season was termed a Sheridan Centenary Festival Week, given in commemoration of the death of Richard Brinsley Sheridan one hundred years ago. The opening night was devoted to "The School of Scandal," and this piece and "The Rivals" constituted the programme for the week. The season continued with the performance of Shakespeare's works and operas until December 18, when the hall was closed for rehearsals, reopening on Boxing Day with "She Stoops to Conquer."

A THESPIAN OUTPOST.

BY ANDREW A. KERR.

IN point of size it is inconsiderable, the decorations are as nothing, whilst the amount of the weekly rental would barely suffice to pay for the services of one solitary member of the National Association of Theatrical Employees.

But in one particular at least The Tivoli, Shell-ville, excels all others. Should the lessees or owners decide in a mad moment to insure their premises, the premium rate would probably be fixed at a figure high enough to leave every other place of entertainment on earth far behind. For the theatre's very existence depends on so frail a thing as the clemency of the Germans, some three miles away, and the date of the winding-up of the managerial syndicate will coincide exactly with the day on which the aforementioned foreign gentlemen introduce anything in the shape of a heavy siege-gun to the locality.

Standing in the main street of a small village "somewhere in France," the "Tiv." presents yet another example of the ingenuity and resource of the Royal Engineers. Originally those of a dilapidated barn, the walls and roof have been rendered watertight, the interior has been "papered" with large strips of canvas or "pack-sheet," paint and varnish have been spread with discretion if not with lavishness, and dummy buttresses of white-painted wood have been placed at intervals along the sides, giving, in conjunction with the drab-coloured wall coverings, a "panel" effect to the whole.

A balcony has been erected with seating accommodation little inferior to that found in many a more pretentious building; electric light—perforce home-made—has been introduced; and a regular pigeon-holed pay-box set at the entrance amid a perfect forest of advertising matter—posters, daybills, and photographs of the company, some being the work of members of the local artistic-cum-military fraternity, others being obtained with the maximum of trouble from the nearest town, thirty miles back.

The stage, though small, is quite up to the average concert-room standard. It is about 20ft. wide by 14ft. deep, draped with dark-coloured hangings relieved by touches of yellow, lighted by a row of orthodox footlights, and has draw-back curtains of brightly coloured material of flowered design. A couple of acetylene lamps, aided by powerful reflectors and placed in the auditorium, materially assist the lighting of the stage front, and an electric globe or two fixed overhead, and fitted with coloured shades, render possible certain softening effects. The whole forms a notable example of what may be done by enthusiasm in the face of difficulties apparently insuperable.

The company of entertainers are recruited from amongst the members of the Cycle Corps stationed in the neighbourhood. Plenty of "talent" is available, and a most capable all-round troupe have been brought together, comprising a really excellent tenor and baritone, several clever comedians, a capital monologue artist, and a necessarily resourceful pianist. Officially known as the "Divisional Concert

Party," the artists are struck off the usual military duties, and allowed to devote themselves to the task of entertaining their comrades. "Happy men!" one might be inclined to say, but in point of fact the work is by no means light. The party are under the control of the Camp Commandant, and, besides appearing at their headquarters in Shell-ville, are required to travel the country in a motor wagon, putting up an average of about eight performances a week in billets, camps, farm-yards, and generally wherever troops of the division are suspected of being in need of an antidote for the boredom and ennui which are among the worst enemies of the men at the Front.

The audiences include all ranks, from Generals and commanders to "Tommies," fresh, or, more truthfully, unfresh and but imperfectly cleaned, from the trenches. Splendid audiences they are, too, from the performer's point of view, "out for fun," and readily prevailed upon to entertain *themselves* with songs and choruses, orthodox and otherwise.

The performance itself is run on ambitious lines, sometimes taking the form of an all-vocal programme, in which case the resources of the establishment run even to a complete change of costume for the second part. On other occasions, after an hour or so of singing, the remainder of the evening is devoted to a reproduction of one of The Follies' well-known skits or an elaborate piece of comedy such as Wilkie Bard's "Night Watchman" scena. Pierrot dresses, with wigs and make-up according to the best models, are worn, except in the case of the sketches mentioned, where a variety of garments and properties make their appearance from quarters known only to Heaven and a resourceful management. The party's repertory is large, and, so far as the writer has been able to judge since his return to England, is surprisingly up-to-date. Good comic and chorus songs are specially in demand, the latter preferably in sentimental vein. Perhaps the most popular of all in recent months has been "There's a long, long trail a-winding." In its way it is strangely affecting to hear well-nigh a thousand voices join in the refrain:—

There's a long, long night of waiting until my dreams
all come true,
And the day when I'll be going back to dear old
England and you!

So popular is the sentiment that each member of the chorus-ing audience unconsciously becomes an artist for the moment. We hear much of "star companies" visiting the Continent, and of entertainments at various bases we have frequently full newspaper reports; but the little "show" described differs materially from these. Theatre and audience alike are liable to be "strafed" out of existence at any time; the performers, having doffed their motley, may find themselves immediately called upon to proceed in the direction of "the firing line"—entertaining not being considered a "duty" when the Boche is on the move—and at the best the voice of the singer is frequently drowned in the roar of artillery fire.

So there it stands, if standing it still be, the Tivoli, Shell-ville, a Thespian outpost, and a monument to the enduring cheerfulness of the British soldier. Good luck to it, and long may it survive the stress of warfare and the machinations of the wily Fritz!



THEATRE AND MUSIC HALL COMPANIES.

THE advent of theatre and music hall enterprises into the joint stock world is a comparatively modern development. The Alhambra Company, which was formed in 1865, was for long the only considerable concern of its kind known to investors in London, though there were a few similar ventures in the provinces, such as the Theatre Royal Company, Manchester, which dates from 1875, and the Theatre and Opera House, Leeds, which came into existence in 1876. This is intelligible enough, for there are few more speculative forms of industrial art; moreover, it is a form which lends itself peculiarly to individual exploitation to anyone with money to lose and willing to take great chances, and, therefore, the tendency is rather to exclude than to invite the participation of others. To this day many of the best known theatres are still privately owned and conducted.

There has, nevertheless, of late years been a considerable development of the joint stock house, particularly of the variety type. Fifty years ago, in the recognised reference books of the Stock Exchange, you would only find the Alhambra Company, but now more than fifty undertakings are listed, and the actual number in existence is probably over two hundred. The majority of these—70 per cent.—have sprung up since 1897. A complete catalogue would be difficult to compile, since for the reasons given the number is always fluctuating, and many die within a few years of registration. The number registered last year was forty, with an authorised capital of £201,581. Theatre and music hall concerns fall into two groups very widely separated. There are the few reputable, successful and well-known companies on the one side, and on the other there is a large host of small ventures mainly failures, and either dying out or continually evolving from one type of business into another.

The two most remarkable instances of failure and success in theatre and music hall promotions in our day in the Metropolis are furnished by the Lyceum and the Coliseum. The former, while still under Sir Henry Irving's management, was floated as the Lyceum Company in 1899 with a share and debenture capital of £290,000. The expected profits were put in the neighbourhood of £20,000 per annum. This figure was barely more than half attained in the first year, but one dividend of 6½ per cent. was paid on the ordinary shares, and the 6 per cent. preference shares received their full interest for only one year, and but 13½ per cent. altogether. In its fourth year the company incurred a loss, and after an unsuccessful attempt by the directors to sell the house, the undertaking went into voluntary liquidation, and the preference shareholders secured a return of 7d. in the £. The Lyceum (1903), with the same amount of capital, was formed to take over the assets of the old company and to re-build the house, but it was never prosperous, paid no dividend, and in 1906 the debenture-holders seized the property. The company was struck off the list at Somerset House in 1907. The theatre is now run by Popular Playhouses.

The history of the Coliseum is of quite a different character. This enterprise is at once Mr. Oswald Stoll's most unfortunate and most successful scheme. It broke fresh ground altogether, and the primary failure was largely due to the miscalculations inherent in new ventures. The London Coliseum, the original company, came out in 1902 with a share and debenture capital of £311,000, which was raised to £361,000 in 1905. Of this £214,965 was paid up. The cost of construction and furnishing the building, however, far exceeded estimates—nearly £168,000 as against £100,000 expected—and in all some £400,000 was disbursed. The hall was opened at the end of 1904, but earnings were quite inadequate to make a proper return on the capital invested, and in 1906 the company went into voluntary liquidation, and the property fell into the hands of the debenture-holders. The shareholders accord-

ingly lost everything. Mr. Stoll then formed in 1907 the present Coliseum Syndicate, with a share and debenture capital of £206,234, which purchased from the trustees of the debenture-holders for £193,234 virtually all the assets on which the first concern had spent £410,000. The syndicate has been amazingly prosperous, as most people know, and has returned the shareholders an average dividend of over 22 per cent. per annum, and in addition a bonus of 100 per cent. in new shares.

The companies in the list below number forty-eight, and represent a paid-up capital of £6,216,354, of which £3,784,844 is in shares and £2,431,510 in debentures. The Stoll interests account for £1,730,116, Moss' Empires for £1,501,940, the Syndicate Halls for £951,158, the Butt group for £553,652, and the Howard and Wyndham control for £370,081. The miscellaneous undertakings stand for £1,109,427. Allowing for the minor concerns not included in the list, it is probably a safe assertion to say that not less than £8,000,000 is now invested in theatre and music hall companies in the United Kingdom. It should be noted that any figures of net profit given below have been arrived at after allowing for all payments in the nature of depreciation and for writing down special expenditure that could not properly be capitalised—a very necessary policy in a business where fortune fluctuates so widely.

ALHAMBRA COMPANY.—House, Alhambra Palace of Varieties, Leicester Square, W.C. Office, 23, Charing Cross Road, W.C. Secretary, D. J. Gayford. Directors, Oswald Stoll (chairman), Walter Battle, George Dance, John C. Holmes, Henry John Thomas. Registered November 3, 1865. Share capital, authorised, £100,000, in £1 shares; issued and paid up, £79,506. Loan capital, £62,081, in £33,151 5 per cent. debenture bonds and stock, and £28,930 in 4 per cent. debenture stock. No reserve fund. Financial year ends December 31. Average dividend, since and including 1880, 1½ per cent. per annum. Net profit and dividend for the last decade:—

	Profit.	Div.
	£	Per cent.
1906	6,575	12½
1907	2,580	10
1908	4,532	10
1909	4,777	8
1910	2,111	6
1911	*3,513	Nil.
1912	*5,487	Nil.
1913	7,005	Nil.
1914	2,975	5
1915	592	Nil.

*Loss.

Theatre was reconstructed and re-decorated in 1912, necessitating closing for two months. The Coliseum Syndicate acquired control in December, 1915, by purchase of shares at 25s. per share, and debenture stock at par. Gross receipts in 1915 were £99,362 as against £103,479 in 1914. Credit balance carried forward, £1,256.

ALHAMBRA THEATRE (Attercliffe), Sheffield.—House, Alhambra Theatre, Attercliffe Road, Sheffield. Office, 21, York Street, Sheffield. Secretary, Wilfrid Bryan. Directors, Duncan Gilmour (chairman), J. E. Wing, and C. F. Lawton. Registered August 23, 1897. Share capital, authorised, £10,000, in £1 shares; paid up, £9,900. Loan capital, £5,000, in 5 per cent. first debentures. Financial year ends December 31. Average dividend, since and including 1900, 1 per cent. per annum. Dividend for the last five years known: 1910, nil; 1911, 2½ per cent.; 1912, 2½ per cent.; 1913, 2½ per cent.; 1914, 2½ per cent. Credit balance carried forward in 1914, £303.

BARNSELY EMPIRE PALACE.—House and office, Empire Palace, Eldon Street, Barnsley. Secretary, L. C. Grocock. Directors, J. F. M. Coles (chairman), T. Fox, W. B. Gittus, C. W. Poole, and W. Smithson. Registered March

21, 1908. Share capital, authorised, £18,000, in £1 shares. Paid up, £15,000. Results are not made public.

BOLTON THEATRE AND ENTERTAINMENTS COMPANY.—Houses, Theatre Royal, and Grand Music Hall, Bolton. Office, Theatre Royal, Bolton. Secretary, J. Carter. Directors, J. Miles (chairman), J. F. Elliston (managing), and T. B. Tong. Registered April 25, 1889. Share capital, authorised and paid up, £28,000, in £5 shares. Loan capital, £25,993. Reserve fund, £2,500. Financial year ends February. Average dividend, since and including 1897-98, 6½ per cent. per annum. Dividend for the last five years: 1911-12, nil; 1912-13, 5 per cent.; 1913-14, 7½ per cent.; 1914-15, 7½ per cent.; 1915-16, 7½ per cent. Credit balance carried forward, £2,601.

CHATHAM EMPIRE THEATRE OF VARIETIES.—House, Empire Theatre, High Street, Chatham. Office, Coliseum Buildings, St. Martin's Lane, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and joint managing), H. E. Davis (joint managing), and Walter Battle. Registered March 17, 1911. Share capital, authorised and paid up, £32,750, in £1 shares. Loan capital, £23,500, in 6 per cent. debenture stock. Reserve fund, nil. Financial year ends March 31. Average dividend, 8 per cent. per annum. Dividend for the last four years: 1912-13, 10 per cent.; 1913-14, 10 per cent.; 1914-15, 10 per cent.; 1915-16, 10 per cent. House was in course of construction in 1911-12. Gross profit in 1915-16 was £15,129 as against £7,200 in the previous year, and the net profit was £8,991 as compared with £4,220. Credit balance carried forward, £6,272.

COLISEUM SYNDICATE.—House, London Coliseum, St. Martin's Lane, W.C. Office, Coliseum Buildings, St. Martin's Lane, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), F. W. Wyndham, Walter Battle, Henry J. Thomas, Benjamin William Broad. Registered October 11, 1907. Share capital, authorised and paid up, £88,000, in £4,000 6 per cent. non-cumulative preference and £44,000 ordinary £1 shares. Loan capital, £90,775, in 5 per cent. debenture stock. Reserve fund, £27,521. Financial year ends December 31. Average dividend 22½ per cent. per annum, exclusive of a bonus of 100 per cent. distributed in preference shares in 1914, the money to pay up such shares being taken from undivided profits. Net profit and ordinary dividend for the last eight years:—

	Profit. £	Div. Per cent.
1908	6,345	15
1909	12,266	20
1910	17,261	22½
1911	18,322	22½
1912	13,496	22½
1913	16,754	25
1914	15,904	25
1915	20,247	25

Gross profit in 1915 was £53,713, as against £44,213 in the previous year. Credit balance carried forward, £36,263. A controlling interest was acquired in the Alhambra Company in 1915, and there is a working arrangement with the London Opera House. The share capital was originally £44,000, but was increased to the present amount in 1914.

CROYDON HIPPODROME.—House, Hippodrome, Crown Hill, Croydon. Office, Coliseum Buildings, St. Martin's Lane, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), W. Battle, G. Dance, Charles Gulliver, and A. C. Peake. Registered June 28, 1909. Share capital, authorised and paid up, £20,000 in £1 shares. Loan capital, £10,000 in 6 per cent. first debenture stock. Financial year ends November 30. Results are not made public. All the shares are held by the London Theatres of Varieties. The house was formerly the New Theatre Royal, which the present company acquired and converted into a variety hall.

EMPIRE PALACE.—House, Empire Theatre of Varieties, Leicester Square, W.C. Office, Garrick House, Lisie Street, W. Secretary, Arthur Bridges. Directors, Frederick Hürde (chairman), Arthur Butt (managing), Eugene Cremetti, G. C. Wentworth-Fitzwilliam. Registered July 27, 1887. Share capital, authorised, £50,000, in £1 shares; paid up, £31,250. Loan capital, £4,000 in 4 per cent. mortgage. Reserve fund, £20,070. Financial year ends December 31. Average dividend 36 per cent. per annum. Net profit and dividend for the last decade:—

	Profit. £	Div. Per cent.
1906	8,195	13½
1907	9,003	16½
1908	9,578	20
1909	11,537	20
1910	16,600	20
1911	11,274	20
1912	16,670	20
1913	1,091	20
1914	*4,643	Nil
1915	15,193	10

*Loss.

Gross profit in 1915 was £34,085, as against £8,806 in the previous year. Credit balance carried forward, £26,522.

EMPIRE PALACE OF VARIETIES, MIDDLESBROUGH.—House, Empire Palace of Varieties, Corporation Road, Middlesbrough. Office, Albert Chambers, Middlesbrough. Secretary, F. J. Forster. Directors, J. L. Graydon (chairman), W. Bastiman (managing), T. Humphrey, J. E. Jowsey. Registered November 26, 1897. Share capital, authorised and paid up, £35,000, in £12,000 6 per cent. cumulative preference, and £23,000 ordinary £1 shares. Loan capital, £18,000 in £3,000 5 per cent. debentures and £15,000 4½ per cent. mortgage. Financial year ends September. Average ordinary dividend 1½ per cent. per annum. Ordinary dividend for the last five years known:—1910-11, nil; 1911-12, nil; 1912-13, nil; 1913-14, 3½ per cent.; 1914-15, 4 per cent. Credit balance carried forward in 1915 £1,059.

EMPIRE THEATRE OF VARIETIES HOUSE.—Empire Theatre, Carlton Grove, Brixton, S.W. Office, Berray's Grove, Brixton, S.W. Secretary, Nelson Francis. Directors, G. H. Turner (chairman), W. J. Grimes, Walter Payne. Registered October 5, 1899. Share capital, authorised, £50,000, in £15,000 6 per cent. cumulative preference, and £35,000 ordinary £1 shares; paid up, £15,000 preference and £30,000 ordinary shares. Loan capital, £20,125, in 5 per cent. first debentures. Reserve fund, nil. Financial year ends December 31. No dividend has yet been distributed on the ordinary capital, but the preference interest has been paid to date. Net profit in 1915 was £2,031 as against £761 in 1914. Credit balance carried forward, £432. House is leased to the Syndicate Varieties.

GAIETY THEATRE COMPANY.—House and office, Gaiety Theatre, Strand, W.C. Secretary, W. E. Mansell. Directors, Alfred Butt (chairman and managing), William Boosey, George H. Chantrey, J. A. E. Malone. Registered February 22, 1888. Share capital, authorised and paid up, £60,000, in £1 shares. Loan capital, £30,000, in 6 per cent. profit-sharing debentures. Reserve fund, nil. Financial year ends June 30. Average dividend 12½ per cent. per annum. Net profits and dividends for the last decade:—

	Profit. £	Div. Per cent.
1906-07	1,270	Nil.
1907-08	10,179	15
1908-09	20,406	20
1909-10	29,096	20
1910-11	10,176	20
1911-12	6,141	20
1912-13	4,496	10
1913-14	*4,293	Nil.
1914-15	*19,228	Nil.
1915-16	8,910	Nil.

*Loss.

Gross profit in 1915-16 was £27,536 as against £10,074 in the previous year. In the latter period £9,027 was written off stage properties, etc., as compared with only £1,141 last time. Debit balance carried forward, £11,190.

GLASGOW ALHAMBRA.—House, Alhambra Theatre, Wellington Street, Glasgow. Office, 41, St. Vincent Place, Glasgow. Secretary, John Dick. Directors, Alfred Butt (chairman and managing), John Rowan, John P. Kinghorn, and John T. Rankin. Registered November 11, 1909. Share capital, authorised, £40,000, in £39,500 ordinary £1 shares and £500 deferred 1s. shares; paid up, £35,000 ordinary and £440 deferred shares. Loan capital, £17,500. Reserve fund, £5,000. Financial year ends September 2. Average ordinary dividend, 12½ per cent. per annum; average deferred dividend, 285½ per cent. per annum. Ordinary and deferred dividends for the last five years:—1911-12, nil; 1912-13, 17½ and 198½ per cent.; 1913-14, 20 and 400 per cent.; 1914-15, 22½ and 600 per cent.; 1915-16, 25 and 800 per cent. Gross profit in 1915-16 was £21,309 as against £18,107, and net profit £14,908 as compared with £10,253. Credit balance carried forward, £2,868.

GLASGOW OLYMPIA THEATRE OF VARIETIES.—House, Olympia Theatre of Varieties, Bridge-town Cross, Glasgow. Office, 116, Hope Street, Glasgow. Secretaries, Brodie, Burns, and Anderson. Directors, W. B. McMillan (chairman), A. Deas, and J. McGown. Registered October 4, 1910. Share capital, authorised, £40,000, in £1 shares; paid up, £25,570. Financial year ends September 30. Results are not now made public. House opened in

September, 1911. There was a loss down to 1911-12 of £4,196.

GLASGOW PAVILION.—House, Pavilion Theatre, Renfield Street, Glasgow. Office, 105, St. Vincent Street, Glasgow. Secretary, D. A. Hay. Directors, James Duff (chairman), Richard Waldon, Matthew Ballantine, and F. A. Lumley. Registered April 8, 1902. Share capital, authorised, £35,000, in £1 shares; paid up, £28,035. Loan capital, £14,000. Financial year ends October 31. Average dividend 25½ per cent. per annum. Dividend for the last five years:—1911-12, 35 per cent.; 1912-13, 30 per cent.; 1913-14, 20 per cent.; 1914-15, 25 per cent. 1915-16, 52½ per cent. Full results are not made public.

GRAND OPERA SYNDICATE.—House and office, Theatre Royal, Covent Garden, W.C. Secretary, P. C. Eales. Directors, H. V. Higgins (chairman), Baron F. d'Erlanger, Viscount Esler, and the Marquis of Ripon. Registered July 25, 1896. Share capital, authorised, £103,100, in £70,000 5½ per cent. non-cumulative preference and £33,000 ordinary £100 shares and £100 in deferred £1 shares; paid up, £60,000 preference, £26,400 ordinary, and £100 deferred. Loan capital, £51,100 4 per cent. first debentures. Financial year ends September 29. The capital was originally £33,100, but was raised to its present amount in 1899. For 1896-97 the ordinary shares received nothing, but for 1897-98 25 per cent. was paid, for 1898-99 25 1-8 per cent., and for 1899-1900 21 2-8 per cent.; in 1904-05 the distribution had dropped to 3 per cent. Full results are not made public.

GRANVILLE THEATRE OF VARIETIES (WALHAM GREEN).—House and office, Granville Theatre of Varieties, Broadway, Walham Green, S.W. Secretary, W. Lawrence. Directors, C. Haile (chairman), A. W. Bray, D. S. Cooper, R. W. Duce, and J. Williams. Registered June 1, 1897. Share capital, authorised and paid up, £20,000, in £1 shares. Loan capital, £12,000, in 6 per cent. first debentures. Reserve fund, £78. Financial year ends May 31. Average dividend 3½ per cent. per annum. Dividend for the last five years known:—1910-11, 4 per cent.; 1911-12, 7 per cent.; 1912-13, nil; 1913-14, nil; 1914-15, nil. Debt balance carried forward in 1915, £1,247.

HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES.—Houses, Empire Palace, Mare Street, Hackney; and Empire Theatre, Shepherd's Bush. Office, Coliseum Buildings, St. Martin's Lane, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), Benjamin W. Broad, Henry J. Thomas, Walter Battle, John Davies-Williams. Registered December 8, 1900. Share capital, authorised and paid up, £95,000 in £45,000 6 per cent. cumulative and £50,000 ordinary £5 shares. Loan capital, £26,000 in 5 per cent. debenture stock. Reserve fund, £8,000. Financial year ends December 31. Average ordinary dividend, 11 per cent. per annum. Ordinary dividend for the last five years: 1911, 10 per cent.; 1912, 5 per cent.; 1913, 7½ per cent.; 1914, 5½ per cent.; 1915, 7½ per cent. Gross profit in 1915 was £13,641, as against £10,967 in 1914, and the net profit was £10,008, as compared with £7,240. Credit balance carried forward, £6,969. The company owns half the shares of the Alexandra Theatre, Stoke Newington, and of the Wood Green Empire, the other halves being held by Moss Empires.

HANLEY THEATRES AND CIRCUS.—Houses, Grand Theatre, Hanley, and Royal Theatre, Hanley. Office, Grand Theatre, Pall Mall, Hanley. Secretary, T. A. Grant. Directors, James E. Moxon (chairman), C. G. W. Elphinstone

(managing), G. F. Elphinstone, and W. J. Moxon. Registered December 6, 1899. Share capital, authorised and paid up, £52,000, in £10,000 5 per cent. cumulative preference and £42,000 ordinary £1 shares. Loan capital, £18,000. Financial year ends December 1. Results are not made public. For the first seven years down to 1905-6 an average dividend of 6 per cent. per annum was paid on the ordinary shares.

HOLBORN EMPIRE.—House and office, Holborn Empire, High Holborn, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman), W. Battle, G. Dance, Charles Gulliver, A. C. Peake, R. B. Stephens, and H. J. Thomas. Registered May 17, 1905. Share capital, authorised and paid up, £10,000, in £1 shares. Loan capital, £73,250, in 4½ to 5 per cent. mortgages. Results are not made public. All the shares are held by the London Theatres of Varieties.

HOWARD AND WYNDHAM.—Houses, Lyceum Theatre, Edinburgh; Theatre Royal, Edinburgh; Theatre Royal, Glasgow; King's Theatre, Glasgow; Tyne Theatre, Newcastle-upon-Tyne (leased). Office, 5, St. Andrew Square, Edinburgh. Secretaries, Carter, Greig and Co. Directors, Michael Simons (chairman) F. W. Wyndham (managing), George T. Minshall (managing), David Heibron. Registered March 5, 1895. Share capital, authorised, £150,000, in £50,000 5 per cent. cumulative preference and £100,000 ordinary £5 shares. Paid up, £30,000 preference and £70,000 ordinary shares. Loan capital, £7,500, in 8 per cent. debentures. Reserve fund, £38,000. Financial year ends February. Average ordinary dividend 10½ per cent. per annum, exclusive of a bonus of 100 per cent. in 1904, paid out of reserve to enable the shareholders to subscribe for a corresponding amount of new capital. Net profit and ordinary dividend for the last decade:—

	Profit.	Div.
	£	Per cent.
1906-07	5,523	0
1907-08	12,611	15
1908-09	7,632	10
1909-10	7,401	10
1910-11	10,848	10
1911-12	9,597	10
1912-13	11,893	12½
1913-14	18,323	12½
1914-15	4,066	10
1915-16	7,546	10

Gross profit in 1915-16 was £16,946, as against £12,817 in the previous year. The ordinary dividend was maintained in 1914-15 by withdrawing £4,000 from reserves. Credit balance carried forward, £1,392. There has been a working arrangement with the Robert Arthur Theatres Company since 1912. The original share capital was £100,000, but this was increased to the present amount in 1904.

LEICESTER PALACE THEATRE.—Houses, Palace Theatre, Belgrave Gate, Leicester, and Floral Hall Picture Palace, Leicester. Office, Coliseum Buildings, St. Martin's Lane, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), Walter Battle, Benjamin William Broad, Henry J. Thomas. Registered June 13, 1900. Share capital, authorised and paid up, £34,000 in £5 shares. Loan capital, £20,000 in 5 per cent. debenture stock. Reserve fund, £3,000. Financial year ends December 31. Average dividend, 6½ per cent. per annum. Dividend for the last five years: 1911, nil; 1912, 10 per cent.; 1913, 10 per cent.; 1914, 10 per cent.; 1915, 10 per cent. Gross profit for 1915 was £10,841, as against £8,405 in the preceding period, and

the net profit was £5,491, as compared with £6,071. Credit balance carried forward, £8,157.

LONDON PAVILION.—House, London Pavilion, Piccadilly, W. Office, 25, Charing Cross Road, W.C. Secretary, Ilford Ibbetson. Directors, H. H. Wells (chairman), Henry Tozer, Walter Payne. Registered November 18, 1886. Share capital, authorised and paid up, £180,000 in £50,000 6 per cent. cumulative preference and £130,000 ordinary £5 shares. Loan capital, £20,000 bank advance. Reserve fund, £9,508. Financial year ends December 31. Average ordinary dividend, 8½ per cent. per annum. Net profit and ordinary dividend for the last decade:—

	Profit. £	Div. Per cent.
1906	12,935	7
1907	11,985	7
1908	5,892	4
1909	9,822	5
1910	2,674	0
1911	3,577	0
1912	8,959	3
1913	7,207	3
1914	5,561	2½
1915	6,604	3

Gross receipts in 1915 were £29,523, as against £42,613 in the previous year. Credit balance carried forward, £2,325. Plans for considerable internal structural alterations to improve the auditorium and stage have been in contemplation for some time, but the War has so far stood in the way of their execution.

LONDON THEATRES OF VARIETIES.—Houses, Holborn Empire, Kilburn Empire, Willesden Hippodrome, Islington Empire, Islington Palace, Shoreditch Olympia, Poplar Hippodrome, Balham Hippodrome, Clapham Grand Theatre, Woolwich Hippodrome, Putney Hippodrome, Rotherhithe Hippodrome, Ealing Hippodrome, Camberwell Palace, Richmond Hippodrome, London Palladium, Hammersmith Palace of Varieties, Iford Hippodrome, Lewisham Hippodrome, Croydon Hippodrome, and Croydon Empire Palace. Office, Holborn Empire, 242, High Holborn, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman), Charles Gulliver (managing), W. Battle, G. Dance, A. C. Peake, R. B. Stephens, and H. J. Thomas. Registered March 2, 1908. Share capital, authorised, £300,000 in £100,000 7 per cent. cumulative preference and £200,000 ordinary £1 shares; paid up, £99,729 preference and £200,000 ordinary shares. Loan capital, £522,505 in £22,800 6 per cent. prior lien debentures, £80,920 5 per cent. first debentures, £125,000 5 per cent. second debentures, £100,000 loans, and £193,875 mortgages. Financial year ends March 31. Average ordinary dividend, 4 per cent. per annum. The ordinary shares received 12 per cent. in each of the first two years—1908-09 and 1909-10—and 8 per cent. in the third—1910-11—but there has been no distribution since, and the preference interest is 21 per cent., or £23,943 in arrear. A gross profit on the first three years averaged £82,029 and net profit £30,513. Full results are not now made public. In 1914-15 there was a loss of £31,163 after writing down various suspense accounts. Credit balance carried forward, £38,722. The original share capital was £200,000, but it was increased to the present figure in 1910. Houses are owned directly or controlled by share holding in subsidiaries, such as the Capital Syndicate—to which the London Palladium belongs—the Hammersmith Palace of Varieties, the Holborn Empire, the Empire Palace (Woolwich),

the Empire Palace (Poplar), the New Camberwell Palace, the Grosvenor Hippodrome, and the New Grand, Clapham.

MANCHESTER HIPPODROME AND ARDWICK EMPIRE.—Houses, Hippodrome, Oxford Street, Manchester, and Empire, Ardwick Green, Manchester. Office, 23, York Place, Edinburgh. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman), Benjamin William Broad, Walter Battle, Henry John Thomas, John Davies-Williams. Registered June 18, 1903. Share capital, authorised and paid up, £90,000 in £5 shares. Loan capital, £26,922, in 5 per cent. debenture stock. Reserve fund, £11,420. Financial year ends June 30. Average dividend 9½ per cent. per annum. Dividends for the last five years: 1911-12, 10 per cent.; 1912-13, 12½ per cent.; 1913-14, 10 per cent.; 1914-15, 7½ per cent.; 1915-16, 10 per cent. Gross profit for 1915-16 was £12,223, and net profit £5,920 as compared with £9,706 and £6,529 respectively in 1914-15, but in the latter year renewal and redecoration charges were written off reserves instead of being debited to revenue. Credit balance carried forward, £8,795.

MANCHESTER PALACE OF VARIETIES.—House and office, Palace of Varieties, Oxford Street, Manchester. Secretary, Jesse Hewitt. Directors, Peter Watson (chairman), Walter de Frece (managing), Joseph Eric Clegg, William T. Hill. Registered January 18, 1889. Share capital, authorised and paid up, £70,000, in £1 shares. Loan capital, £40,442, in £38,060 5 per cent. debenture stock and £2,382 bank advance. Reserve fund, nil. Financial year ends June 30. Average dividend 4½ per cent. per annum. Dividend for the last five years: 1911-12, 7½ per cent.; 1912-13, 7½ per cent.; 1913-14, 5 per cent.; 1914-15, nil; 1915-16, 7½ per cent. Gross receipts in 1915-16 were £11,639 as against £10,441 in the preceding period, and the net profit was £5,641 as compared with a loss of £842, but in 1914-15 the sum of £7,858 was written off reconstruction of theatre suspense account as against only £2,500 last year. Credit balance carried forward, £5,080.

METROPOLITAN THEATRE OF VARIETIES.—House, Metropolitan Music Hall, 267-271, Edgware Road, W. Office, 25, Charing Cross Road, W.C. Secretary, Ilford Ibbetson. Directors, Henry Tozer (chairman), Walter Payne, and Joseph Davis. Registered March 9, 1899. Share capital, authorised, £50,000, in £1 shares; paid up, £45,007. Loan capital, £63,500, in £30,000 5 per cent. debentures and £33,500 4½ per cent. mortgages. Reserve fund, £3,000. Financial year ends December 31. Average dividend, 6-2-3 per cent. per annum. Dividend for the last five years: 1911, 5 per cent.; 1912, 5 per cent.; 1913, 5 per cent.; 1914, 4 per cent.; 1915, 5 per cent. Credit balance carried forward, £4,055. For the first twelve years down to 1910 gross profit averaged £27,813 and net profit £5,217 per annum. Full results are not now made public.

MIDDLESEX THEATRE OF VARIETIES.—House, Middlesex Music Hall, Drury Lane, W.C. Office, Coliseum Buildings, St. Martin's Lane, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), W. Battle, J. L. Graydon, and H. J. Thomas. Registered October 1, 1910. Share capital, £50,020, in 50,000 ordinary £1 and £20 in deferred 1s. shares; paid up, £41,796 ordinary and £11 15s. deferred shares. Loan capital, £40,000, in £3,000 6 per cent. participating second debenture stock and £37,000 loan. Reserve fund, nil. Financial year ends October 31. No dividend has yet been paid on the

ordinary or deferred shares. Results are not now made public. The company was formed to acquire and rebuild the old "Mogul," and the new house was opened in October, 1911. On the first year's working there was a loss of £10,670, and on the second year's a loss of £526, making a total debit balance of £11,195 at the end of 1912-13.

MORTON'S.—Houses, Alexandra Theatre, Kingston-upon-Hull, and Grand Theatre, Kingston-upon-Hull. Office, Alexandra Theatre, Charlotte Street, Kingston-upon-Hull. Secretary, W. F. Morton. Directors, J. Downs, J. M. Harvey, G. Morton, W. Morton, W. F. Morton, and T. Wanless. Registered November 17, 1903. Share capital, £35,000, in £10,000 6 per cent. non-cumulative preference and £25,000 ordinary £1 shares; paid up, £7,102 preference and £23,304 ordinary shares. Loan capital, £31,285, in 5 per cent. debentures. Financial year ends September. Results are not made public.

MOSS' EMPIRES.—Houses, Birmingham Empire; Grand Theatre, Birmingham; Summerhill Picture Palace, Birmingham; Bordesley Palace, Birmingham (let); Bradford Empire (let); Cardiff Empire; Cardiff Olympia; Edinburgh Empire; Operetta House, Edinburgh (let); Finsbury Park Empire; Glasgow Coliseum; Glasgow Empire; Grand Theatre, Glasgow (let); Metropole Theatre, Glasgow (let); Holloway Empire (let); Hull Palace; Leeds Empire; Liverpool Empire; Liverpool Olympia; London Hippodrome; Newcastle Empire; New Cross Empire; Newport Empire; Nottingham Empire; Theatre Royal, Nottingham (let); Sheffield Empire; Alexandra Theatre, Stoke Newington (joint interest with Hackney and Shepherd's Bush Empires); Stratford Empire; and Swansea Empire. Office, 23, York Place, Edinburgh. Secretary, William Thomson. Directors, William Houlding (chairman), Frank Allen (managing), Richard Thornton, John Wishart. Registered December 15, 1899. Share capital, authorised, £1,000,000, in £500,000 5 per cent. cumulative preference and £500,000 ordinary £5 shares; issued and paid up, £478,785 preference and £560,000 ordinary shares. Loan capital, £463,155, in £382,855 4 per cent. debenture stock, £102,800 6 per cent. debentures, and £27,500 mortgages. Reserve fund, £225,000, including £93,285 for debenture redemption. Financial year ends December 31. Average ordinary dividend, 8½ per cent. per annum. Net profit and ordinary dividend for the last decade:—

	Profit. £	Div. Per cent.
1906	92,591	7½
1907	139,843	10
1908	70,448	9
1909	52,660	5
1910	55,730	5
1911	42,217	5
1912	86,187	7½
1913	90,145	10
1914	46,234	5
1915	87,108	7

Gross receipts in 1915 amounted to £187,037 as compared with £127,849 in the previous year. In the former period £29,638 was written off on account of special expenditure on properties as against £14,283 in 1914. Credit balance carried forward, £24,815. The share capital was originally £1,000,000, but was raised to its present figure in 1903. The company owns half the shares of the Wood Green Empire, the other half being held by the Hackney and Shepherd's Bush Empires.

NEWCASTLE AND GATESHEAD THEATRES.—Houses, Grand Theatre, Newcastle-upon-Tyne,

and Metropole Theatre, Gateshead. Office, 40, Westgate Road, Newcastle-upon-Tyne; Secretary, J. J. Gillespie. Directors, S. F. Davidson (chairman), T. Gillespie, and W. Maxwell. Registered July 23, 1897. Share capital, authorised and paid up, £31,000, in £1 shares. Loan capital, £11,948 in £10,416 5 per cent. first debentures and £1,532 loans. Reserve fund, nil. Financial year ends May. Average dividend, 2½ per cent. per annum. No distribution since 1902-03. Debenture interest defaulted on in 1911, and receiver for debenture-holders appointed; interest has since been paid down to May 31, 1916. Theatres were transformed into music halls in 1904, but the result was so disastrous that they were reconverted into theatres the following year. Both houses are now leased.

NEW TIVOLI.—House, Tivoli Music Hall, Strand, W.C., now dismantled. Office, 25, Charing Cross Road, W.C. Secretary, Iford Ibbotson. Directors, Henry Tozer (chairman), H. H. Wells, Walter Payne. Registered May 28, 1891. Share capital, authorised and paid up, £70,000, in £5 shares. Loan capital, £104,650, in £44,650 6 per cent. debentures, and £60,000 4½ per cent. mortgage. Reserve fund, £8,363. Financial year ends June 30, but last accounts were made up to November 30. Average dividend, 13 per cent. per annum. Net profit and dividend for the decade prior to the demolition of the hall:—

	Profit. £	Div. Per cent.
1903-04	6,642	10
1904-05	3,614	6
1905-06	12,367	14
1906-07	12,908	12
1907-08	15,469	12½
1908-09	13,579	12
1909-10	10,852	10
1910-11	10,387	10
1911-12	6,418	8
1912-13	6,270	8

The hall was demolished at the end of 1913 owing to the widening of the Strand, and the accounts for 1913-14 showed an excess of expenditure over income of £6,205, which was written off the reserve fund. For the seventeen months to November 30, 1915, there was a deficit of £12,700, which was similarly liquidated. Owing to the war it has not been considered desirable to realise the valuable site in the Strand, and it is not yet possible to say what the future of the company will be when this is accomplished. A resolution to wind up was defeated in December, 1915.

NORTH OF ENGLAND THEATRES.—Houses, Theatre Royal, Chesterfield; Theatre Royal, Rotherham; Theatre Royal, Attercliffe, Sheffield. Office, King's Chambers, Angel Street, Sheffield. Secretary, E. P. Lawton. Directors, W. F. Smith (chairman), E. R. Taylor, and R. P. Walker. Registered March 28, 1906. Share capital, authorised, £10,000, in £1 shares; paid up, £7,500. Loan capital, £8,003, in £6,847 5 per cent. first and £1,246 6 per cent. second debenture stock. Reserve fund, £2,164. Financial year closes end of September or beginning of October. Average dividend down to 1913-14, 3½ per cent. per annum. Dividend for the last five years known:—1909-10, 12 per cent.; 1910-11, nil; 1911-12, 2½ per cent.; 1912-13, 1 2-3 per cent.; 1913-14, nil. A debit balance of £455 was carried forward in 1914.

OPERA HOUSE SYNDICATE.—House, London Opera House, Kingsway, W.C. Office, Coliseum Buildings, St. Martin's Lane, W.C. Secretary, W. S. Gordon Michie. Directors, Oswald Stoll (chairman and managing), W. Battie, B. J. Broad, J. W. McCraith, H. J. Thomas, D. J. Williams, and F. W. Wyndham. Registered

April 18, 1916. Share capital, authorised £44,000 in £1 shares. Paid up, £25,200. Loan capital, £40,000. No report yet issued. Company acquired the London Opera House, built by Mr. Oscar Hammerstein, of New York, at a cost of over £200,000, and opened in November, 1911. Mr. Hammerstein lost £45,000 in the first seven months, and leased the building to the London Opera House, formed in 1912 with a capital of £20,000 to run it. This concern bought the house in May, 1913, but closed down in the following November, and ultimately disposed of its interests to Mr. Stoll.

OXFORD.—House, Oxford Music Hall, Oxford Street, W. Office, 25, Charing Cross Road, W.C. Secretary, Ilford Ibbetson. Directors, Henry Tozer (chairman), H. H. Wells, Walter Payne. Registered May 5, 1892. Share capital, authorised and paid up, £100,000, in £5 shares. Loan capital, £21,000, in £18,000 bank advance and £3,000 mortgage. Reserve fund, £8,320. Financial year ends April 30. Average dividend, 10½ per cent. per annum. Net profit and dividend for the last decade:—

	Profit.	Div.
	£	Per cent.
1905-07	15,515	11
1907-08	18,955	12½
1908-09	17,860	11½
1909-10	16,875	11½
1910-11	16,442	11
1911-12	11,540	9
1912-13	12,173	9
1913-14	7,015	7½
1914-15	5,884	5
1915-16	6,039	5

Gross receipts in 1915-16 were £39,820, as against £39,177 in 1914-15. Credit balance carried forward, £5,354. The original share capital was £70,000, but was raised to the present figure in 1893.

PALACE THEATRE.—House, Palace Theatre of Varieties, Shaftesbury Avenue, W. Office, Garrick House, Lisie Street, W. Secretary, M. E. Benjamin. Directors, Alfred Butt (chairman and managing), J. L. Graydon, Eugene Crenetti, Frederick Hurdle, G. C. Wentworth Fitzwilliam. Registered June 24, 1893. Share capital, authorised, £100,000, in 10s. shares; paid up, £90,000. Loan capital, £80,000 4 per cent. mortgage. Reserve fund, £45,000. Financial year ends July 26. Average dividend, 14½ per cent. per annum. Net profit and dividend for last ten years:—

	Profit.	Div.
	£	Per cent.
1906-07	16,303	12½
1907-08	34,127	20
1908-09	15,405	15
1909-10	22,336	20
1910-11	20,601	20
1911-12	14,808	20
1912-13	31,986	20
1913-14	17,246	10
1914-15	15,502	10
1915-16	21,648	17½

Gross profit in 1915-16 was £32,365, as against £24,505 in the preceding year. Credit balance carried forward, £11,659. The original share capital was £200,000, but this was reduced to the present amount in 1896 by writing off £100,000, not represented by assets.

PORTSMOUTH EMPIRE PALACE.—House and office, Coliseum of Varieties, Edinburgh Road, Landport, Portsmouth. Secretary, William Pratt. Directors, James Baggs (chairman), T. Saunders, P. E. White, and Capt. K. H. Warren-Wright. Registered June 17, 1890. Share capital, authorised, £30,000, in £10,000 6 per cent. cumulative preference and £20,000 ordinary £1 shares; paid up, £10,000 preference and £11,850

ordinary shares. Loan capital, £20,000, in £10,000 6 per cent. and £10,000 5 per cent. debentures. Reserve fund, £500. Financial year ends December 31. Average ordinary dividend, 12 per cent. per annum. Dividend for the last five years: 1911, 5 per cent.; 1912, 2½ per cent.; 1913, nil; 1914, nil; 1915, 5 per cent. Credit balance carried forward, £688.

ROBERT ARTHUR THEATRES COMPANY.—Houses, Royal Court Theatre, Liverpool; His Majesty's Theatre, Dundee; His Majesty's Theatre, Aberdeen; Theatre Royal, Newcastle-upon-Tyne (leased); Theatre Royal, Nottingham (leased). Office, Theatre Royal, Newcastle-upon-Tyne. Secretaries, Carter Greig and Co. Directors, Michael Simons (chairman), F. W. Wyndham (managing), Joseph Carr, Edward Compton, David Heilbron, Alexander M. Ogston, Morris Richardson, G. G. Watson. Registered May 27, 1897. Share capital, authorised and paid up, £100,000, in £60,000 6 per cent. cumulative preference and £40,000 ordinary £1 shares. Loan capital, £102,581, in £37,900 5 per cent. first debentures, £20,000 6 per cent. B debentures, £26,931 of debenture stock and £17,750 5 per cent. mortgages. Reserve fund, nil. Financial year ends April 30. Average ordinary dividend, 3½ per cent. per annum. Net profit and ordinary dividend for the last ten years:—

	Profit.	Div.
	£	Per cent.
1906-07	7,714	Nil.
1907-08	4,482	5
1908-09	5,279	Nil.
1909-10	*61	Nil.
1910-11	580	Nil.
1911-12	*1,174	Nil.
1912-13	5,805	Nil.
1913-14	568	Nil.
1914-15	5,884	5
1915-16	724	Nil.

* Loss.

Gross profit in 1915-16 was £14,394, as against £14,370 in the preceding period. Affairs were in such a bad way in 1912 that Mr. Robert Arthur retired from the board, and a working agreement was entered into with Howard and Wyndham, under which that company took over the management. An arrangement was entered into with the creditors, and sundry losses and special disbursements were placed to a suspense account for liquidation in subsequent years. With additions, this suspense account has amounted to £30,898, and has been reduced by various reserves, debenture amortisation profits and profit and loss surpluses to £6,062. The preference interest is in arrear 38 per cent., or £21,600. The outlook has steadily improved under the Howard and Wyndham control.

SAVOY THEATRE AND OPERAS.—House, Savoy Theatre, Strand, W.C. Office, Savoy Hotel, Strand, W.C. Secretary, L. S. Dawe. Directors, R. D'Oyly Carte and G. Reeves-Smith. Registered August 21, 1897. Share capital, authorised and paid up, £41,250, in £5 10s. shares. Loan capital, £80,000 4 per cent. first debenture stock. Financial year ends October 31. Average dividend, 2½ per cent. per annum. There has been no distribution since 1907-08, and since 1911-12 debenture interest has been satisfied partly in deferred warrants. Full results are not made public. There was a loss of £253 in 1914-15, as against £639 in 1913-14. The original capital was £75,000, and this was reduced to the present amount by writing off £33,750 not represented by assets.

THEATRE AND OPERA HOUSE, LEEDS.—House and office, Grand Theatre, Leeds. Secretary, James Milnes. Directors, F. J. Kitson (chairman), J. Hart (managing), H. H. Kitson, A.

Jedgard, and R. M. Sagar-Musgrave. Registered May 12, 1876. Share capital, authorised, £50,000, in £50 shares; paid up, £24,600. Loan capital, £10,000. Financial year ends April 30. Average dividend since and including 1886, 4 per cent. per annum. Dividends for the last five years known:—1910-11, 5 per cent.; 1911-12, 6 per cent.; 1912-13, 6 per cent.; 1913-14, 6 per cent.; 1914-15, 6 per cent. Full results are not made public.

THEATRE ROYAL, BIRMINGHAM.—House, Theatre Royal, New Street, Birmingham. Office, 9, Bennett's Hill, Birmingham. Secretary, Walter E. Aldritt. Directors, Harry Lewis (chairman), Tom B. Davis (joint managing), Philip Rodway (joint managing), William K. Cobay, Walter E. Aldritt. Registered December 11, 1902. Share capital, authorised, £55,000, in £50,000 6 per cent. cumulative preferred ordinary and £5,000 deferred ordinary £1 shares paid up, £44,800 preferred, and £4,324 deferred ordinary shares. Loan capital, £32,700, in 5 per cent. first debentures. Reserve fund, nil. Financial year ends last week of February or first week of March. No dividend has yet been paid on either preferred or deferred ordinary shares. Gross profit in 1914-15 was £14,298, as against £10,928 in the previous year, and the net profit was £9,401, as compared with £533. Credit balance carried forward, £4,392.

THEATRE ROYAL COMPANY, MANCHESTER.—House, Theatre Royal, Peter Street, Manchester. Office, 38, Barton Arcade, Manchester. Secretary, Charles E. Marshall. Directors, Joseph J. Bolton (chairman), Alfred K. Armitage, George Norris Midwood. Registered February 25, 1875. Share capital, authorised, £40,000, in £10 shares; paid up, £33,000. Loan capital, £20,000. Reserve fund, £2,000. Financial year ends August 4. Average dividend since and including 1882-83, 4 per cent. per annum. Dividend for the last five years:—1911-12, 6 per cent.; 1912-13, 6 per cent.; 1913-14, 6 per cent.; 1914-15, 6 per cent.; 1915-16, 6 per cent. Gross receipts in 1915-16 were £4,124, as against £4,136 in the preceding period, and the net profit was £1,932, as compared with £2,100. Credit balance carried forward, £1,280. The theatre is leased to the United Theatres Company.

THEATRE ROYAL, DRURY LANE.—House and office, Theatre Royal, Drury Lane, W.C. Secretary, R. H. Lindo. Directors, T. H. Birch (chairman), Arthur Collins (managing), Lord George H. Loftus, Sidney Smith, A. R. Stephenson. Registered May 28, 1897. Share capital, authorised, £125,000; paid up, £94,000. Reserve fund, £25,000. Financial year ends June 30. Average dividend, 10 per cent. per annum. Net profit and dividend for the last decade:—

	Profit.	Div.
	£	Per cent.
1906-07	4,447	24
1907-08	17,225	10
1908-09	7,111	10
1909-10	33,887	15
1910-11	14,061	15
1911-12	7,340	10
1912-13	9,509	10
1913-14	22,046	10
1914-15	*9,542	Nil.
1915-16	5,270	6 2-3

*Loss.

Gross profit in 1915-16 amounted to £18,415, as against £5,901 in the previous year. Credit balance carried forward, £283.

UNITED THEATRES COMPANY.—Houses, Prince's Theatre, Manchester, and Theatre Royal, Manchester (leased). Office, 3, Mount Street, Manchester. Secretary, C. W. Provis. Directors,

J. Hart (chairman), T. H. Birch, J. S. Blair, W. Rose, F. W. Wyndham. Registered June 14, 1898. Share capital, authorised, £100,000, in £50,000 5 per cent. cumulative preference and £50,000 ordinary £5 shares; paid up, £85,000 preference and £25,000 ordinary shares. Reserve fund, £10,000. Financial year ends March 31. Average ordinary dividend, 7 per cent. per annum. Ordinary dividend for the last five years:—1911-12, 10 per cent.; 1912-13, 10 per cent.; 1913-14, 10 per cent.; 1914-15, 5 per cent.; 1915-16, 5 per cent. Net profit for 1915-16 was £5,143. Credit balance carried forward, £3,416.

UNITED VARIETIES SYNDICATE.—Houses, East Ham Palace, High Street, East Ham, and Tottenham Palace, High Street, Tottenham. Office, 25, Charing Cross Road, W.C. Secretary, Iford Ibbotson. Directors, Henry Tozer (chairman), Joseph Davis (managing), and Walter Payne. Registered May 19, 1906. Share capital, authorised, £38,000, in £1 shares; paid up, £35,100. Loan capital, £39,350, in £18,350 6 per cent. first debentures and £21,000 mortgages. Financial year ends December 31. Average dividend, 4 per cent. per annum. Dividend for the last five years:—1911, nil; 1912, nil; 1913, nil; 1914, nil; 1915, 4 per cent. Credit balance carried forward, £2,901. For the first four years down to 1910 gross profit averaged £34,754 and net profit £3,588 per annum. Full results are not now made public.

VARIETY THEATRES CONSOLIDATED.—Houses, South London Palace, Southwark, S.E.; Chelsea Palace of Varieties, King's Road, Chelsea, S.W.; Euston Theatre of Varieties, Euston Road, N.W.; and Walthamstow Palace, Walthamstow. Office, 25, Charing Cross Road, W.C. Secretary, Iford Ibbotson. Directors, Henry Tozer (chairman), Joseph Davis (managing), and Walter Payne. Registered August 12, 1904. Share capital, authorised, £250,000, in £1 shares; paid up, £103,007. Loan capital, £77,350, in £36,500 5 per cent. debentures and £40,850 mortgages. Financial year ends September 30. Average dividend, 2 per cent. per annum. There has been no distribution for the last seven years. For the past decade down to 1914 the average gross profit was £75,144, and the average net profit £5,037 per annum. In 1914-15 there was a profit of £145, as against a loss of £591 in the preceding period. Credit balance carried forward, £2,017. Full results are not now made public.

VICTORIA PALACE.—House, Victoria Palace, Victoria Street, S.W. Office, Garrick House, Lisle Street, W. Secretary, M. E. Benjamin. Directors, Alfred Butt (chairman and managing), J. A. E. Malone, and Frank Jay Gould. Registered June 22, 1910. Share capital, authorised and paid up, £80,000, in 10s. shares. Loan capital, £15,000, in 5 per cent. debentures. Reserve fund, £25,000. Financial year ends November 5. Average dividend, 10 per cent. per annum. Net profit and dividend for the last five years:—

	Profit.	Div.
	£	Per cent.
1911-12	5,362	5
1912-13	19,451	10
1913-14	21,002	12½
1914-15	24,897	15
1915-16	20,111	17½

Gross profit in 1915-16 was £32,506, as against £30,994 in the preceding period. Net profit was smaller in 1915-16 owing to excess profits duty. Credit balance carried forward, £17,824. In 1910-11 the hall was being constructed.

WARDEN.—Houses, Grand Opera House, Belfast; and Royal Cinema, Belfast. Office, Glen-

gall Place, Belfast. Secretary, J. M. McCann. Directors, S. C. Allen (chairman), Fred W. Warden (managing), Hugh C. Kelly, and W. McIlldowie. Registered December 14, 1895. Share capital, authorised and paid up, £70,000, in £35,000 5 per cent. cumulative preference and £35,000 ordinary £5 shares. Loan capital, £200, in debentures. Reserve fund, £3,000. Financial year ends last week in January or first week in February. Average ordinary dividend, 4½ per cent. per annum. Net profit and ordinary dividend for the last five years:—

	Profit. £	Div. Per cent.
1912-13	5,660	6
1913-14	5,957	7
1914-15	3,786	6
1915-16	4,042	6½

Gross profit in 1915-16 was £15,858, as against

£4,684 in the preceding period. Credit balance carried forward, £1,036. The Royal Cinema is the Theatre Royal as reconstructed in 1915-16.

WEST-END PLAYHOUSE.— House, West-End Playhouse, St. George's Road, St. George's Cross, Glasgow. Office, 219, St. Vincent Street, Glasgow. Secretary, James R. Mackay. Directors, James Duff (chairman), Matthew Ballantine (managing), Richard Walden, and F. A. Lumley. Registered December 8, 1911. Share capital, authorised, £30,000; paid up, £24,990. Loan capital, £16,915, in £2,390 10 per cent. and £2,525 5 per cent. debenture stock, and £12,000 heritable bond. Financial year ends April 30. No dividend has yet been paid, and at the close of 1914-15 there was a debit balance at profit and loss of £3,987. The company has a working arrangement with the Glasgow Pavilion.



MASONIC LODGES.

A RECORD OF MASONIC LODGES AND CHAPTERS, MEMBERS OF WHICH ARE CONNECTED WITH THE DRAMATIC, MUSICAL, AND VARIETY PROFESSIONS.

LODGE OF ASAPH, No. 1319.

Consecrated 1870.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Tuesday in February, March, May, June, October, and November. Installation in November.

OFFICERS, 1916-17.

Rev. W. P. Besley, P.A.G.O. ..	W.M.
George H. Dyball	I.P.M.
R. Douglas Cox	S.W.
Oscar Grimaldi	J.W.
Chas. Cruikshanks, P.A.G.Std.B.	Treasurer.
Herbert Chenery, P.M., L.R. ..	Secretary.
E. W. Whitmore	D.C.
Algernon Rose, L.R.	S.D.
E. A. Pickering	J.D.
W. L. Barrett, P.M., L.R. ..	Almoner.
Tom Clare, P.M., L.R.	Organist.
Joseph Batten	Ass. Organist.
Harry Locket	I.G.
M. D. Sanders	1st Steward.
John Gilbert	Tyler.

PAST MASTERS.

E. Stanton Jones ..	1870-1	G.L. RANK.
Charles Coots ..	1871-2	—
John M. Chamberlin ..	1872-3	—
James Weaver ..	1873-4	P.G.Std.B.
Edward Frewin ..	1874-5	—
Charles S. Jekyll ..	1875-6	P.G.O.
William A. Tianey ..	1876-7	—
Edward Terry ..	1877-8	P.G., Treasr.
George Buckland ..	1878-9	—
Edward Swanborough ..	1879-80	—
Charles Wellard ..	1880-1	—
W. Meyer Lutz ..	1881-2	—
John Maclean ..	1882-3	—
Frederick Delevanti ..	1883-4	—
Charles E. Tinney ..	1884-5	—
William J. Kent ..	1885-6	—
Henry J. Tinney ..	1886-7	—
William Lestocq ..	1887-8	P.A.G.D.C.
James D. Beveridge, L.R. ..	1889-90	—
T. de B. Holmes ..	1890-1	—
Alfred E. Bishop ..	1891-2	—
W. Sydney Penley ..	1892-3	P.G., Treasr.
J. Ed. Hambleton, L.R. ..	1893-4	—
Francis H. Macklin ..	1894-5	—
Charles C. Cruikshanks ..	1895-6	P.A.G.Std.B.
Samuel Johnson ..	1896-7	—
W. John Holloway ..	1897-8	—
Luigi Lablache ..	1898-9	—
Charles Blount Powell ..	1899-1900	—
James W. Mathews ..	1900-1	P.A.G.D.C.
Algernon Syms, L.R. ..	1901-2	—
Louis Honig ..	1902-3	—
Akerman May, L.R. ..	1903-4	—
Herbert Leonard ..	1904-5	—
Edward W. Whitmore, L.R. ..	1905-6	—
E. H. Bull, L.R. ..	1906-7	—
Herbert Chenery, L.R. ..	1907-8	—
Ernest H. Paterson ..	1908-9	—
Chris. Hilton ..	1909-10	—
A. B. Tapping ..	1910-11	—
Albert Le Fre, L.R. ..	1911-12	—
Frank Lister ..	1912-13	—
Tom Clare, L.R. ..	1913-14	—
W. E. Holloway ..	1914-15	—
Geo. H. Dyball ..	1915-16	—

Address of Secretary—

78, Addison Gardens,
Kensington, W.

CHAPTER OF ASAPH, No. 1319.

Consecrated 1875.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Monday in February, April, June, and November. Installation in June.

OFFICERS, 1916-17.

A. P. Oxley	M.E.Z.
J. H. Ryley	H.
E. H. Paterson	J.
Harry Nicholls	Treasurer.
Herbert Chenery	Scribe E.
Tom Clara	Scribe N.
Douglas Gordon	P.S.
A. E. George	1st A.S.
A. B. Tapping	2nd A.S.
E. Vivian Reynolds	Organist.
John Gilbert	Janitor.

PAST PRINCIPALS. WHEN IN CHAIR. G.C. RANK.

James Weaver ..	1877	P.A.G.D.C.
Edward Humphrey ..	1887	—
James E. Hambleton ..	1886	—
Harry Nicholls ..	1888	P.D.G.D.C.
Tom de Brunow Holmes ..	1900	P.P.G.O.Kent
James D. Beveridge, L.R. ..	1903	—
Edward W. Whitmore ..	1908	—
Clarence T. Coggin ..	1909	—
F. Stewart ..	1911	—
George A. Keen ..	1913	—
C. W. A. Trollope ..	1914	—
Herbert Chenery ..	1915	—
Robert D. Cummings ..	—	P.A.G.D.C.

Address of Scribe E.—

78, Addison Gardens,
Kensington, W.

LIVERPOOL DRAMATIC LODGE.

No. 1609.

Consecrated 1876.

Held at Masonic Temple, 22, Hope Street, Liverpool, on the fourth Tuesday in every month except June, July, and December. Installation in October.

OFFICERS, 1916-17.

Edwin Haigh	W.M.
George Smith	I.P.M.
A. Hatton	S.W.
W. Crompton	J.W.
Wm. Savage, P.P.G.T. ..	Treasurer.
Wm. D. Jones	Secretary.
Eustace Baxter	D.C.
Albert Moore	S.D.
Frank Stokes	J.D.
H. C. Arnold, jun. ..	A.D.C.
Augustus Savage	Organist.
John Breeze	Asst. Sec.
R. H. Benson	I.G.
Leslie Green, Jas. A. Moore, H. C. Hildyard, J. Mulligan, T. W. McLean, Thos. Pearse, A. Angers and E. W. Bookey ..	Stewards.
Levis Peake	Charity Rpv.
W. Read	Tyler.

Liverpool Dramatic Lodge—Continued.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
W. W. Sandbrook	1880 and	1889	P.P.G.D.
W. Savage	1882	P.P.G., Treas.
J. Fineberg	1890	P.P.G.D.
H. Fineberg	1896	—
E. Baxter	1898	P.P.G.S. of W.
H. C. Arnold	1901—2	P.P.G.D.
W. G. Hargrave	1903	P.G.S. (I.O.M.)
J. J. Hewson	1904	P.G.D.C.
T. R. Robertson	1905	—
W. D. Jones	1907	—
J. Ball	1911	—
H. C. Arnold, Jun.	1912	—
Frank M. Coker ("Fred Coles")	1913	—
R. T. Palmer, P.M.	1914	—
George Smith	1915—16	—
L. Peake, 1035	—	P.P.A.G.D.C.
O. E. B. Limbrick, 1620	—	P.P.G.D.C.
T. Bush, 249	—	P.P.G.P.
S. Haden Jones, 1299	—	—
G. B. Wright, 307	—	—
R. Goffin, 3924	—	—
Address of Secretary— 100, Seel Street, Liverpool.			

Drury Lane Lodge—Continued.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
A. Bloomfield Jackson	1911	L.R.
Col. H. Walker	1912	P.O.S.B.
Blake Adams	1913	—
W. Bruce Smith	1914	—
J. H. Ryley	1915	L.R.

Address of Secretary—
34, Essex Street
Strand, W.C.

**MANCHESTER DRAMATIC
LODGE, No. 2387.**

Consecrated 1891.

Held at Freemasons' Hall, Cooper Street, Manchester, on the fourth Thursday in January, February, March, April, May, June, September, October, and November.
Installation in April.

OFFICERS, 1916-17.

E. Green	.. .. .	W.M.
E. L. Wilson	.. .. .	I.P.M.
M. J. Tench	.. .. .	S.W.
Walter Lawley	.. .. .	J.W.
Chas. Swinn, P.P.G.D.	.. .. .	Treasurer.
J. Butterworth, P.P.G.Swd.B.	.. .. .	Secretary.
J. J. Bennett	.. .. .	D.C.
Fred Thorp	.. .. .	S.D.
Ernest Catling	.. .. .	J.D.
Nelson Firth	.. .. .	Organist.
A. E. Wait	.. .. .	Ass. Sec.
Ellis Bennett	.. .. .	I.G.
G. T. Ashton, W. Chadwick, Jas. Chasman, F. Ogden, M. Solomons, and Frank Blackhurst	.. .. .	Stewards.
Edward Roberts, Prov. G.T.	.. .. .	Tyler.
John Butterworth	.. .. .	Charity Rpvce.

DRURY LANE LODGE, No. 2127.

Consecrated 1895.

Held at the Theatre Royal, Drury Lane, London, W.C., on the second Tuesday in February, March, April, and November.
Installation in February.

OFFICERS, 1916-17.

Dr. W. Wilson, L.R.	.. .. .	W.M.
J. H. Ryley, L.R.	.. .. .	I.P.M.
J. C. Harker, L.R.	.. .. .	S.W.
E. T. Pryor	.. .. .	J.W.
Rev. W. Cress, M.A., P.P.G. Chap.	.. .. .	Chaplain.
T. Catling, P.A.G.D.C.	.. .. .	Treasurer.
J. Powell, P.A.G. Reg.	.. .. .	Secretary.
Albert G. Neville, P.G.D.	.. .. .	D.C.
A. Steffens Hardy	.. .. .	S.D.
Joseph A. Myer	.. .. .	J.D.
G. A. Hightland	.. .. .	Almoner.
Frank Braine	.. .. .	Organist.
Richard Northcott	.. .. .	I.G.
G. A. Greene, Litt.D., L.R., A. E. Stenning, Albert Ward, Lieut. Powell, R.N., and Capt. H. R. Greene	.. .. .	Stewards.
T. Reeves	.. .. .	Tyler.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
The Earl of Londesborough	1886	—	P.G.W.
Sir Augustus Harris	1887	—	P.G., Treas.
Sir John E. Gorst, Q.C., M.P.	1888	—	P.G.W.
Adm. Sir E. A. Inglefield	1889	—	P.G.W.
Sir Henry A. Isaacs (Lord Mayor)	1890	—	P.G.W.
James Fernandez	1891	—	P.A.G.D.C.
Sir S. B. Bancroft	1892	—	P.G.D.
Harry Nicholls	1893	—	P.G.Std.B.
Thomas Catling	1894	—	P.A.G.D.C.
Oscar Barrett	1895	—	—
Henry Neville	1896	—	P.A.G.D.C.
Gerald Maxwell	1898	—	P.A.G.D.C.
Guy Repton	1899	—	P.G.D.
Lionel Rignold	1900	—	L.R.
J. H. Barnes	1901	—	—
Luigi Lablache	1902	—	L.R.
Albert G. Neville	1903	—	P.G.D.
A. Rashleigh Phipps	1904	—	—
H. Nye Chart	1905	—	—
Clarence T. Coggin	1906	—	A.G.Supt. W.
S. H. Tatham Armitage	1907	—	P.G.D.
James Powell	1908	—	P.A.G. Reg.
Rt. Hon. Lord Athlumney	1909	—	P.G.W.
Bedford McNeill	1910	—	L.R., P.P.G.D., Stffs.

PAST MASTERS.*	WHEN	W.M.	PROV. G.L. RANK.
Chas. Swinn	1895	P.P.G.J.D.
John Butterworth	1900	P.P.G.Swd.B.
J. Pitt Hardacre	1901	—
T. Ll. Marsden	1902	P.P.G.J.D.
Harry S. Greenwood, Prov. G. Organist.	1903	—
Nelson Stokes	1904	—
Phillip Joseph	1906	—
James J. Bennett	1907	—
Arthur E. Wait	1909	—
S. Fielder	1910	—
Tom Cook	1911	—
John Bentley	1912	—
Peter Lawton	1880	P.P.J.G.D.
Louis Peake	1884	P.P.G.A.D.C.
Manby Wilson	1913	—
H. C. Roberts	1914	—
E. Lorimer Wilson	1915	—

* At present Members of the Lodge.

Address of Secretary—
5, Carr Street,
Blackfriars Street, Manchester.

**GUILDHALL SCHOOL OF MUSIC
LODGE, No. 2454.**

Consecrated 1892.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the second Monday in February, March, May, November, and December.
Installation in December.

Guildhall School of Music Lodge—Contd.

OFFICERS, 1916-17.

Frederick Griffiths	W.M.	
E. Lewis Arney	I.P.M.	
Bernard Turner	S.W.	
Garfield Blake	J.W.	
Walter Morrow, P.M., L.R. (20th Year)	Treasurer.	
George F. Smith, P.M., P.P.G.O. Essex, P.G.O. (24th Year)	Secretary.	
Arthur H. Lines, P.M., P.P.G.S.D.Herts., P.G.Purst... .. .	D.C.	
W. H. Hubbard	S.D.	
Frederick Lake	J.D.	
Percy F. Beardon	Asst. D.C.	
James Baker	Organist.	
Harold Watts	I.G.	
David Beardwell, P.M., L.R., P.P.G.O. Herts, P.Dep.G.O.	Asst. Sec.	
Arthur W. Morse and James A. Anderson	Stewards.	
George Coop, P.M.	Tyler.	

		WHEN	G.L. RANK.
		IN CHAIR.	
T. Hastings Miller	1893	P.G.Swd.Br.	
Geo. F. Smith	1893-4	P.G.O.	
W. Henry Thomas	1894-5	P.G.O.	
Henry Gadsby	1895-6	—	
Henry Guy, L.R.	1896-7	—	
William H. Cummings, Mus. Doc., Dublin	1897-8	P.G.O.	
William Hy. Wheeler	1898-9	—	
Walter Syckelmoore	1899-1900	—	
David Beardwell	1900-1	P.Dep.G.O.	
W. Rogers	1901-2	P.P.G.Dep. D.C.	
Thomas R. Busby	1902-3	P.Dep.G.O.	
Albert E. Rowarth	1903-4	P.Dep.G.O.	
George H. Dawson	1904-5	—	
Arthur L. Simmons	1905-6	P.Dep.G.O.	
Montague Borwell	1906-7	—	
G. A. Hustler Hinchliff	1907-8	—	
Sir T. Brooke-Hitching	1908-9	P.G.D.	
Arthur H. Lines	1909-10	P.P.G.S.D. P.G.P.	
H. Turnpenny	1910-11	P.G.Purst.	
George K. Lang	1911-12	P.P.G.D.	
F. Harold Hankins	1912-13	P.P.G.O. Dep.G.O.	
Mortlake Mann	1913-14	—	
J. Ben Johnson	1914-15	—	
E. Lewis Arney	1915-16	—	

Address of Secretary—

"Seabourne,"

Bonham Road,

Brixton Hill, S.W.

GUILDHALL SCHOOL OF MUSIC CHAPTER, No. 2454.

Consecrated 1900.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the fourth Friday in March, June, and October.

Installation in March.

OFFICERS, 1916-17.

Robert J. Hatfield P.A.G.D.C.	M.E.Z.
C. H. Allen Gill, G.O.	I.P.Z.
John W. Pare, M.D.	H.
Francis Findlay	J.
W. Henry Thomas, P.G.O.	Treasurer.
David Beardwell, P.G.O.	Scribe E.
G. Hunter Johnston	Scribe N.
G. Catherall Audsley (elect)	P.S.
Carlos Sobrino	1st A.S.
George Coop	Janitor.

Guildhall School of Mus.c Chapter—Contd.

WHEN

		IN CHAIR.	G.C. RANK.
T. Hastings Miller	1900-1	P.G.Swd.B.	
Dr. W. H. Cummings	1901-2	P.G.O.	
W. H. Thomas	1902-3	P.G.O.	
Thomas R. Busby	1903-4	P.G.O.	
Fountain Meen	1904-5	P.G.O.	
Charles E. Tinney	1905-6	—	
David Beardwell	1906-7	P.G.O.	
Walter Morrow	1907-8	—	
Albert E. Rowarth	1908-9	—	
F. Harold Hankins	1909-10	P.G.O.	
George F. Smith	1910-11	P.G.O.	
Arthur L. Simmons	1911-12	—	
Hugo T. Chadfield	1912-13	—	
G. K. Lang	1913-14	—	
Arthur H. Lines	1914-15	P.A.G.D.C.	
C. H. Allen Gill	1915-16	G.O.	

Address of Scribe E.—

1, Norbury Crescent,

Norbury, S.W.

GREEN ROOM LODGE, No. 2957.

Consecrated 1903.

Held at the Imperial Restaurant, 60, Regent Street, London, W., on the first Friday in April, May, June, November, and December.

Installation in May.

OFFICERS, 1916-17.

Albert E. Raynor	W.M.
Douglas Gordon	I.P.M.
John R. Crauford	S.W.
A. E. George	J.W.
Rev. W. P. Besley, P.A.G.Chap... .. .	Chaplain.
Harry Nicholls, P.G.Sid.Bearer	Treasurer.
J. H. Ryley, P.M., L.R.	Secretary.
Charles Doran	S.D.
W. Lestock, P.A.G.D.C.	D.C.
E. Spencer Geach	Almoner.
A. A. Harris	J.D.
Frederick Ross	I.G.
Leslie Stiles	1st Steward.
Henry Ainley	2nd Steward & Organist.
Hubert Harben	3rd Steward.
F. J. Arlton	4th Steward.
E. J. Nesbitt	Tyler.

WHEN

		W.M.	G.L. RANK.
Harry Nicholls	1903-4	P.G. Sid.B.	
J. D. Beveridge, L.R.	1904-5	—	
Gerald Maxwell	1905-6	P.A.G.D.C.	
Herbert Leonard	1906-7	—	
Akerman May, L.R.	1907-8	—	
E. H. Bull, L.R.	1908-9	—	
Charles Macdona, L.R.	1909-10	—	
Hubert Willis	1910-11	—	
J. H. Ryley, L.R.	1911-12	—	
Blake Adams	1912-13	—	
E. Vivian Reynolds	1913-14-15	—	
Douglas Gordon	1915-16	—	

Address of Secretary—

38, Maida Vale, W.

LYRIC LODGE, No. 3016.

Consecrated 1904.

Held at the Imperial Restaurant, Regent Street, London, W., on the fourth Saturday in February, March, October, and November.

Installation in February.

OFFICERS, 1916-17.

J. H. Willey	W.M.
D. Lorne Wallet	I.P.M.
C. E. White	S.W.
H. J. Barclay	J.W.
Rev. Chas. E. L. Wright, M.A., P.G.D.	Chaplain.

Lyric Lodge—Continued.

OFFICERS—Continued.

J. Stovell, P.M.	.. ..	Treasurer.
G. H. E. Goodman, P.M.	.. ..	Secretary.
Tom Clare, L.R., P.M.	.. ..	D.C.
E. H. Baker	.. ..	S.D.
Walter Walters	.. ..	J.D.
Fred de Lara	.. ..	A.D.C.
P. T. Goodban	.. ..	Almoner.
A. T. Felgate	.. ..	Organist.
		I.G.
E. H. Shields, A. Hill, Geo. Gower, and T. Greening.	.. ..	Stewards.
J. Bailey	.. ..	Tyler.

PAST MASTERS.	WHEN W.M.	G.L. RANK.
W. S. Penley	1904—5	P.G. Treasr.
Joseph Harrison	1905—6	P.A.G.D.C.
Charles Bertram	1906—7	—
J. A. Stovell	1907—8	—
Sir George Pragnell	1908—9	—
F. A. Ransom	1909—10	—
Tom Clare	1910—11	—
Harry T. Dummett	1911—12	—
G. H. E. Goodman	1912—13	—
Wilson James Lakeman	1913—14	—
D. Lorne Wallet	1914—15	—
Thos. F. Noakes	1915—16	—

Address of Secretary—
44, Bedford Row, W.C.

LYRIC CHAPTER, No. 3016.

Consecrated 1910.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the third Saturday in January, March, and November.

Installation in January.

OFFICERS "ELECT," 1916-17.

G. H. E. Goodman	.. ..	M.E.Z.
J. H. Willey	.. ..	I.P.Z.
Alfred Hill	.. ..	H.
Wilson James	.. ..	J.
Dick Lloyd	.. ..	Scribe E.
Lorne Wallet	.. ..	Scribe N.
J. A. Stovell	.. ..	Treasurer.
Frederick de Lara	.. ..	P.S.
Emil Clare	.. ..	1st A.S.
Algernon Fox	.. ..	2nd A.S.
A. E. M. Nickolds	.. ..	Organist.
James Lake	.. ..	Steward.
J. Bailey	.. ..	Janitor.

PAST PRINCIPALS.	WHEN IN CHAIR.
Tom Clare	1910—11—12
John A. Stovell	1912—13
P. A. Ransom	1913—14
Thos. F. Noakes	1914—15
J. H. Willey	1915—16

Address of Scribe E.—
44, Bedford Row, W.C.

ORCHESTRAL LODGE, No. 3028.

Consecrated 1904.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the fourth Thursday in March, May, September, and December.

Installation in March.

OFFICERS, 1916-17.

Charles Appleford	.. ..	W.M.
Herbert Goom	.. ..	I.P.M.
Edwin F. James, P.M., P.P.G.O.	.. ..
Surrey	.. ..	S.W.
Cecil Dorling	.. ..	J.W.
John Solomon	.. ..	Treasurer.
George F. Smith, P.G.O.	.. ..	Secretary.
Thomas R. Busby, P.M., P.Dep.G.O.	.. ..	D.C.

Orchestral Lodge—Continued.

OFFICERS—Continued.

Victor Watson	.. ..	S.D.
Sydney Moxon	.. ..	J.D.
Frank Stewart, P.M., L.R.	.. ..	A.D.C.
Frank M. Reade	.. ..	Organist.
Jesse Stamp	.. ..	I.G.
Charles E. Fairweather, Charles J. Woodhouse, Alexander E. Hall, John Eyre	.. ..	Stewards.
J. Whiteman	.. ..	Tyler.

PAST MASTERS.	WHEN W.M.	G.L. RANK.
Thomas R. Busby	1904—5	P.Dep.G. Organist P.A.G.O.
George F. Smith	.. ..	D.G.Organist.
Albert E. Rowarth, L.R.	1905—6	—
W. A. Sutch	.. ..	—
Frank Stewart, L.R.	1907—8	—
John H. Callcott	1908—9	—
James Breeden	1909—10	—
Edward W. Whitmore, L.R.	1910—11	—
Frank James, L.R.	1911—12	—
Robert Gray	1912—13	—
W. Silvester	1913—14	—
Herbert Goom	1915—16	—
H. Varder Meerschén	.. ..	—

Address of Secretary—
Seabourne,
Bonham Road,
Brixton Hill, S.W

ORCHESTRAL CHAPTER, No. 302

Consecrated 1906.

Held at the Holborn Restaurant, High Holborn London, W.C., on the third Friday in April, June and December.

Installation in April.

OFFICERS, 1916-17.

William Silvester	.. ..	M.E.Z.
Frank G. James	.. ..	I.P.Z.
Walter Morrow	.. ..	H.
David Beardwell, P.G.O.	.. ..	J.
Thomas R. Busby, P.G.O.	.. ..	Treasurer.
George F. Smith, P.G.O.	.. ..	Scribe E.
Cecil Dorling	.. ..	Scribe N.
Frank Moore	.. ..	P.S.
Jesse Stamp	.. ..	1st A.S.
Victor Watson	.. ..	2nd A.S.
J. Whiteman	.. ..	Janitor.

PAST PRINCIPALS.	WHEN IN CHAIR.	G.C. RANK.
Thomas R. Busby	1906—7	P.G.O.
J. Edward Hambleton	1907—8	—
Albert E. Rowarth	1908—9	—
Edward Whitmore	1909—10	—
Edward Whitmore	1910—11	—
H. G. Hambleton	1911—12	—
Robert Gray	1912—13	—
Edwin F. James	1913—14	—
Frank G. James	1914—15	—
William Silvester	1915—16	—

Address of Scribe E.—
Seabourne,
Bonham Road,
Brixton Hill.

CHELSEA LODGE, No. 3098.

Consecrated 1905.

Held at the Town Hall, Chelsea, London, S.W., on the third Friday in March, April, May, June, July, August, September, and October.

Installation in May.

Chelsea Lodge—Continued.

OFFICERS, 1916-17.

Henry W. J. Church (Hal Chapter)	W.M.
Albert Brady (Felino)	I.P.M.
Douglas White	S.W.
Ernest Smith (Erne Chester)	J.W.
Wolfe S. Lyon, P.A.G.P.	Treasurer.
C. J. Doughty	Secretary.
A. W. H. Beales (Harry Bawn), P.M.	D.C.
William J. Wells (Frank Hardie)	S.D.
W. V. Pe mané	J.D.
W. H. Hitch, P.M.L.R.	Almoner.
Harold G. Hickmott (Harold Finden)	I.G.
Henry W. May	Organist.
Amandus C. Linden (Amandus), James E. Young (Jimmie Athlone), Ernest A. Warsaw	Stewards.
J. H. McNaughton	Tyler.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
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James W. Mathews	1905-6	P.A.G.
Albert Le Fre	1906-7	—
Theodore Schreiber	1907-8	—
Henry Coutts	1908-9	—
Walter H. Hitch	1909-10	—
Harry Bawn	1910-11	—
Walter F. K. Walton	1911-12	—
George H. Dyball	1912-13	—
Ernest T. R. Lester	1913-14	—
W. H. Roberts (Atlas)	1914-15	—
Albert Brady	1915-16	—

Address of Secretary—

3, Whittingstall Mansions,
Fulham, S.W.

CHELSEA CHAPTER, No. 3098.

Consecrated 1907.

Held at Freemasons' Hall, Great Queen Street,
London, W.O., on the fourth Friday in March,
June, September, and November.

Installation in June.

OFFICERS, 1916-17.

Arthur T. Chamberlain	M.E.Z.
John H. McNaughton	H.
W. J. Wells (Frank Hardie)	J.
Charles J. Doughty	Scribe E.
	Scribe N.
	Treasurer.
Wolfe S. Lyon, P.A.G.D.C.	P.S.
P. Sheridan	1st A.S.
P. Headworth (Fred Lyster)	2nd A.S.
F. G. H. Macrae	D.C.
A. Ashton	Organist.
Erne Warsaw	
F. E. M. Stephens (O. Douglas Stuart), and James Young (Ath one)	Stewards.
John Gilbert	Janitor.

PAST PRINCIPALS.	WHEN	G.C. RANK.
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James W. Mathews	1907-8	P.A.G.D.C.
Albert Le Fre	1908-9	—
Herbert Cheney	1909-10	—
Henry Coutts	1910-11	—
Walter H. Hitch	1911-12	—
Harry Bawn	1912-13	—
W. H. Roberts (Atlas)	1913-14	—
Chas. J. Doughty	1914-15	—
George H. Dyball	1915-16	—

Address of Scribe E.—

3, Whittingstall Mansions,
Fulham, S.W.

BOHEMIAN LODGE, No. 3294.

Consecrated 1908.

Held at Masonic Hall, Oliver Street
Birkenhead, on the fourth Friday in January,
February, March, April, May, September,
October, and November.
Installation in May.

OFFICERS, 1916-17.

Frank Weston	W.M.
George Mathison	I.P.M.
F. A. Parker	S.W.
A. N. McLeod	J.W.
W. H. Huish	Chaplain.
W. J. Kerr, P.P.G. Treas. (W. Lancs.)	Treasurer.
R. E. Goffin P.G. Pursvt. Ches.	Secretary.
Dr. H. Keays Bentley, P.P.G.W. Ches.	D.C.
J. Livingston	S.D.
Thos. Pearse	J.D.
J. B. Reynolds	A.D.C.
J. G. Amazong Lawson	Almoner.
J. F. Swift, P.P.G.W., P.P.G.O.	Organist.
R. Linaker	1st Steward.
G. L. Brazendale	2nd Steward.
John Scott, P.P.G.S. of W. West Lancs.	Tyler.
George Swallow	Charity Rpsvt.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
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A. J. Shelley-Thomp- son	1908-9	P.P.G.W., Cheshire.
H. R. Romer	1909-10	P.P.G.D., Cheshire.
W. S. Tafner	1910-11	P.P.A.G.D.C.
Henry Mathison	1911-12	—
M. Keays Bentley	1912-13	P.P.G.W., Cheshire.
Wm. Jones	1913-14	—
R. E. Goffin	1914-15	P.G. Pursvt. Cheshire.
Geo. Mathison	1915-16	—

Address of Secretary—

8, Pickering Road,
New Brighton,
Cheshire.

PROSCENIUM LODGE, No. 3435.

Consecrated 1910.

Held at the Town Hall, King's Road, Chelsea,
S.W., on the first Tuesday in March, April, May,
June, July, August, September, and October.
Installation in March.

OFFICERS, 1916-17.

Stanley Palmer	W.M.
Alfred W. H. Beales (Harry Bawn)	I.P.M.
Benjamin J. Whiteley	S.W.
Phineas Headworth (Fred Lyster)	J.W.
Wolfe S. Lyon, P.A.G.P.	Treasurer.
C. J. Doughty, P.M.	Secretary.
G. H. Dyball	D.C.
William Dufton	S.I.J.
Sydney F. Haines (Sidney Lyndon)	J.D.
Albert Le Fre, P.M., L.R.	Almoner.
Reginald H. S. Roberts	I.G.
Fred W. Allwood	Organist.
Palling J. S. Page (Arthur Palling), Francis E. M. Stephens (C. Douglas Stuart), Arthur E. Were, and Gustavus G. W.	Stewards.
Blackie (Gus W. Blake)	—
J. H. McNaughton	Tyler.

PAST MASTERS.

WHEN	W.M.
Albert Le Fre	1910-11
W. H. Roberts (Atlas)	1911-12
Chas. J. Doughty	1912-13
William Jas. Wells (Frank Hardie)	1913-14
George A. Keen	1914-15
Harry Bawn	1915-16

Address of Secretary—

3, Whittingstall Mansions,
Fulham, S.W.

DRAMATIC MARK LODGE, No. 487.

Consecrated 1895.

Held at Mark Masons' Hall, Great Queen Street, London, W.C., on the second Thursday in February, fourth Thursday in March, and the second Thursday in October, November and December. Installation in December.

OFFICERS, 1916-17.

Will Sparks	W.M.
Tom Clare, P.M. .. .	I.P.M.
Douglas Gordon .. .	S.W.
W. H. Roberts .. .	J.W.
A. H. Hunt .. .	M.O.
Frank Callingham .. .	S.O.
E. Vivian Reynolds .. .	J.O.
Rev. C. E. L. Wright, P.M. .. .	Chaplain.
Charles Cruikshanks, P.M. .. .	Treasurer.
Clarence Sounes .. .	Reg. of Marks
Alfred Ellis, P.M. .. .	Secretary.
Cecil Burton .. .	S.D.
Albert Collings .. .	J.D.
W. J. C. Nourse .. .	D.C.
Joseph Batten .. .	Organist.
A. M. Latham .. .	I.G.
Henry A. Rees .. .	1st Steward.
George Harvey .. .	2nd Steward.
F. Banchini .. .	Tyler.

PAST MASTERS.

		G.L. RANK.
Harry Nicholls .. .	1895-6	P.G.Std.B.
Rev. C. E. L. Wright .. .	1896-7	P.G.C.
Charles Cruikshanks .. .	1897-8	—
W. A. Tinney .. .	1898-9	—
Harry Nicholls .. .	1899-1900	P.G.Std.B.
H. G. Danby .. .	1900-1	—
W. J. Holloway .. .	1901-2	—
Herbert Leonard .. .	1902-3	—
Thomas Fraser .. .	1903-4	P.G., Treasr.
E. H. Paterson .. .	1904-5	—
The Rt. Hon. the Lord Athlumney .. .	1905-6	P.G.W.
A. G. Duck (D.M.) .. .	1906-7	—
Clarence T. Coggin .. .	1907-8	—
J. E. Hambleton .. .	1908-9	—
G. A. Keen .. .	1909-10	—
W. J. Keen .. .	1910-11	—
W. Hotten George .. .	1911-12	—
Chris Hilton .. .	1912-13	—
James Powell .. .	1912-13	—

Dramatic Mark Lodge—Continued.

PAST MASTERS.		G.L. RANK.
J. H. Ryley	1913-14	—
Alfred Ellis	1914-15	—
Tom Clare	1915-16	—
Address of Secretary—		54A, Baker Street, W.

DRAMATIC LODGE OF ROYAL ARK MARINERS, No. 487.

Consecrated 1901.

Held at the Mark Masons' Hall, Great Queen Street, London, on the first Thursday in the months of January, April and October in every year, and at such other periods as the W.C.N. for the time being shall appoint. Installation in April.

OFFICERS, 1916-17.

Dr. J. J. Pitcairn .. .	W.C.N.
W. J. C. Nourse .. .	I.P.C.N.
A. E. Mallinson .. .	S.W.J.
A. M. Latham .. .	J.W.S.
W. Sparks .. .	Treasurer.
J. Powell .. .	Scribe.
Cecil Burton .. .	D.C.
James Sharpe .. .	S.D.
R. Goodall .. .	J.D.
F. H. Buckmaster .. .	Guardian.
W. E. Lincoln .. .	Steward.
F. Banchini .. .	Warder.

PAST COMMANDERS.

		WHEN IN CHAIR.
Charles Cruikshanks .. .	1901-2	—
Harry Nicholls .. .	1902-3	—
Rev. C. E. L. Wright .. .	1903-4	—
Herbert Leonard .. .	1904-5	—
Thomas Fraser .. .	1905-6	—
	1906-7	—
A. M. Scarff .. .	1907-8	—
Chris Hilton .. .	1913-14	—
W. H. Roberts .. .	1914-15	—
W. J. C. Nourse .. .	1915-16	—

Address of Scribe—

34, Essex Street,
Strand, W.C.

MISCELLANEOUS EVENTS OF THE YEAR.

January 25.—The Dramatists' Advisory Board of the Lyceum Club gave a reception to meet Miss Lillian Baylis and the members of the Royal Victoria Hall Shakespearean Company. Mr. Ben Greet lectured upon the work of "Presenting Shakespeare to the People" during the afternoon.

January 28.—Mr. F. R. Benson delivered an address on "Shakespeare and the War" at the Haymarket on the occasion of the distribution of prizes and certificates to the members of the British Empire Shakespeare Society.

February 5.—The King and Queen attended the performance by the Royal Choral Society at Queen's Hall of Verdi's Requiem in memory of those who have fallen in the War.

February 18.—Miss Ellen Terry delivered a lecture at His Majesty's on "The Letters in Shakespeare's Plays."

February 15.—The second annual Ten Party of the Catholic Stage Guild was held in Caxton Hall.

March 21.—The King and Queen entertained wounded soldiers at Buckingham Palace. Tea was served by members of the Royal Family and Society people, a variety entertainment arranged by Mr. Alfred Butt afterwards taking place in a specially constructed theatre, many well-known artists appearing. The entertainment was repeated on March 22 and 23, different artists appearing each day.

July 11.—The Theatrical Garden Party took place in the Royal Botanic Gardens, Regent's Park. Queen Alexandra, accompanied by the Princess Royal and Princess Maud, visited the Garden Party during the afternoon.

July 31.—The Actors' Mass was celebrated under the auspices of the Catholic Stage Guild at the Church of Corpus Christi, Maiden Lane, when the Bishop of Northampton gave an address.

July 29.—The Shakespeare Summer Festival opened at Stratford-on-Avon with a performance of "The Comedy of Errors."

August 11.—The Shakespeare Y.M.C.A. Hut, erected on the site acquired for the Shakespeare Memorial Theatre, was opened. The Lord Mayor presided.

THEATRICAL ORGANISATIONS.

THE ACTORS' ASSOCIATION.

President, Sir Herbert Tree. Vice-Presidents, Sir Frank Benson, Mr. H. B. Irving, Mr. Martin Harvey, and Mr. Cyril Maude.

Council: Ben Webster, Charles V. France, W. G. Fay, Frederick Ross, John Mortimer, A. Harding Steerman, Julian Royce, Norman Page, Murri Monerief, E. H. Brooke, Chris Walker, Edmund Kennedy, Judith Kyrle, Georgia Drayson, Percival Keitley, W. R. Staveley, Frederick James, George Graves, Lisa Coleman, Laura Leicester, Phyllis Broughton, Edgar B. Payne, Lucy Sibley, Geoffrey Douglas, F. B. J. Sharpe.

Secretary, Mr. Adnam Sprange. Offices, 32, Regent Street, Piccadilly Circus, W. Telephone, Gerrard 1753.

THE THEATRICAL MANAGERS' ASSOCIATION.

The Theatrical Managers' Association has 60 members, who represent about 150 theatres.

Officers for 1916.

President: Mr. Tom B. Davis.

Vice-Presidents:

Mr. J. F. Elliston

Mr. W. W. Kelly.

Mr. Edward Compton.

Mr. Milton Bode.

The Council, which is elected annually, is divided into four sections, as follows (1916):—

LONDON.

Mr. Alfred Butt.

Mr. Tom B. Davis.

Mr. P. M. Faraday.

Mr. J. Bannister Howard.

Mr. Walter Melville.

Sir Herbert Tree.

SUBURBAN.

Mr. H. G. Dudley Bennett.

Mr. Edward Compton.

Mr. Fred Fredericks.

Mr. Fredk. Melville.

Mr. B. Blaiberg.

Mr. Ernest Stevens.

PROVINCIAL.

Mr. Milton Bode.

Mr. Sidney Cooper.

Mr. Peter Davey.

Mr. E. J. Domville.

Mr. J. F. Elliston.

Mr. Charles Elphinstone.

Mr. E. Graham Falcon.

Mr. J. M. Glover.

Mr. John Hart.

Mr. W. W. Kelly.

Mr. B. Redford.

Mr. H. W. Rowland.

Mr. W. Payne Seddon.

Mr. Clarence Souch.

Mr. Fred W. Warden.

Mr. F. W. Wyndham.

TOURING.

Mr. Frank B. O'Neill.

Mr. T. C. Wray.

The monthly meetings are held on the second Thursday in each month.

The annual general meeting takes place the last Tuesday in January.

Secretary, Mr. Herbert Blackmore, 11, Garrick Street, London, W.C. Honorary Treasurer, Mr. Fred W. Warden, Royal, Belfast.

During the year the Association and other managerial bodies opposed, as far as

possible, the levying of the tax on amusements, and later made representations through its President to the Home Office, on the subject of the Order in Council which prevented the sale of such things as sweets and tobacco after eight o'clock in the evening. It was no doubt due to these representations, in company with those of the Society of West End Theatre Managers and the Entertainments Protection Association, that the Home Secretary later advised that the sale of chocolates and refreshment in places of entertainment to be consumed on the premises might be regarded as not coming within the restrictions levied by the Order. The Association was represented in the deputation which waited on the Home Secretary in November to urge that this privilege should not be withdrawn. The representations of the deputation, however, did not succeed in their object, and so as from January 1, 1917, the sale of such articles in places of entertainment after eight o'clock has not been allowed.

THE SOCIETY OF WEST END THEATRE MANAGERS.

The Society of West End Theatre Managers consists of eighteen members including two hon. members, Sir Squire Bancroft and Sir John Hare.

President, Mr. J. M. Gatti; Vice-Presidents, Sir Charles Wyndham, Sir Herbert Tree, Sir George Alexander, Mr. J. E. Vedrenne. Members: Sir George Alexander, Sir Squire Bancroft, Mr. Arthur Chudleigh, Mr. Robert Courtneidge, Mr. Frank Curzon, Mr. Tom B. Davis, Mr. Gerald du Maurier, Mr. Dennis Eadie, Mr. P. M. Faraday, Mr. J. M. Gatti, Sir John Hare, Sir Herbert Tree, Mr. J. E. Vedrenne, Mr. R. Evett, Mr. Frederick Harrison, Mr. J. Herbert Jay, Mr. F. W. Tibbetts, and Sir Charles Wyndham.

Meetings are held each month. The Committee meet when required.

The theatres controlled by the members are:—Adelphi, Apollo, Comedy, Criterion, Daly's, Gaiety, Haymarket, His Majesty's, Lyric, New, Playhouse, Royalty, St. James's, Shaftesbury, Vaudeville, and Wyndham's.

Secretary, Mr. H. E. B. Butler, 18, Austin Friars, E.C. Tel.: London Wall, 7869.

THE THEATRES' ALLIANCE.

This Association was formed in the year 1904, under the name of the Suburban Theatre Managers' Association, but in the year 1908, in consequence of the widening influence of the Association, the name was changed to The Theatres' Alliance, and provincial managers became eligible for membership and joined in considerable numbers. The objects of the Association are, *inter alia*, the discussion and settlement by arbitration or otherwise of matters of common interest to theatrical managers or proprietors; the affording to members of a central means for inter-communication and encouragement, by meetings or otherwise, of the direct exchange of opinions and ideas regarding theatres; the taking when necessary of concerted action and the institution or defence of proceedings, legal or otherwise.

The members have special terms and privileges in connection with insurance and other matters, by which considerable saving can be effected.

The subscription is £1 ls. per annum for each theatre for which a member is registered. The Officers of the Alliance are:—President, Mr. J. B. Mulholland; Vice-President and Hon. Treasurer, Mr. F. Fredericks; Hon. Auditor, Mr. William Bailey; Hon. Secretary, Mr. J. Moverley Sharp, Criterion Chambers, Jermyn Street, S.W.

The members meet monthly on the second Tuesday in the month to discuss and deal with any matters of general or particular interest that may arise.

Application for membership should be made to the Hon. Secretary, Criterion Chambers, 10 and 11, Jermyn Street, S.W. Telephone, Gerrard 6450.

TOURING MANAGERS' ASSOCIATION.

Re-formed at a meeting on June 16. The following is the Committee, *pro tem.*: J. Bannister Howard, Edward Graham-Falcon, H. W. Rowland, Sam Livesey, Frank Weathersby, E. Taylor-Platt, and Arthur Gibbons. Officers, *pro tem.*: Chairman, Mr. Arthur Bertram; Hon. Treasurer, Mr. H. W. Rowland; Hon. Solicitor, Mr. W. Muskerry Tilson; Hon. Secretary, Mr. Arthur Gibbons, Walter House, 418-422, Strand, W.C.

PROVINCIAL ENTERTAINMENT PROPRIETORS' AND MANAGERS' ASSOCIATION, LIMITED.

This Association was started in 1913. Has a membership of 87, covering 203 places of amusement in the provinces. President : Mr. Percy B. Broadhead (Manchester); Vice-Presidents : Messrs. Ernest Dottridge (Oldham), Will Sley (Manchester), Matthew Montgomery (Liverpool), E. P. Lawton (Sheffield). Executive Committee : Messrs. D. J. Clarke (Birkenhead), J. F. Elliston (Bolton), John Harrison (Manchester), J. C. Imeson (Middlesbro'), Harry McKelvie (Glasgow), H. D. Moorhouse (Manchester), Wm. Robinson (Halifax), G. E. Smith (Dewsbury), Wilberforce Turner (Salford), and Fred Waller (Blackpool). Secretary : P. Percival, 73, Bridge Street, Manchester. Telephone : 537 City.

The imposition of the new entertainment duties by the Chancellor of the Exchequer in the early part of the past year was the occasion of the Association rendering useful service to proprietors of places of amusement throughout the country. In the course of several interviews with the Board of Customs and Excise concessions were obtained removing or amending clauses in the Finance Act that were likely to injure business or impede it, and the machinery for collecting the tax was likewise made more practicable and less obstructive than contemplated. Further, the concession of the acceptance of certified returns from guaranteed and approved firms in place of the compulsory use of stamps or stamped tickets was also obtained by the Association from the Commissioners.

An important agreement has also during the year been made with the Performing Right Society, by which members of the Association secure the use of the popular copyright music controlled by that Society on very favourable terms.

The Association has continued to render advice and assistance to its members in disputes with artists, musicians and staff, and has in certain cases guaranteed the costs of legal action to its member.

The annual meeting of the Association was held on March 10 at the Victoria Hotel, Manchester.

TRAVELLING THEATRE MANAGERS' ASSOCIATION.

An Association formed in 1907 among managers and proprietors of portable theatres. One of the principal matters to which the Association turned its early attention was (working hand-in-hand with the Copyright Play Protection Association) that of preventing the pirating of plays in portable theatres. By leasing the portable rights of plays and letting them out to their members the Association has been able to put a certain amount of check on piracy and to bring the price of copyright plays well within the limited reach of its members. It is not a large body, and possibly handicapped by a lack of funds, it has not sought much in the way of reform amongst portable theatres beyond that already mentioned in the way of piracy prevention, and even in this direction the Association can do but little, as many portable managers are not members, and its authority, of course, does not extend beyond its membership. The officers for the current year are :—Mr. A. E. Drinkwater, chairman; Mr. F. Ebley, vice-chairman; Messrs. John Johnson, Wm. Haggar, and E. Ebley, Secretary, F. L. Loveridge. Its office is at 219, Folkestone Road, Dover.

The War has somewhat seriously affected its membership, so many having joined the Colours. £59 has been granted to members in distress from time to time. At the annual general meeting held at 7, Wellington Street, W.C., on July 24, it was resolved that the business of the Association should be suspended for a period of two years, and that during this period all subscriptions should cease and none but actual members at the date of the meeting should be entitled to any grants from the reserve funds. It was, however, reserved for the trustees to call during the suspension such meetings as they may deem necessary to deal with any matters of importance that should meanwhile arise.

THE INCORPORATED SOCIETY OF AUTHORS, PLAYWRIGHTS, AND COMPOSERS.

Dramatists have no separate body to represent them, but under a Dramatic Sub-Committee of the Society of Authors, Playwrights, and Composers, they are able to act as an independent section of that body, save on the question of finance. The dramatists now members of the Society number over 250, comprising nearly all the best-known

authors. The Dramatic Sub-Committee has for its chairman, Mr. R. C. Carton, and is composed of Mr. C. Haddon Chambers, Mr. F. Anstey Guthrie, Miss Cicely Hamilton, Mr. Jerome K. Jerome, Mr. Edward Knoblock, Mr. W. J. Locke, Mr. A. E. W. Mason, Mr. Justin Huntly McCarthy, Mr. Arthur Shirley, and Miss E. M. Symonds.

The questions dealt with by the Dramatic Sub-Committee have been many and varied, comprising such important issues to dramatic authors as Copyright, Domestic, Colonial, and International; the Managerial Treaty, Kinematograph Film Contracts, Amateur Fees, Foreign Agents. The meetings, and the subjects discussed, are chronicled fully month by month in *The Author*, the organ of the Society. Owing to the growing importance of kinematograph contracts, on the recommendation of the Dramatic Sub-Committee the Committee of Management appointed a Special Sub-Committee to deal with all matters relating to the marketing of film rights of members' works, and the representatives of the dramatic authors have places on that Sub-Committee which meets monthly.

On the recommendation of the Sub-Committee to the Committee of Management, cases are carried through on behalf of dramatic authors. These cases comprise claims for infringement of copyright at home and abroad, actions for breach of agreements, claims for unpaid authors' fees, questions of plagiarism by one dramatist against another. These last-mentioned cases are very carefully investigated by the Sub-Committee, and members of that body very often help the member, if the claim seems a sound one, by giving evidence on his or her behalf.

There is, in addition, a Collection Bureau attached to the Society. This Bureau collects authors' fees on contracts in the United Kingdom, United States, Canada, and Holland. Its operations are being extended, and it is hoped, at no distant date, to cover all the countries with which Great Britain is in copyright relations. Amateur fees, equally with professional fees, are collected by the Bureau, which, in addition, keeps its members informed of performances in the States and Canada of their plays, thus enabling them to receive early news of any unauthorised performance should one occur.

The Society has, as well, a Register of Scenarios and Plays. For a fee of 2/6, a member is able to deposit with the Society a copy of his play immediately he has completed it. The evidence of the date of completion of his work, which he thus obtains, may prove of importance should his work be pirated subsequently or should its originality be challenged by another party.

Secretary, Mr. G. Herbert Thring, 1, Central Buildings, Tothill Street, Westminster, S.W. Telephone, Victoria 374.

ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund, which was established in 1882, is to help by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their wives and orphans, and choristers whose efforts are entirely devoted to theatrical work.

The President is Sir Charles Wyndham. The Vice-Presidents are Sir Herbert Beerbohm Tree and Sir George Alexander. Mr. Harry Nicholls is Hon. Treasurer, and Sir Charles Wyndham, Sir Herbert Beerbohm Tree, and Sir George Alexander are the Hon. Trustees.

The members of the Executive Committee are as follow:—

Mr. Allan Aynesworth.	Mr. A. E. George.	Mr. Harry Nicholls.
Mr. Clifton Alderson.	Mr. J. Bannister Howard.	Mr. Sydney Paxton.
Mr. Stanley Bell.	Mr. H. B. Irving.	Mr. Lionel Rignold.
Mr. J. D. Beveridge.	Mr. S. Major Jones.	Mr. Frederick Ross.
Mr. Dion Boucicault.	Mr. Alfred Lester.	Mr. A. B. Tapping.
Mr. E. H. Bull.	Mr. Cyril Maude.	Mr. Arthur Wontner.
Mr. Robert Courtneidge.	Mr. M. R. Morand.	Mr. C. H. Workman.
Mr. Charles Cruikshanks.		

The Secretary of the Fund is Mr. C. I. Colton, and the offices are at 8, Adam Street, Strand.

The annual general meeting was held at the St. James's on February 15 with Sir George Alexander in the chair. The accounts showed that during the preceding year in donations and pensions the sum of £4,471 17s. had been granted. The investments totalled nearly £33,000. The Benevolent Fund, in addition to distributing money for charitable purposes in the ordinary way, has on its books many old actors and actresses

to whom allowances are granted in the form of stated sums per week. It also undertakes whenever possible the burial of a member of the theatrical profession in cases where otherwise the expense would be borne by the parish in which the person died.

The following is a list of the Local Centres of the Fund:—Blackburn, Prince's, Mr. E. H. Page; Bradford, Royal and Opera House, Mr. J. Hart; Bristol, Prince's, Mr. J. Miller Ellis; Cardiff, New, Mr. R. Redford; Carlisle, His Majesty's, Mr. Thomas Courtice; Dublin, Gaiety, Mr. Charles Hyland; Edinburgh, Lyceum, Mr. G. T. Minshull; Leeds, Grand and Opera House, Mr. J. Wynn Millar; Newcastle-on-Tyne, Tyne, Mr. F. C. Sutcliffe; Paisley, Paisley, Mr. J. H. Savile; Richmond, New, Mr. Charles E. Hardy; Scarborough, Londesborough, Mr. W. A. Waddington; Sheffield, Lyceum, Mr. J. E. B. Beaumont; Southampton, Grand, Mr. Arthur Weston.

THE ACTORS' ORPHANAGE FUND.

Founded in 1896 by Mrs. C. L. Carson. Mr. Gerald du Maurier is the President, having been elected to that position on the resignation of Mr. Cyril Maude on account of his continued absence in America. Vice-Presidents are Sir George Alexander, Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Mr. Cyril Maude, Miss Ellen Terry, Lady Tree, and Sir Herbert Beerbohm Tree. Trustees are Mr. Arthur Bouchier, Mr. Charles Cruikshanks, Mr. Harry Nicholls, Mr. Cyril Maude and Mr. Anslow J. Austin. Hon. Treasurer, Mr. C. Aubrey Smith; Acting Hon. Treasurer, Mr. Dawson Milward; and Hon. Secretary, Mr. A. J. Austin, Goldsmith Building, Inner Temple, E.C.

The aim of the Fund is to board, clothe, and educate destitute children of actors and actresses, and to fit them for useful positions in after life.

DEFINITION OF DESTITUTE CHILDREN.—By destitute children is meant—

- (a) A fatherless and motherless child.
- (b) A child, of whom one parent is dead, or incapacitated; the other living, but unable to support it.
- (c) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

The Orphanage was moved from Croydon in May, 1915, to Langley Place, Langley, Bucks. The present Home is a charming old mansion situate in its own grounds, part of which are cultivated, thereby lessening the cost of maintenance.

Matron: Miss D. Craft, assisted by a Resident Master, a Mistress living out, Assistant Matron and household staff.

ROYAL GENERAL THEATRICAL FUND.

The Royal General Theatrical Fund, which has the King, the Queen, and Queen Alexandra as its patrons, was instituted January 22, 1839, and Incorporated by Royal Charter January 29, 1853. It is for the purpose of granting annuities regulated by the rate of quarterly subscriptions paid by members in accordance with the published scale to actors and actresses, dancers, singers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters on attaining the age of sixty. Quarterly payments cease at sixty when the annuity becomes due. During the past year the rules of the Fund have been revised and brought more into line with modern requirements. Under these a member may surrender his membership and be refunded half the amount paid in subscriptions. If a member dies before he qualifies for an annuity then the whole of the amount paid in subscriptions is returned to his legal representatives. If he dies after the age of sixty his legal representatives are entitled to claim one year's annuity as from the date of his death. A Samaritan Fund has also been established designed for the relief, by way of annuity, according to the discretion of the directors, of any member who, having paid his subscriptions for a period of seven years, may subsequently become permanently incapacitated from earning his living.

President, Sir George Alexander; Trustees, Mr. Alfred de Rothschild, C.V.O., Sir Squire Bancroft and Sir George Alexander; Chairman of the Association, Mr. M. R. Morand; Honorary Treasurer, Mr. Charles Rock. Directors: Lionel Carson, Lewis Casson, Charles A. Doran, Henry Doughty, Douglas Gordon, The Hon. W. H. Goschen, Edmund Gwenn, Hubert Harben, Herbert B. Hays, Ralph W. Hutton, H. B. Irving, L. Cairns James, Alfred Jenner, Herbert Lyndon, Frank Ridley, Bassett Roe, F. Percival Stevens, Hubert Willis,

H. Saxe Wyndham. Secretary, Charles Cruikshanks, 55 & 56, Goschen Buildings, 12 & 13, Henrietta Street, Covent Garden, London, W.C.

Office hours Tuesdays and Fridays 11 till 4. No dinner was held in 1915, but a list of donations was opened and nearly £500 was received.

THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson; President, Miss Irene Vanbrugh; Chairwoman of Committee, Miss Comp'on; Vice-Presidents, Lady Burnand, Mrs. Alfred Bishop, Miss Lillian Braithwaite, Miss Phyllis Broughton, Mrs. Edward Compton, Miss Eva Moore, Miss May Whitty, Mrs. Fred Wright; Trustees, Miss Compton and Miss Vane Featherston; Members of the Executive Committee, Miss Victoria Addison, Miss Lena Ashwell, Miss Ada Blanche, Miss Constance Collier, Miss Compton, Mrs. John Douglass, Miss Vane Featherston, Miss Helen Ferrers, Mrs. Ernest Hendrie, Mrs. G. P. Huntley, Miss Lindsay Jardine, Miss Clara Jecks, Miss Marie Löhr, Mrs. Raleigh, Miss Louise Stopford, Mrs. Synge-Hutchinson, Miss May Warley, Miss Frances Wetherall.

Every member has to pay not less than 1s. per year, and to contribute 1s. or more towards buying material. The Guild helps mothers (members of the theatrical profession) during the period of their maternity by a complete outfit for mother and child, in special cases doctors' fees being paid. The Guild also provides second-hand clothing for stage purposes and for private wear to the poorer members of the profession. Ladies not connected with the theatrical profession can be elected as honorary members on payment of a donation of not less than 2s. 6d. They can then attend the weekly Bee meetings, the annual general meeting, and all social functions in connection with the Guild, but they have no voting powers.

The Guild is allied to the Needle and Thimble Guild, Edinburgh, and the Stage Needlework Guild, which annually contribute clothing and sums of money.

The Annual General Meeting was held at the St. James's on December 8, with Miss Irene Vanbrugh in the chair. The accounts showed that the Guild had capital amounting to £3,581 odd. Bee meetings every Friday, 3 p.m. to 5 p.m.

Secretary, Miss Lorna Ridler. Offices: 3, Bayley Street, Bedford Square, London, W.C.

THE STAGE NEEDLEWORK GUILD.

The Stage Needlework Guild was founded in 1895 by Miss Louise Stopford as a branch of the Theatrical Ladies' Guild. Its object is to provide new clothing for the poorer members (men, women and children) of the theatrical profession and the working staffs of the London and Provincial theatres. The Stage Needlework Guild undertakes only supplying clothing for purposes of distribution. It hands the garments, after an exhibition usually held in December, to the Theatrical Ladies' Guild. There is one president, Miss Louise Stopford. There are unlimited vice-presidents, the qualification for such a position being an undertaking to find at least five associates.

Rules.—All members to contribute two new useful garments (at least) every year, and pay a subscription of 6d. (at least) to cover printing and postage expenses, or contribute 2s. 6d. (at least) in lieu of clothing. Men can become associates by contributing 2s. 6d. (at least) per annum, which will be used in buying articles which women cannot make (such as blankets, etc.). In 1915 the Guild sent 4,792 garments to the Theatrical Ladies' Guild.

Address, Miss Louise Stopford, 19, Belgrave Road, London, S.W.

ACTORS' DAY.

The initiation of Actors' Day took place on Thursday, October 18, 1906.

The annual Collection falls on the third Thursday in October in each year. Owing, however, to the conditions prevailing on account of the War the Committee decided that no money should be collected during the period of the War. All those who were on the register in 1913, therefore, remain on the register as though they had contributed.

Conditions.—All who contribute one night's salary, or fees, once a year are on the register. Actors, actresses, authors, managers, whether actor-manager, theatre manager, touring manager, business or acting manager, or stage manager, are eligible. The Fund helps no one who is not on the register. All not playing on Actors' Day.

but who have, in previous years, when playing, contributed their night's salary, will remain on the register, provided they notify the Committee of the fact. Those on the register may apply for benefit. The Committee may authorise grants or loans to contributors, in case of sickness or urgent need.

Trustees : Mr. Robert Courtneidge, Miss A. E. Horniman, and Mr. Edmund Gwenn.

The Advisory Board stands as follows :—

Chairman, Mr. Henry Ainley. Mr. Sydney Valentine. Mr. A. E. Drinkwater, Mr. Story Goffton, Mr. C. Seymour, Mr. Norman V. Norman, Mr. Cecil Barth, Mr. Walter Maxwell, Mr. H. A. Saintsbury, Mr. Cyril Cattley, and Mr. Claude King. Secretary, Mr. W. G. Fay, Dudley House, 37, Southampton Street, Strand, London, W.C.

ACTORS' CHURCH UNION.

The object of the Actors' Church Union is to endeavour to make special provision to meet the spiritual needs of those members of the Church who are engaged in the dramatic profession.

The chaplains (nominated by the President with the approval of the Bishop of the Diocese) endeavour to render any service in their power to the theatrical members of the Union, and are glad to be notified of any case of illness or other emergency which may need their help.

The Actors' Church Union is in no sense a mission to the stage. It does not regard actors and actresses as in any way different from other people, nor as needing any "special treatment." It looks upon them simply as members of the Church who, on account of the constant travelling which their profession involves, are deprived of many of those spiritual advantages which are enjoyed by other Churchmen whose mode of life permits them to have a fixed place of residence and to attend some particular church.

In London the Union in many instances, through its chaplains, has been able to co-operate with the Actors' Benevolent Fund, the Music Hall Ladies' Guild and other theatrical charities in looking after cases of distress.

One special feature of the work of the A.C.U. is the lodging-house register, containing addresses in the various towns recommended by the local chaplains. The register is published in the A.C.U. Directory, and is issued to all members.

The Union also attempts to organise something in the way of entertainment and friendly social intercourse to alleviate the monotony of life on tour.

Any member of the dramatic profession may become a member of the A.C.U. on payment of an annual subscription of one shilling, which is required to defray the printing and postage expenses connected with the Union.

President, the Right Rev. the Lord Bishop of Winchester; V.P. and Chairman, The Right Rev. the Lord Bishop of Willesden; Vice-Presidents, The Most Rev. the Lord Primate of All Ireland, The Most Rev. the Lord Archbishop of Dublin, Right Rev. the Lord Bishop of London, Right Rev. the Lord Bishop of Southwark, Right Rev. the Lord Bishop of Oxford, Right Rev. the Lord Bishop of Birmingham, Right Rev. the Lord Bishop of Down, Right Rev. the Lord Bishop of Sheffield, Right Rev. the Lord Bishop of Bristol, Right Rev. Bishop Browne, Right Rev. the Lord Bishop of Lichfield, Right Rev. Bishop Boyd Carpenter, Right Rev. Bishop Weldon, Right Rev. the Lord Bishop of Glasgow, Right Rev. the Lord Bishop of Argyll and the Isles, Right Rev. the Lord Bishop of Southampton, Right Rev. the Lord Bishop of Burnley, Rev. Prebendary Pennefather, Sir Charles Wyndham, Sir Herbert Tree, Mr. Arthur Bouchier, Mr. Edward Compton, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude; Committee, Rev. Wm. Cree, Rev. H. F. Davidson, Rev. Wynn Healey, Rev. A. D. V. Magee, Rev. A. M. Dale, Rev. W. E. Kingsbury, Rev. R. Sheppard, Rev. Thomas Varney, Mrs. H. R. Gamble, Mrs. Donald Hole, Miss C. Chambers, Miss E. G. Clarke, Mrs. Murray, Mr. G. Munro Miller, Miss Lilian Baylis, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mr. Charles Coborn, Mrs. Carson, Mrs. Edward Compton, Miss Winifred Emery, Miss Harriet Greet, Mrs. H. B. Irving, Mr. Charles Windermere, Mr. Fewlass Llewellyn, Mr. C. Douglas Stuart, Mr. John Lee, Mr. Kenneth Barnes, Mr. Hubert Greenwood; Hon. Treasurer, Mr. G. Munro Miller, Barton St. Mary, East Grinstead, Sussex; Hon. Lady Correspondent and Visitor, Miss Clarke, 24, Delamere Street, Paddington; Organising Secretary, Rev. Donald Hole, Malvern House, Cooper Street, Canning Town, E. Tel. East 3014.

The A.C.U. Annual Directory (price 7½d. post free) can be obtained from the Secretary.

CATHOLIC STAGE GUILD.

The objects of the Catholic Stage Guild, founded in 1911, are to help Catholic artists on tour and to place them in touch with the local Catholic clergy. The means by which these are accomplished are by distributing in the theatres cards giving the hours of Mass and name of priest; forwarding names of members to the priests in the towns visited; and furthering social intercourse among the members. Membership is open to artists, or those engaged on the staff, or in other ways connected with the work of the theatre, and the minimum subscription is 1s. per annum for members and 2s. 6d. per annum for associates. Executive Committee: G. Elliot Anstruther, Miss Bessie Armytage, Lilford Arthur, Miss Nita Ashby, J. J. Bartlett, Rt. Rev. Monsignor Provost Brown, V.G., Charles J. Cameron, Rev. Walter Cooksey, Miss Margaret Emden, Miss Sydney Fairbrother, Miss Una Gilbert, A. Houghton Goddard, Miss Imelda Gould, Rev. Roderick Grant, Alfred Ibberson, Mrs. Jessop, Rev. J. M. Kearney, Rev. Bernard Longstaff, Miss Ida Molesworth, George Mozart, Rev. J. Riley, Miss Mary Rorke, Mrs. Leslie Stuart, and Miss Tittell-Brune. Secretary: Miss Etheldred St. Barbe, 5, Walton Street, Knightsbridge, S.W. Assistant Secretary: Mr. Richard B. Mason, 88, Walton Street, Knightsbridge, S.W.

THE ACTRESSES' FRANCHISE LEAGUE.

This League was founded by Miss Adeline Bourne, Miss Winifred Mayo, Miss Sime Seruya, and Miss Gertrude Elliott (now Lady Forbes-Robertson), in November, 1908. It now numbers 900 members. Lady Forbes-Robertson is the President of the League, and the Vice-Presidents are Miss Lena Ashwell, Miss Nina Boucicault, Mme. Brema, Miss Constance Collier, Mrs. Fagan, Miss Julie Opp Faversham, Mrs. Langtry, Miss Lillah McCarthy, Miss Decima Moore, Miss Eva Moore, Mrs. Mouillot, Miss Beatrice Forbes-Robertson, Mrs. Madeleine Lucette Ryley, Miss Elizabeth Robins, Mrs. E. S. Willard, Mrs. Theodore Wright, and Madame Lydia Yavorska.

The Executive Committee are, Miss Lena Ashwell, Miss Inez Bensusan, Miss Nina Boucicault, Miss Adeline Bourne, Miss Compton, Mrs. Fagan, Miss Winifred Mayo, Miss Auriol Lee, Miss Decima Moore, Miss Eva Moore, Miss Edyth Olive, Mrs. M. L. Ryley, Miss Blanche Stanley, Miss Janette Steer, and Miss May Whitty.

Hon. Secretary, Miss Nina Boucicault; Hon. Treasurer, Miss Alice Petty; Organising Secretary, Miss Dora Fellows Robinson; Organiser of the Play Department, Miss Inez Bensusan; Hon. Treasurer of the Play Department, Miss Victoria Addison.

Among the members are Miss Ellen Terry, Miss Compton, Miss Suzanne Sheldon, Miss Sarah Brooke, and many others.

Pink and Green are the colours of the League.

Since the outbreak of the War the activities of the League have been directed to:—the administration of the "Era" War Distress Fund, and the providing of entertainments for soldiers in the various military centres and camps—both undertaken with a view to relieving necessitous people in the theatrical world. The League has also lent its offices for the work of the British Women's Hospital.

Office: 2, Robert Street, Strand, W.C. Tel. City 1214.

KING GEORGE'S PENSION FUND.

This Fund was founded on the amount derived from the first Gala performance given in an English theatre (apart from those given at Covent Garden). The performance was given in 1911 at His Majesty's Theatre in connection with the functions which marked the Coronation. On June 23, 1916, a special performance was given at the London Opera House, in the presence of the King and Queen, of Sir James Barrie's "The Admirable Crichton," and this resulted in a profit to the Fund of £1,840. Mr. Arthur Bouchier is the Honorary Secretary, and Mr. J. D. Langton is the Assistant Honorary Secretary. Address: His Majesty's Theatre, Haymarket, W.

ADELAIDE NEILSON FUND.

Miss Lilian Adelaide Neilson, who was born in 1850 and died in 1880 in Paris in the zenith of her fame, endowed a fund for charity to be applied in emergency cases—for actors and actresses only. The fund is administered by the present trustees, Sir Squire Bancroft, Sir Herbert Tree, and Mr. Arthur Bouchier.

PLAY-PRODUCING SOCIETIES.

THE INCORPORATED STAGE SOCIETY.

This Society was founded in 1899 and incorporated in 1904. Council of Management : Mr. Ashley Dukes, Sir Almeric Fitzroy, K.C.B., K.C.V.O., Mr. W. L. George, Mrs. Gordon-Stables, Mr. H. A. Hertz, Mr. E. J. Horniman, Mr. W. S. Kennedy (Hon. Treasurer), Mr. W. Lee Mathews, Mr. T. Sturge Moore, Sir Sydney Olivier, K.C.M.G., Miss Magdalen Ponsonby, Mr. G. Bernard Shaw, Mr. W. Hector Thomson, Mr. Charles E. Wheeler, Mr. Frederick Whelen, Mr. Norman Wilkinson.

Address, 36, Southampton Street, Strand, W.C. Telephone: Gerrard 6907.

The year's productions of this Society were as follows :—

January 23, "Judith," play in one act, by T. Sturge Moore, and "So Early in the Morning," comedy in three acts, by V. Langbridge, Queen's.

March 26, "Youth," play in three acts by Miles Malleson, Court.

May 14, "The Double Dealer," comedy in five acts, by William Congreve, Queen's

July 9, "The Toy Cart," play in five acts, from the Sanskrit, adapted by Arthur. Symons, Queen's.

THE PLAY ACTORS.

This Society was founded in May, 1907, by members of the Actors' Association for the production of original works by English authors, Shakespearean plays, and other classic works, and translations of well-known foreign works, and to benefit the position of the working actor and actress.

The membership consists of two degrees—acting membership and ordinary or associate. Only professional players who are members of the Actors' Association are admitted to the first, and from these the various plays presented and produced are cast. Associates' subscriptions are from 5s. (for gallery) to £1 ls. (stall), according to the position and the number of seats desired by the members.

No plays were produced during 1915 or 1916 owing to the war.

The Council are willing to produce original works, when such plays have been approved by the Reading Committee. All MSS. should be sent to the Secretary of the Reading Committee, Mr. A. M. Heathcote, Lower Faringdon, Alton, Hants. Secretary, Miss Ruth Parrott, Court Theatre, Sloane Square, S.W.

THE DRAMA SOCIETY.

This Society, of which Mr. Rathmell Wilson is the director, was founded October, 1911. Full particulars may be obtained from Secretary, The Drama Society, c/o The Actors' Association, 32, Regent Street, W.

The Society's performances will be resumed at the end of the War, when a special performance will be given in aid of the Belgian Relief Fund. No performances have been given since May 26, 1914, when "Dido and Æneas," by A. von Herder, was produced at the Ambassadors'.

THE PIONEER PLAYERS.

This Society was formed in 1911 with the object of producing plays which may be outside the province of the commercial theatre, but are none the less sincere manifestations of the dramatic spirit.

During the year 1916 the Society produced the following play :—"The Conference," by Lady Margaret Sackville; "Pan in Ambush," by Marjorie Patterson; "The Dear Departing," by L. Andréief; "Ellen Young," by Gabrielle Entrehoven and Edmund Goulding; "A Merry Death," by N. Evreinov; "The Eternal Snows," by Michael Orme. The Society also revived Evreinov's "Theatre of the Soul" at a special matinée at the Savoy.

President, Miss Ellen Terry. Hon. Secretary, Miss Christopher St. John. Hon. Stage Director, Miss Edith Craig. Address, 31, Bedford Street, Strand. Tel., Gerrard 3873.

WOMEN WRITERS' SUFFRAGE LEAGUE.

The object of the Women Writers' Suffrage League, which was founded in 1908 by Miss Cicely Hamilton and Miss Bessie Hatton, is to obtain the Parliamentary Franchise for women on the same terms as, or may be, granted to men.

The qualification for membership is the publication or production of a book, article, story, poem, or play for which the author has received payment, and a subscription of 2s. 6d., to be paid annually.

President: Mrs. Fenwick Miller. Vice-Presidents: Miss Cicely Hamilton, Miss Beatrice Harraden, Miss Bessie Hutton, Miss Evelyn Sharp, Dr. Margaret Todd, Mrs. Belloc Lowndes, Miss May Sinclair, Mrs. Margaret Woods, Mrs. Meynell, Mrs. F. A. Steel, Mrs. Zangwill, Mrs. Baillie Reynolds, Miss Symonds (George Paston). Committee: Mrs. Marion Holmes, Miss S. Bulan, Mrs. Madeleine Greenwood, Miss E. M. Symonds, Miss Josephine Knowles, and Mrs. Sarah Tooley. Hon. Secretary: Mrs. Romanné-James. Hon. Solicitor: Mr. Reginald C. Watson. Hon. Head Literature Department: Miss Stella Benson. Hon. Treasurer: Mrs. H. W. Nevins. Office: Goschen Buildings, 12 and 13, Henrietta Street, London, W.C. Telephone: Gerrard, 1495.

STOCKPORT GARRICK SOCIETY.

The Stockport Garrick Society was founded in 1901, for the purpose of studying and giving performances in dramatic literature. Its headquarters are at Garrick Chambers, Wellington Street, Stockport. The officers are as follow:—President, Alderman Albert Johnson, J.P.; Honorary Secretary, Mr. Chas. F. Nairne, 45, Garners Lane, Stockport. During the past season the following were played:—"Merry Wives of Windsor," at the Theatre, on behalf of the Soldiers' Fund. At the Club Rooms were produced three plays, "A Weaver's Shuttle," by Anthony Rowley, one of the Scottish Repertory series; a new comedy in three acts, called "Letitia Meets the Family," by Ross Hills; and "Chitra," by Sir Rabindranath Tagore. During the season 126 concerts in the hospitals were given by the members, and arrangements were made for over 1,000 men to be taken to the Manchester theatres. This part of the work was undertaken by Mrs. Collyns, professionally known as Miss Connie Dare.

ALTRINCHAM GARRICK SOCIETY.

The Altrincham Garrick Society was founded in 1913 by Mr. W. S. Nixon, of the Stockport Garrick Society, on lines similar to those on which it is run. Its objects are to foster the higher forms of dramatic art and literature. Chief productions:—"The Silver Box," by John Galsworthy (1914); Masefield's "Nan" (1915); and three new plays, "The Quest," by Matthew Boulton; "The Magic Circle" and "The East Window," both by Walter R. Matthews (1915), "The Drone" by Rutherford Mayne (1916). These were produced at Altrincham under the direction of Mr. R. J. Smith. The Society is anxious to encourage rising dramatists by the production of new plays, and invites them to submit MS. copies. President, Mr. Edward Acton, M.A. (President of the Manchester Playgoers' Society); Secretary, Mr. W. S. Nixon; Headquarters, "Garrick Rooms," Kingsway, Altrincham. Membership, 130. The Society is at present marking time until the conclusion of the War, as almost all the male playing members are on service.

THEATRICAL CLUBS.

THE GARRICK CLUB.

The Garrick Club, Garrick Street, Covent Garden, was founded in 1831. Its objects are defined as follows:—"The Garrick Club is instituted for the general patronage of the drama, for the purpose of combining a club, on economic principles, with the advantages of a Literary Society, for bringing together the supporters of the Drama, and for the foundation of a theatrical library with works on Costume." The club possesses a collection of more than 600 theatrical portraits and other pictures, and numerous theatrical relics. Secretary, Mr. Charles J. Fitch.

THE SAVAGE CLUB.

The Savage Club, 6 and 7, Adelphi Terrace, Strand, London, W.C., is for the association of gentlemen connected professionally with Literature, Art, Science, the Drama, or Music. Trustees, Conrad W. Cooke, A. Gordon Salamon. Sir W. P.

Treloar, Bart; Committee, T. Y. Allen, Sidney Dark, Oliver A. Fry, J. W. Gilmer, Joseph Harker, Yeend King, V.P.R.I.; C. E. Lawrence, Capt. J. Mackenzie Rogan, M.V.O.; Roy Somerville, Carl St. Amory, David Urquhart; Acting Hon. Secretaries, David Urquhart, Edmund Yates; Hon. Treasurer, Reginald Geard; Hon. Solicitor, Robert H. Humphreys; Hon. Auditors and Scrutineers, Thomas Catling and Achille Bazire; Hon. Librarian, C. J. Shedden Wilson.

THE ECCENTRIC CLUB.

The Eccentric Club, 9-11, Ryder Street, St. James's Street, S.W. (founded 1890), is constituted for the purpose of promoting social intercourse amongst gentlemen connected, directly or indirectly, with Literature, Art, Music, the Drama, Science, Sport, and Commerce. The President is Sir Charles Wyndham, the Hon. Secretary J. A. Harrison. The Committee are as follow:—G. S. Allen, Major H. Bateman, H. Montague Bates, W. J. W. Beard, Frederick Bishop, Frank H. Callingham, Barnet Cohen, Bertie Crewe, Walter de Frece, G. F. Cripps, Alfred Ellis, W. E. Garstin, H. J. Homer, Thomas Honey, W. S. Hooper, Sydney Jousiffe, Percy Leftwich, John Le Hay, T. Richards, W. J. Dayer Smith, Ernest Stuart. The Club moved into its new premises in Ryder Street in December, 1914. Telephone: 1723/1724 Regent.

THE GREEN ROOM CLUB.

The Green Room Club was founded in 1877 for the association of gentlemen of the dramatic and artistic professions. The Committee are vested with power to elect others than those engaged in dramatic, literary, and artistic professions as members of the club. The larger proportion of the members are actors. The club for a number of years was situated in Bedford Street, whence it moved to its present premises in Leicester Square in 1902. The late Duke of Beaufort was the first President of the club. Sir Squire Bancroft is the present President.

The late Mr. George Delacher was for more than twenty years the Honorary Secretary of the club, and only retired when the club was enlarged and moved into its present premises.

The Green Room Club includes amongst its treasured possessions valuable pieces of autographed plate, the gifts or legacies of various members and celebrities in the dramatic profession. Mr. Henry Neville, by whose death during 1910 the club lost one of its most popular members, left a small legacy to the club in order that it might purchase a memento of him in the shape of a silver tankard.

At the outbreak of the War, in common with other clubs, the Green Room responded nobly to its country's call, and many of its members are "doing their bit;" and within a year of the outbreak it has had regretfully to mourn the loss of more than one of its members killed in action.

Secretary, Mr. G. Swann. Address, 46, Leicester Square.

THE TOUCHSTONE CLUB.

This club was formed at a meeting held on October 16, 1911, at the Rehearsal Theatre, when Mr. Harry Paulton was elected President; Mr. Harry Nicholls, Honorary Secretary; and Mr. Charles Cruikshanks, Honorary Treasurer. Membership is limited only to actors, that is to say, those who at the time of joining are not managers, business or acting managers, musical directors, authors, critics, journalists, etc., and only those who have been in the profession for 21 years or more are eligible for membership. The Committee include Messrs. Frank Arlton, J. H. Barnes, Leonard Pagden, Henry Arncliffe, and, ex officio, the President, the Treasurer, and the Secretary. For some time the Club House was situated at the Adelphi Hotel, Strand, but the club, at the time the Year Book went to press, was without a home. The Committee hold their meetings meanwhile at the offices of the Royal General Theatrical Fund.

THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view to furnishing a quiet retreat to which minor actresses might resort between the hours of rehearsals and matinées and the evening performance.

The members' subscription is 2s. per quarter. The club is open from 11 a.m. to

7.30 p.m., and contains comfortable reading, resting and refreshment rooms, the former well supplied with books, papers, and magazines. Anyone wishing to see the club will be gladly shown over by one of the committee or the matron.

President, H.R.H. Princess Christian of Schleswig-Holstein; Vice-President, the Lady Louisa Magenis. Committee: Chair, Lady Maud B. Wilbraham, Lady Alexander, Lady Bancroft, Lady Bedford, Mrs. Bayne Chapman, Mrs. Gilmour, Miss Alice Gladstone, Mrs. Max Hecht, Mrs. R. S. Henderson, Mrs. Kendal, Mrs. George Marjoribanks, Mrs. Cyril Maude, Mrs. Mayne, Mrs. Frank Pownall, Miss Constance Rivington, Lady Tree, Eleonora Lady Trevelyan. Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Secretary, Miss Murray, Rehearsal Club, 29, Leicester Square.

THEATRE GIRLS' CLUB.

Address: 5, Little Portland Street, Oxford Circus. This residential club begins its third year of existence in January, 1917. It was started to receive girls earning very small salaries, and has certainly proved the greatest boon to them, and also to the girls who are out of work and out of pocket. The Actors' Benevolent Fund and the Arts Fund have largely helped to keep this institution going. The Committee gratefully acknowledge their indebtedness.

Mrs. Edward Compton, Hon. Secretary, receives all applications for entrance, and also very gratefully any subscriptions or donations. Cheques to be crossed London and South-Western Bank, Earl's Court Branch, Theatre Girls' Account.

THE LYCEUM CLUB.

The Lyceum Club was started in 1904 for the purpose of affording a meeting-ground for women of all professions. The interests of dramatists were, however, unrepresented until 1908, when the Authors' Board extended its protection to them, and a sub-committee was formed.

At the annual general meeting of the Club in January, 1914, a resolution was passed that the Dramatic Sub-Committee, hitherto a branch of the Authors' Board, should become a full Committee with rank as a Dramatists Section and representation on the Executive of the Club.

The music hall sketch competition resulted in Mrs. Herbert Cohen's "The Level Crossing" being adjudged the winner by Mr. Harry Ulph, who kindly read six selected plays, the others being "Shattered Illusions" (Miss Crosby Heath), "Margaret Cochrane" (Mrs. Gostling), "The Vandean Kid" (Miss B. N. Graham), "The Mother" (Miss Olive Lethbridge), "John Anderson's Chance" (Mrs. Steuart Erskine). The production of "The Level Crossing," which is a tragedy, has been postponed owing to the War.

On January 25 a reception was given to Miss Lilian Baylis, Mr. Ben Greet, and the members of the "Old Vic" Shakespearean Company. Mr. Greet spoke of the work the Company was doing in presenting Shakespeare to the people at popular prices.

On May 3 a bright little skit called "How we Entertain the Soldiers" by Mrs. Herbert Cohen was given. This satirised the proceedings of the Club's own Committee, and was played in most cases by the originals.

On October 27 the two sketches, "The Level Crossing" and "Shattered Illusions," were read by the authors. Miss Muriel Dawbarn also read a poem by Mrs. Cohen, rhythmically illustrated by Miss Helen Maye.

On November 21st the Annual Sectional Meeting was held, when the following members were elected to serve on the Advisory Board: Miss Dawbarn, Chair; Mrs. H. Cohen, Vice-chair and Representative on Executive; Miss Bertha Graham, Hon. Secretary; Deputy on Executive, Miss Olive Lethbridge. Miss Sybil Bristowe, Miss Sybil Ruskin, Miss Dorothy Brandon, Miss Jessica Solomon, Miss Blanche Sidgwick, Mrs. Hathway Turnbull, Miss Agnes Platt, Mrs. Stanley Wrench, Miss Crosby Heath, and Mrs. Arthur Binstead (Miss Mary Openshaw) form the remainder of the Board.

Mrs. Chambers having gone to America, Miss Agnes Platt is now the professional play reader to the Section. Readers for Club productions are Miss Armine Grace, Miss Clark Jervoise, and Mrs. Mathew Arnold.

Address, Dramatists' Advisory Board, 128, Piccadilly, London, W. Telephone, Mayfair 6976.

THE DRAMATISTS' CLUB.

President, Sir A. W. Pinero; Vice-President, R. C. Carton. Committee, Jerome K. Jerome, E. Knollock, and G. R. Sims. Hon. Secretary, H. M. Paull, 20, Victoria Street, S.W. The Club, founded in 1909 for "Dramatists of established reputation," meets fortnightly at luncheon; the "objects of the Club being the promotion of the interests of Dramatists and of their social good-fellowship." Members are elected by invitation only.

ACTORS' SWORD CLUB.

Suspended during the period of the War.

THE ACTRESSES' FOIL CLUB.

The Actresses' Foil Club is the ladies' branch of the Actors' Sword Club, and is formed on similar lines to that Club. The President is Miss Irene Vanbrugh. The Committee are: Miss Esmé Beringer, Miss Gracie Leigh, Miss Alexandra Carlisle, Miss Mary Mackenzie. Hon. Secretary, Miss Ruth Maitland, 32, Basil Street, Knightsbridge, W.C. A six-monthly subscription of 5s. entitles members to meet and fence together at three London Salles d'Armes.

THE MAGICIANS' CLUB.

The objects of the Club (established 1911) are to encourage friendly and social intercourse among persons interested in conjuring and similar arts; to encourage the science of conjuring and to watch the interests of the profession generally; to assist members with legal advice, etc. The subscription is £1 ls. per year for London members, and 10s. 6d. for country. "Socials" and entertainments are held at regular intervals.

President: Mr. Harry Houdini; Honorary Treasurer, Mr. Will Goldston; Secretary, Mr. Stanley Collins; Bankers, London City and Midland, Bedford Row Branch, 14, Green Street, London, W.C. Telephone No. Regent 3304.

PLAYGOERS' CLUBS.

THE PLAYGOERS' CLUB.

This club was founded in 1884 to encourage social intercourse amongst those interested in the Drama, and to afford facilities for the discussion of all matters connected with the theatre. Debates on new plays are a feature in the club, and in addition, lectures, concerts, dinners, dances, etc., are held to which members have the privilege of inviting guests. There are a golfing society and a Masonic Lodge and Chapter in connection with the club, and it exchanges courtesies with the Manchester Playgoers' Club, the Bristol and other provincial Playgoers' clubs.

The club occupies commodious premises above the Leicester Square Tube Station in Cranbourn Street and Charing Cross Road, where ample accommodation is provided for the membership. Annual subscription, £3 3s.; entrance fee, £2 2s., in addition to which every member must on election take up one 10s. (fully paid) share in the Playgoers' Club, Limited.

Officers and Committee:—President, Mr. Will Sparkes; vice-president, Mr. A. M. Latham; trustee, Mr. Louis E. Harfeld; treasurer, Mr. Kenneth Havers; committee, Messrs. E. J. Bevan, Osman Edwards, Harry Hart, F. G. E. Jones, E. Amphlett Whitehouse, Arthur F. Spencer, W. H. Watts; hon. secretaries, Messrs. James Sharpe and Chas. E. B. Kibblewhite; hon. librarian, Mr. E. Shear; hon. architect, Mr. H. E. Pollard.

Excellent work is done by the Playgoers' Club in connection with its Christmas Pantomime Fund. Thousands of children who possibly otherwise would have little chance of witnessing one of the hardy annuals are annually taken to pantomimes,

THE O.P. CLUB.

The O.P. Club was founded and opened in the year 1900 by a body of playgoers interested in the pursuit and progress of the drama, and desirous of establishing an institution which would foster and conserve the love of playgoing in a broad and catholic spirit. Its headquarters are at the Adelphi Hotel, Adelphi. President, Sir Thomas Dewar; Vice-President, Mr. G. B. Burgin; Trustee, Mr. Carl Hentschel; Hon. Treasurer, Mr. W. Wolf; Hon. Secretary, Mr. John Evans.

In addition to lectures, various entertainments and visits of large bodies of members to theatres, the Club makes a feature of its dinners. The great event of the past season was the one given to Sir Frank R. Benson, which had been arranged and fixed before the King knighted the distinguished actor almost upon the stage of Drury Lane Theatre. Lord Willoughby de Broke, an ex-President of the Club, occupied the chair, and was supported by a brilliant and representative gathering of members of the dramatic profession. Various lectures are delivered and social re-unions held during the season. In December a "Chu Chin Chow" dinner, with Miss Lily Brayton and Mr. Oscar Asche as principal guests, was given.

THE GALLERY FIRST NIGHTERS' CLUB.

The Gallery First Nighters' Club was founded in 1896, "to maintain the right of playgoers to give free and independent criticism in the theatre, and to afford facilities for social intercourse among gallery first nighters." Genuine gallery playgoers alone are eligible for membership. The club holds frequent debates on subjects connected with the Drama. Other functions include the annual dinner, held at Frascati's in February, Bohemian suppers, concerts, etc. Ladies are invited to the annual dinner and the debates.

Since the outbreak of War the Club may be said to be in a state of suspended animation. A large proportion of the members are of military age, and the inevitable dislocation of affairs has taken place. At the conclusion of the war, however, the Club will resume activity, and in the meantime communications should be addressed to the President, Mr. H. S. Doswell, 24, Pandora Road, West Hampstead, N.W.

Among the better-known members of the Club who have fought, or are fighting, in the War are Messrs. L. H. Kenny, killed in action; Percy Jackson, killed in action; J. C. Chalmers, killed in action; James Kening, who was wounded in the Dardanelles; John Page, Royal Fusiliers; James Campbell, Army Service M.T.; W. G. Sear, Northumberland Fusiliers; L. Arnold, discharged owing to blindness; Fred Page, discharged; Percy House, H. F. Whitworth, Moss Mansell, J. L. O'Riordan, Arthur T. Ellis, and G. F. Wright.

BRISTOL PLAYGOERS' CLUB.

The Bristol Playgoers' Club was founded on November 8, 1911. The subscription is 10s. per annum, and there is no entrance fee. The Club nights are Thursdays and the meetings are held at the Royal Hotel, College Green, at 8.30 p.m. Joint Hon. Secretaries, Mr. J. F. Holloway, Cairns Villa, Sneyd Park, and Mr. Gordon W. Boyd, 3, Belgrave Road, Tyndalls Park.

LEEDS PLAYGOERS' SOCIETY.

The Leeds Playgoers' Society was founded in April, 1907, for the "furtherance of operatic and dramatic art." The objects of the Society are: (a) the announcement of engagements; (b) the arrangement of special performances; (c) lectures; and (d) co-operation with similar societies. The headquarters are at the Leeds Art Club, 8, Blenheim Terrace, Leeds. The Theatre Night is Monday, and the Meeting Night the first Friday in the month.

The Hon. Treasurer is Mr. T. A. Lamb, 9, Newport Mount, Headingley, Leeds, and the Joint Hon. Secretaries are Messrs. W. P. Irving (Arts Club, 8, Blenheim Terrace) and F. G. Jackson (8, Park Lane). The Committee are:—Prof. Cohen, Messrs. F. R. Dale, H. Hildesheim, H. B. Smith, C. F. Smith, G. E. Wilkinson, Miss M. Taylor, Mrs. Albert Dawson, and Miss Josephy.

The Society does not produce plays on its own account, but frequently arranges for special performances of plays which would not otherwise be seen in Leeds. The

Society had a very large share in the work of the Committee which arranged an experimental Repertory Season in Leeds in 1913, and its members formed the bulk of the subscribers to the guarantee fund. For the present Session, the Society is again concentrating its efforts on the semi-public reading of plays which have been seldom, if ever, performed in Leeds. The first one will be "John Bull's Other Island." Exchange readings are being arranged with the Bradford and other Playgoers' Societies.

Among those who have delivered lectures before the Society are Mr. Holbrook Jackson, Mr. G. K. Chesterton, Mr. E. T. Heys, Mr. Edward Compton, Mr. James Welch, Mr. B. Iden Payne, Mr. Ashley Dukes, Mr. F. J. Adkins, Mr. Wm. Archer, Mr. W. B. Yeats, Mr. Hilaire Belloc, Mr. Basil Dean, Mr. Lennox Robinson, Miss Ellen Terry, Mr. C. E. Montague, and Mr. Henry Arthur Jones.

SHEFFIELD PLAYGOERS' SOCIETY.

The Sheffield Playgoers' Society was founded in March, 1910, for the purpose of awakening and encouraging an interest in the drama and kindred arts. Amongst others the following have lectured to the Society:—Mr. B. Iden Payne, Miss Cicely Hamilton, Mr. G. K. Chesterton, Miss A. E. F. Horniman, Mr. H. Granville Barker, Mr. J. Galsworthy, Mr. Hilaire Belloc, Mr. J. T. Grein, and Mr. H. A. Jones.

Meetings are held at the University in the Mappin Hall. The following are the officers:—Committee, Miss Creswick, Miss Davidson, Miss Hawson, Messrs. W. S. Jackson, Hugh Leader, E. E. Lewis, J. B. Simpson, Dr. R. T. Martin; Hon. Sec. Miss Radford, 1, Endcliffe Crescent, Sheffield; Treasurer, E. Cotterill, Esq.

BRADFORD PLAYGOERS' SOCIETY.

The Bradford Playgoers' Society was founded in May, 1912. It has a membership roll of 412. President, Professor Gilbert Murray, LL.D., D.Litt.; Chairman, Mr. Bernal Riley; Vice-Presidents, Sir F. R. Benson, Mr. J. Martin Harvey, Mr. A. C. Coffin, Mrs. Alfred Illingworth, Miss M. Logan, Mr. R. Lishman, Mr. Rennie J. Foster; Hon. Treasurer, Mr. H. Matthewman; Hon. Secretary, Miss G. Aston; Hon. Librarian, Miss D. M. Fieldsend; General Committee, Mr. A. M. Auty, Mr. G. M. Baker, Mrs. H. D. Blagborough, Mr. G. Buttle, Mr. A. I. Coates, Miss A. B. Cox, Miss M. Craven, Mr. G. M. Crowther, Mrs. G. M. Crowther, Mr. J. Dexter, Mr. W. S. Dickinson, Mr. L. V. Gill, Mr. H. E. Kemp, Mrs. A. Knowles, Miss Logan, Mr. R. Lishman, Mrs. G. Malton, Mrs. F. J. Newbould, Dr. Pohl, Mr. J. H. Ross, Mr. W. Rhodes, Mr. T. Turner, Miss E. C. Woodhead, Miss E. Walker, Mr. Burrows.

The objects of the society are the furtherance of operatic and dramatic art. Weekly meetings are held, at which readings of plays or lectures are given. A special feature has been made of readings before other societies. By means of collections or fees taken at these readings the society has been able to hand over a substantial sum to the various War charities.

By means of monthly circulars members are fully informed as to leading events of dramatic interest in their own and neighbouring towns, and every endeavour is made to arouse interest in the performances.

The society is federated with other educational societies in the city, so that members may take full advantage of the wide range of intellectual fare which is offered, as by this system they are allowed to attend one meeting of each society free of charge. During the session 1915-16 the society made two experiments in play production. On the first occasion three one-act plays were performed: "The Maker of Dreams," by Oliphant Down; "Mary's Wedding," by Gilbert Cannan; and "The Workhouse Ward," by Lady Gregory, and on the second occasion Sir James Barrie's "Rosalind" and J. M. Synge's "Riders to the Sea" were given. The productions were of the simplest nature, but were greatly appreciated by the members of the society.

A proposal to federate the various amateur dramatic societies of the district led to a conference of these societies, but the scheme was left over for further consideration after the War. The same fate awaited the society's scheme to form the nucleus of a Repertory Theatre by having a series of performances of good drama at a local hall or picture house.

HUDDERSFIELD PLAYGOERS' SOCIETY.

The objects of the Society are to promote and encourage interest in the drama and opera, and to discuss matters concerning the drama and kindred arts. Subscription 2s. 6d. per annum. Numbers about 350 members. A course of lectures is provided by the Technical College, in pursuance of suggestions made by the Playgoers' Society. The object of this course, consisting of about twenty-four lectures on the Growth of the Drama, is to give a general survey to enable students to locate any play they see, and judge it roughly as regards presentment by comparing it with the ideas and conditions of the time in which it was written. The work of the Society is practically at a standstill now, as most of its officers are away on active service, and its members have also joined the Colours or are engaged in War work. President, Mr. W. L. Wilmshurst, Market Place, Huddersfield; Hon. Treasurer, Mr. R. V. Rigby, West Yorkshire Bank, Ltd., Huddersfield; Hon. Secretary, Mr. C. C. Holtom, Victoria Cottage, Lindley, Huddersfield (away on active service).

BRITISH PLAYGOERS' FEDERATION.

President, Mr. J. T. Grein; Hon. Treasurer, Mr. E. H. Newman; Hon. Secretary, Mr. R. D. Bennett. The Federation is composed of the following Societies:—The Playgoers' Club, London; Bristol Playgoers' Club, Birmingham Drama Society, Sheffield Playgoers' Society, Huddersfield Playgoers' Society, Leeds Playgoers' Society, Manchester Playgoers' Club, Liverpool Playgoers' Society, Worcestershire Playgoers' Association, Hull Playgoers' Society, and the Bradford Playgoers' Society. The work of the Federation is suspended during the period of the war.

REPERTORY THEATRES.

GAIETY THEATRE, MANCHESTER.

Plays and Companies presented during the year 1916. Miss Horniman's Company.

February 7, "She Stoops to Conquer," by Oliver Goldsmith; February 21, "The Ant," by H. Herman Chilton; February 24 and 25 two Special Matinees, Jean Sterling Mackinlay in Old Songs and Ballads; February 28, "The Rivals," by Richard Brinsley Sheridan; March 13, "Letty," by Sir Arthur Wing Pinero; March 27, "Hymen and Co.," by Walter R. Matthews; and "Edward," one Act play by Arthur Eckersley; April 3, "The Joan Danvers," by Frank Stayton; and "The Pictures," one act play by Walter R. Matthews; April 10, "Dying to Live," by Mary Stafford Smith, from the story of Leslie Vyner, and "The Fourth Man," a one act play by Austin Philips and Edward Cecil; April 24 to May 20 The O'Mara Opera Company; May 22, Mr. E. Thornley Dodge in four plays; May 29, Miss Charmian Clifford and Company in "The Late Lamented;" June 5 to June 24, Madame Fanny Waxman and Yiddish Repertory Company.

From April 24 Miss Horniman's Company were on tour in "The Parish Pump," by Frank G. Layton.

For the Christmas season 1915-16 Messrs. Stedmans staged "Alice in Wonderland" for six weeks, matinee and evening performances each day. During this time Miss Horniman's Company were at the Duke of York's, London, where they played Shakespeare's "Comedy of Errors" and "The Blue Stockings" by Mesley Down and Henry Seton, adapted from Molière's "Les Femmes Savantes;" "The Parish Pump" by Frank G. Layton, and "The Joan Danvers" by Captain Frank Stayton.

Miss Horniman's Company returned to the Gaiety, Manchester, on August 7, and the following plays were staged:—

August 7, "A Marriage of Convenience," by Alexandre Dumas, adapted by Sydney Grundy, and "Their Mutual Friend," by E. M. Robson; August 14, "Penelope," by W. S. Maugham; August 21, "The Mollusc," by Hubert Henry Davies, preceded by "The Hartleys," by Arthur Eckersley; August 28, "The Duke of Killicrankie," by Robert Marshall, preceded by "Grandfather," by Arthur Bartle; September 4, "The Parish Pump," by F. G. Layton, preceded by "Where Is He," by D. T. Davies; September 11, "The Green Flag," by Keble Howard, preceded by "Boodle," by Ronald Rubinstein; September 18, "The

Family Failing," by Elfrida and Clarence Derwent, preceded by * "Love's Young Dream," by Radcliffe Martin; September 25, "The Amazons," by Sir Arthur Wing Pinero, preceded by "Love's Young Dream;" October 2, "The Amazons, preceded by * "Congratulations," by Radcliffe Martin; October 9, Charles Macdona and Arthur Collins's Company in "Dying to Live," and * "Disraeli," by Judge Parry; October 16, * "Bed Rock," by Eden Phillpotts and Macdonald Hastings; October 30, "Dandy Dick," by Sir Arthur Pinero, preceded by "Congratulations;" November 6, * "The Best Policy," by C. A. Castell, preceded by "Grandfather," by Arthur Bartle; November 13, "Penelope," by W. S. Maugham; November 20, * "The Ferriport Election," by Frank G. Layton; November 27, "Dandy Dick;" December 4, "Hindle Wakes," by Stanley Houghton, preceded by * "A House of Cards," by E. C. Corser; December 11, "Hindle Wakes," preceded by * "The Rich Relation," by Harold Williams; December 18, "The Poor Little Rich Girl," by Eleanor Gates, music by Norman O'Neill.

Miss Horniman staged "Hindle Wakes" at the Court, London, on December 23.

Plays produced by Mr. Douglas Gordon.

* Denotes first time on any stage.

LIVERPOOL REPERTORY THEATRE.

By JAMES J. HEWSON.

In THE STAGE YEAR BOOK of 1914 we passed under consideration the then position of the Liverpool Repertory Theatre, reviewing the method and policy pursued in the management and working of the theatre from its inception to that date; a policy which had unfortunately culminated in the theatre being in a precarious financial strait, and which had adversely prejudiced its influence upon the patronage of the general public. It was found that the principles governing the theatre were only acceptable to a negligible body of extremists, and would not assimilate with the tastes or desires of the majority of playgoers from whom only beneficial support could come. And it was foolishly and insistently advanced by this minority, in the Press and out of it, that the general public lacked taste and mental culture; sought only the unintellectual in plays, and stood most lamentably in need of enlightenment and mental elevation. All of which the Repertory Theatre was to stand sponsor for. The reply to all this was, that at the end of two years the directors found themselves embarrassed with a debit balance of £1,858, and very greatly exercised in mind as to what new policy they could find to ease themselves of their incubus, and enable them to continue the running of their theatre, the latter in grave jeopardy of being closed altogether. The general patrons had come to resent the fantastic methods of the directors—or of those responsible to them—for the plays selected, and the weird means adopted in their staging; and seemingly the end of the "Intellectual 'Movement'" had arrived. It is not desirable here to attempt a further review of the aims and objects of the early Repertorists. They were well-intentioned, but the ways and means adopted to force the general public into an acceptance of them were too premature, or too immature. In either case the necessity had arisen—at least at this theatre—for a change if the heavy responsibilities which the directors had saddled themselves with were to stand a chance of being met, or the directors to find relief in some degree.

It was at this juncture that the players themselves, practical in all matters of the theatre, came to the aid of the directors, and grappled with the emergencies of the situation. Headed by Miss Estelle Winwood, and soundly supported by the members of the resident company, a proposition was made to the directors that the artists and staffs should take over the professional control of the theatre by forming themselves into a "Commonwealth of artists and staffs, and run the theatre from their point of view." Then under the company's own governing control, and with Miss Madge Macintosh as an experienced producer, a brighter aspect immediately dawned upon affairs. The public were at once attracted and impressed with the spirited conduct of the company, and wholly sympathetic with them in their desire and intention to come to the rescue in this time of stress, and the extremity of the position. This movement was a distinct success from the start. There was no forfeiture of good taste, or high intelligence, in the plays which the Commonwealth submitted to their patrons, nothing to offend their cultivated sense of the artistic in things theatrical; and nothing but approval was expressed for the fine standard of acting with which the plays were interpreted; and a satisfying prosperity came over the fortunes of the theatre.

At the end of June last the compact between the "Commonwealth" and the directors came to a conclusion. Presumably the former had fulfilled its mission, and had made good. Now the directors have put the management of the theatre into the—it is hoped—unfettered hands of Miss Muriel Pratt, and Mr. Bridges Adams. There would appear to be full justification for these selections in the fact that the theatre is satisfactorily paying its way; showing a comparative increase upon former receipts, and working on a full-salary basis. The sympathy of the public is being fully maintained in a very practical sense, and the popularity of the theatre is one of the accepted features of the city's life. Miss Pratt and Mr. Adams seem to be highly endowed with clear theatrical insight; with nothing opaque or ambiguous in their policy; of a discriminating judgment, with a sensitive touch upon the public pulse. So that with reasonable liberty of action, and untrammelled by undue and inexperienced restraint, there should be no room to doubt the continued harmony and prosperity in the future life of the theatre.

The past season has been mainly one of light comedy fare, the productions having been "Iris Intervenes," by John Hasting Turner; "The Manceuvres of Jane," and "Dolly Reforming Herself," by Henry Arthur Jones; "Quality Street," Barrie; "The Truth," Clyde Fitch; "She Stoops to Conquer," Oliver Goldsmith; "Prunella," Laurence Houseman and Granville Barker; "A Modern Aspasia," Hamilton Eyfe; and "Thérèse Raquin," Emile Zola, translated by Teixeira de Mattos. "Thérèse Raquin" indubitably proved that Repertory audiences can be thrilled and moved by strong tense drama; and be as much, if not more, impressed by it than it can be amused by lighter and more fleeting comedy fare. "Thérèse Raquin" has led the way to there being a stronger infusion of drama into the bills of the future than has been provided or tolerated in the past here. And it is worthy of special remark that in this play H. Lane Bayliff, Margaret Yarde, and Muriel Pratt scored each a signal and conspicuous success.

The composition of principals of the present company is as follows: W. Bridges Adams, H. Lane Bayliff, Edwin Greenwood, Frank McKee, Christian Morrow, Ashton Pearce, Charles Treed, and Wilfred E. Shine; Margaret Dene, Lola Duncan, Nina Henderson, Doris Lloyd, Edith Smith, Eileen Thorndyke, Margaret Yarde, and Muriel Pratt. Business manager, Max Jerome; stage manager, Edwin Greenwood; and musical director, Joseph Smith.

THE ABBEY THEATRE, DUBLIN.

Directors: Mr. W. B. Yeats and Lady Gregory; Manager, Mr. J. Augustus Keogh; Secretary, Miss McConaghy.

Several revivals marked the spring season at the Abbey, Dublin, "The Ploughlifters," by John Ginnan, being the only new production up to Easter week, when, by a strange coincidence, "The Spaniel of Death," by T. M. Wally, was down for production. Needless to say the play never saw the light. After some weeks the theatre opened again, but unfortunately rebellion seemed to be in the Irish air, for the entire company left almost in a body and the theatre was closed.

Mr. J. Augustus Keogh, who was for many years associated with Miss Horniman's original company at Manchester and who is well known for his work with the Compton Comedy Company, Moody Manners Opera Company, the late Edmund Tearle's Shakespearian Company, and Messrs. Vedrenne and Eadie at the Royalty, then took the theatre over for a season of Shaw plays, including "Widower's Houses" and "Candida." He then took over the management for the National Theatre Society and opened the autumn season with a production of Shaw's "John Bull's Other Island"; this was followed by revivals of "Widower's Houses" and "Arms and the Man."

After six weeks of "Shaw" the Irish season opened with William Boyle's new play "Nic"; this was followed by revivals of "The Workhouse Ward" and "The Lord Mayor," and several of the well-known plays from the repertory of the theatre, including "The Playboy of the Western World," "The Jackdaw," "The Man Who Missed The Tide," "The Shadow of the Glen," "The Building Fund," "The Glittering Gate," etc., "Partition," "Nic," "The Whiteheaded Boy," "Tommy Tom Tom," "Crusaders," all included amongst the new Irish plays that have been produced up to the moment.

A "Shaw" season will be one of the features of the spring, and revivals of "Man and Superman," "The Doctor's Dilemma," are promised with a production of Shaw's new play "The Tukes." Several new Irish plays are also down for production.

BIRMINGHAM REPERTORY THEATRE.

Lessee, Barry V. Jackson; General Manager, John Drinkwater; Business Manager, Bache Matthews.

Plays performed during 1916:—January 22, "The Cassilis Engagement," by St. John Hankin; February 26, "The Fountain," by George Calderon; March 11 and April 22, "Twelfth Night," by William Shakespeare; March 18, †"Her Proper Pride," by L. Allen Harker and F. R. Pryor; March 18, "The Storm," John Drinkwater; March 18, §"The Proposal," by Anton Tchekoff; March 25, "The Charity That Began at Home," by St. John Hankin; April 8, "The Alchemist," by Ben Jonson; April 22, "The Tempest," by William Shakespeare; April 24 and June 21, "The Merry Wives of Windsor," by William Shakespeare; April 29, "Macbeth," by William Shakespeare; May 15, "As You Like It," by William Shakespeare; May 22, "You Never Can Tell," by Bernard Shaw; June 3 and June 24, "Arms and the Man," by Bernard Shaw; June 17, "David Ballard," by Charles McEvoy; September 16, "The Good Natured Man," by Oliver Goldsmith; September 23, "The Education of Mr. Surrage," by Allen Monkhouse; September 30, "Cupid and The Styx," by J. Sackville Martin; October 7, †"The Sweeps of '98," by John Masefield; October 7, †"The God of Quiet," by John Drinkwater; October 7, †"The Inca of Perusalem," by a Member of the Royal Society of Literature; October 14, "The Silver Box," by John Galsworthy; October 21, "The Misfortune of Being Clever," by Alexander Sergeevitch Griboyedof, translated by S. W. Pring; October 21, "The First Distiller," by Leo Tolstoy, translated by Louise and Aylmer Maude; October 21, "A Merry Death," by Nicholas Evreinov, translated by C. E. Bechhofer; October 21, "The Proposal," by Anton Tchekoff; November 11, †"The Farmer's Wife," by Eden Phillpotts; December 9, "The Sumida River," translated from the Japanese by Marie C. Stopes and Joji Sakurai and set to music by Clarence Raybould.

*First Production in Birmingham. †First Production on any stage. §First Production in England.

SCOTTISH REPERTORY COMPANY, LIMITED.

During the War the activities of this company, who for several years had given Repertory seasons in Glasgow, have been suspended.

Secretary, Mr. James Winning, 93, West George Street, Glasgow.

HAMPSTEAD GARDEN SUBURB LITERARY THEATRE.

All activity has ceased until after the War.

VARIETY ORGANISATIONS.

VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 18, Charing Cross Road London, W.C. Telephone, Gerrard 6950. Telegraphic address, Antifedera, Westrand, London. Affiliated to the White Rats Actors' Union of America, L'Union Syndicale des Artistes Lyriques of France, the Australian Vaudeville Artists' Federation, and the Trades Union Congress. Officers:—Chairman, Mr. Fred Russell; Secretary, Mr. Fred Herbert; Trustees, Messrs. Joe Elvin, Paul Martinetti, and J. W. Cragg; Treasurer, Mr. G. H. Chirgwin; Accountant, Mr. W. H. McCarthy. Executive Committee meetings are held every Thursday at the offices at 12 noon.

The Federation aims at the abolition of all abuses detrimental to the interests and welfare of the music hall profession. It provides its members with financial assistance as regards railroad fares in the United Kingdom, free legal advice, and free legal protection and fire insurance. There is also a death levy of 6d. per head per member in full benefit. Entrance fee, 21s.; for performers receiving less than £4 per week 1s. Weekly subscription, 6d.

The Executive are as follow:—Jas. Alexandre, Martin Adeson, W. H. Atlas, F. E. (Lieut.) Albini, Charles Austin, Chris Baker, Signor Borelli, Sid Bandon,

Harry Barrett, J. R. Barnard, F. J. Barnard, Edwin Barwick, Monte Bayly, Dick Bell, Harry Blake, Geo. Brooks, Burnett, Andie Caine, G. H. Chirgwin, Leoni Clarke, Fred Curran, Morny Cash, W. J. Churchill, T. C. Callaghan, Will Cody, Chas. Cohan, Whit Cunliffe, Dave Carter, Syd Crossley, Tom E. Conover, Harry Claff, Geo. D'Albert, Sam J. Downing, John Donald, Harry Delevine, Sam Delevine, Percy Delevine, Robert Dunning, William Downes, Johnny Dwyer, Marriott Edgar, Seth Egbert, Harry Falls, W. F. Frame, James Foreman, A. E. Godfrey, Horace Goldin, Arthur Gallimore, J. W. Gallagher, W. E. Gillin, Chas. Grantley, Bruce Green, Harry Gribben, Fred Griffiths, Gus Garrick, Arthur Hall, Rowland Hill, Geo. Hughes, Carl Hertz, Martin Henderson, Phil Herman, Harry Jee, Tom E. Hood, Cecil W. Huxter, Lew Lake, Fred Karno, Chas. Kasrac, James Kellino, Fred Kitchen, Neil Kenyon, J. W. Knowles, Albert Le Fre, Harry Lauder, J. Laurier, Fred. Latimar, J. P. Ling, John Le Hay, James Learmouth, Pharos, B. Monti, Fred Maple, James Mooney, Harry Merrion, J. C. McMahon, Steve McCarthy, Geo. Newham, Orpheus, Jim Obo, Ben Obo, Wal Pink, Jack Pleasants, Pip Powell, Charles Rich, W. B. Raby, Austin Rudd, J. W. Rickaby, Geo. Ross, Harry Radford, F. V. St. Clair, Fred Sinclair, Ryder Slone, Max Sterling, Harry Stelling, Eugene Stratton, George Sanford, Albert Schafer, Alfred Sutcliffe, Harry Tate, Harry Taft, Joe Tennyson, Thora, Deane Tribune, Bert Vasco, Albert Voyce, Horace Wheatley, Erne Warsaw, W. H. Wallis, Bert Williams, Jack Williams, J. W. Wilson, John Warren, Ben Whiteley, Howard Ward, Charles Whittle, Major Charles, and J. Miller Sutcliffe.

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded on February 2, 1897. Head offices, 18, Charing Cross Road, London, W.C. Secretary, Mr. C. Douglas Stuart. Branch offices in Cardiff: Agent, Mr. W. F. Moss; Glasgow: Agent, Mr. John Alexander; Liverpool: Agent, Mr. Tom McKay; and Manchester: Agent, Mr. Fred Slingsby. Officers for the current year:—Hon. President, Mr. Bransby Williams; Hon. Vice-Presidents, Lieut. Albini, Mr. Charles Austin, Mr. Harry Blake, Mr. Charles Coborn, Mr. Arthur Gallimore, Mr. Harry Gribben, Mr. Fred Herbert, Mr. Ben Obo, Mr. Fred Russell, and Mr. Albert Voyce; Hon. Trustees, Messrs. J. W. Cragg, G. H. Chirgwin and Syd Walker; Hon. Treasurer, Mr. Arthur Rigby; Chairman of Committee, Mr. Bruce Green, Vice-Chairman, Mr. Jim Obo; Hon. Solicitor, Mr. Eugene Judge (Judge and Priestly).

The annual subscription is 7s. 6d., entrance fee 5s. During the past twelve months the Association has undergone a critical time owing to the large, but not unexpected, drop in the membership roll, but by making a considerable reduction in the expenditure and for awhile foregoing the amount given to the V.A. Benevolent Fund, the Committee have so adjusted matters that the M.H.A.R.A. is now paying its way each week. The present membership is just under 5,000.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

With which is Amalgamated the Music Hall Benevolent Institution and the Music Hall Home.

Founded on December 4, 1907. Offices, 18, Charing Cross Road, W.C.; Secretary, Mr. C. Douglas Stuart. The work of the society consists of the granting of relief to the deserving poor of the variety profession, and the direction of the Institution of "Brinsworth," Staines Road, Twickenham, where twenty-six old performers of both sexes are housed, fed and clothed.

The officers of the Variety Artists' Benevolent Fund and Institution are as follows:—President, Fred Kitchen; Vice-Presidents, Charles Austin, G. H. Chirgwin, Wal Pink, Eugene Stratton, Harry Tate; Hon. Trustees, J. W. Cragg, Joe Elvin, Harry Lauder; Hon. Treasurer, Harry Blake; Auditors, Messrs. Jackson, Pixley & Co.

Executive Committee:—Robert Abel, Lieut. Albini, W. H. Atlas, Sid Baker, Jack Barker, W. Barrett, Edwin Barwick, Monte Bayly, Henri Bekker, Dick Bell, A. Borelli, Burnett, T. C. Callaghan, Teddy Carlton, Tom E. Cliffe, Chas. Coborn, Tom E. Conover, Edward Crosland, Syd Crossley, Walter Dale, Stanley J. Damerell, H. M. Darsie, Fred Day, A. De Brean, Marriott Edgar, Leth Egbert, Harry Falls, Albert Felino, Harold Finden, Tom Francis, J. W. Gallagher, Arthur Gallimore, Ken Gallimore, Chas. Gardner, Gus Garrick, W. E. Gillin, Chas. Grantley,

Bruce Green, H. Gribben, H. Griff, James Guidery, Frank Hardie, Jack Harris, A. P. Hemsley, Martin Henderson, Alf Herald, George Herd, L. Houssein, Fred Hughes, Jack Hurst, W. Jackson, C. Kasrac, James Kellino, W. Kellino, Albert Le Fre, Alf Leonard, Bert Marsden, Harry Marlow, Fred Mason, Fred McNaughton, Gus McNaughton, Frank Melvin, Harry Moore, Tom J. Morton, W. W. Mosford, Ben Obo, Jim Obo, Dave O'Toole, Tom Packer, Pharos, Reginald Prince, Tom Reno, Dusty Rhodes, Arthur Rigby, Cecil Rutland, George Sanford, Albert Schafer, F. V. St. Clair, Geo. H. Smythson, Rich. Taylor, Chris Van Bern, Sam Vincent, Albert Voyce, Syd Walker, Wm. Welsh, Horace Wheatley, Horace White, Ben Whiteley, Bert Williams, Fred Woellhaf. Chairman, Mr. Bruce Green; Vice Chairman, Mr. Arthur Rigby.

THE MUSIC HALL LADIES' GUILD.

The Guild was formed on September 23, 1906, with the object of assisting the wives of artists, who, through lack of employment, illness, or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessaries as may be required. Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time; to assist widows of artists to find suitable employment, to find employment for children of poor artists and orphans, to supply necessitous artists with free clothing; to give stage or other clothing to artists who may require it, to visit the sick, etc. The officers of the Guild are as follows:—President, Miss Vesta Tilley; Vice-Presidents, Miss Maude Mortimer, Mrs. Bella Gintaro; Hon. Treasurer, Miss Lottie Albert; Executive Committee: Mrs. Maggie Bowman, Mrs. Charles Coborn, Mrs. Edward Compton, Mrs. Ethel Cosgrove, Mrs. Thomas Fawkes, Mrs. Charles Kasrac, Miss Cecelia Macarte, Miss Julia Macarte, Mrs. Fred Millis, Miss Irene Rose, Mrs. Herbert Shelley, Miss Louie Vere. General Committee: Mrs. Martin Adeson, Mrs. Annie Alden, Miss Rose Bancroft, Miss Betty Barclay, Baroness D'Astree, Mrs. Walford Bodie, Miss Nora Browne, Mrs. Bella Burge, Mrs. G. H. Chirgwin, Miss Bessie Clifford, Mrs. Hayden Coffin, Mrs. Coley, Miss Annie Coutts, Miss Clara Coverdale, Miss Alice Craven, Miss Fanny Dent, Mrs. Doodles, Miss Marie Dainton, Miss May Erne, Mrs. Fay, Miss Rosie Foote (Macarte), Miss Florrie Forde, Miss Jennie Hartley, Miss Emilie Hayes, Miss Lillian Held, Mrs. Carl Hertz, Miss Florence Hunton, Miss Marie Kendall, Mrs. Fred Kitchen, La Krisetta, Miss Hettie King, Miss Carrie Laurie, Mrs. Lewis Levy, Miss Marie Lloyd, Miss Irma Lorraine, Mrs. Billy Mack, Miss Clarice Mayne, Mrs. Robert McDonald, Mrs. Billy Merson, Miss Ethel Newman, Miss Niagara, Miss Evelyn O'Connor, Miss Ettie Osborn, Miss Ada Reeve, Miss Ella Retford, Mrs. W. E. Ritchie, Miss Claire Romaine, Miss Marie Roslyn, Miss Maidie Scott, Miss Ella Shields, Miss Lily Smith, Miss Florence Smithson, Mrs. F. V. St. Clair, Miss Marie Studholme, Mrs. Harry Tate, Mrs. Alexandra Vasco, Miss Madge Velma, Miss Maudie Vera, Miss Ray Wallace, Miss Daisy Wood, Mrs. Gema Wood, and Miss Gwenda Wren. Hon. Auditor: Mr. James Mortimer, 63, Coleman Street, E.C. Hon. Solicitor: Mr. Harold Seyd, 312, Regent Street, W. Hon. Counsel: Mr. E. F. Lever.

Committee meetings are held every Wednesday, 7 o'clock, at the offices, 3, Newport House, 16, Great Newport Street. W.C. Secretary, Miss Melinda May.

THE GRAND ORDER OF WATER RATS.

This Society was founded in 1890. Its headquarters are the Vaudeville Club, 98, Charing Cross Road, W.C. For the present year the officers are as follows:—King Rat, Lew Lake; Prince Rat, Dave Carter; Scribe Rat, W. H. McCarthy; Test Rat, Morny Cash; Musical Rat, Alf. Leonard; Bait Rat, James Learmouth; Collecting Rat, James Kellino; Trustees, J. W. Cragg and Charles Austin.

THE BENEFICENT ORDER OF TERRIERS.

The Order, which was founded in December, 1912, by the active members (variety performers) of the Terriers' Association (now dissolved), continues to make satisfactory progress, despite existing circumstances.

A large number of members have joined the Colours, and one of them, Corpl. Joe Redfern, has been awarded the Military Medal for conspicuous gallantry in the battle on the Somme.

Many candidates are awaiting initiation, for the small subscription of 1s. or 1s. 6d. offers many advantages, such as sick pay during illness, free medical attendance, free legal advice, death grants, loans, etc. The entrance fee has now been raised to £7 7s. The membership has been augmented during the past year, and the funds are in a flourishing condition. A suite of rooms comprising the whole of the second floor over the London County and Westminster Bank, Westminster Bridge Road, has been leased and furnished by the Order. The Lodge room is open every day for the use of members, and letters may be addressed there, with facilities for correspondence, telephone, etc. A meeting is held every Sunday evening, when the business of the Order is transacted in open Lodge, new members initiated, and a social gathering held. The following members have occupied the chair during the year: Bruce Green, Fred Day, Harry Gribben, Harry Falls, Will Cody, Ben Whiteley, George Gee, Billy Day, Jack Barker, Jack Gallagher, and Walter Norman.

The Officers for the year 1916 were:—President, Bruce Green; Vice-President, Will Cody; Trustees, Arthur Gallimore and Ben Obo; Treasurer, Jim Obo; Auditors George Cooper and Bert Marsden; Medical Officer, Dr. G. F. McCarthy; Solicitors, Messrs. Osborn and Osborn; Public Auditors, Messrs. Turquand, Turquand, & Co.; Secretary, Arthur Were; and Assistant Secretary, Fred Hughes.

MISCELLANEOUS.

ACADEMY OF DRAMATIC ART.

The Academy of Dramatic Art (62-64, Gower Street, London, W.C.) was founded by Sir Herbert Tree in 1904. It was reconstituted in 1906, and is now vested in the following Council:—

Sir Squire Bancroft (President),
 Sir James Barrie, Bart.,
 Sir John Hare,
 Sir Arthur Pinero,
 Sir Herbert Tree,
 Sir George Alexander,

Sir Johnston Forbes-Robertson,
 Mr. Arthur Bouchier,
 Mr. Cyril Maude,
 Mr. G. Bernard Shaw,
 Miss Irene Vanbrugh

**Administrator*.—Mr. C. M. Lowne.

The aim of the Academy is to provide a thorough training for the dramatic stage in England, and to encourage those who show talent and discourage those who do not. There is a qualifying test, consisting of two recitations, three times annually, at the commencement of each term, January, May, and October. Two scholarships of one year's free tuition are awarded to the best lady and gentleman students each term; thus, there are six scholarships in the year.

The training consists of voice production, elocution, Delsarte gesture, dancing, fencing, rehearsal classes; also lectures on subjects connected with the drama and French diction (optional). The ordinary course takes four terms, but students can enter for a single term. The fee per term is £12 12s., and the entrance fee £1 1s. The French diction classes are £1 1s. extra for regular students. The number of regular students during the past year has been 75.

There is a body of ninety-four Associates, consisting of distinguished members of the theatrical profession. The Council and Associates take voluntarily an active part in the work of the Academy. During 1916 the following ladies and gentlemen assisted at qualifying tests, scholarship competitions, lectures and prize-judging, etc.:—Mr. Dion Boucicault, Miss Gertrude Burnett, Mr. J. T. Grein, Mr. H. B. Irving, Mr. C. M. Lowne, Mr. Dawson Milward, Miss Eva Moore, Mr. Norman Page, Sir Arthur Pinero, Mr. E. Vivian Reynolds, Miss Irene Vanbrugh, Mr. J. E. Vedrenne, Mr. Herbert Waring, Lady Wyndham, and Mr. J. Fisher White.

The last students' public performance took place at the New Theatre, and the following programme was performed:—"Tilda's New Hat," by George Paston; "The Three Caskets," arranged by Sir Squire Bancroft from the text of Shakespeare's "Merchant of Venice"; "Paddy Pools," by Miles Malleon; "La Course au Mari," by Maurice de Feraudy, a play in mime and dances. The Bancroft Gold Medal was awarded to Miss Joan Temple. The Vedrenne and Eadie Award (of a year's engagement), was given to Miss Gladys Spencer, who also won the Gold Medal for French.

There are four different divisions and usually eight different classes, including a children's class. Each class consists of twelve to fifteen students, and forms, as it were, a company. Plays rehearsed in the acting classes are performed at the end

of each term, providing generally over thirty performances, each of about three hours' duration. A variety of plays from Shakespearean tragedy to modern farce are taken. The aim of the Academy is in the first place to afford a practical training, to be of use both to the student and to the manager.

The Academy is not a source of profit to any of its Governing Body. Any surplus in funds is applied to the enlargement of the premises and the improvement of the training.

The Council, assisted by a generous gift of £1,000 from Sir Squire Bancroft, have constructed a theatre for the students on a site adjoining the present premises. The stage is about the size of that at the Duke of York's, and the auditorium will seat 300 comfortably, having a dress circle and boxes. The theatre, though practically completed, has not yet been opened owing to the War. It will be a great addition to the practical value of the training at the Academy. The present stage and auditorium will also be kept in use.

* In Mr. K. R. Barnes's absence on military duty, Mr. C. M. Lowne has kindly volunteered to act as Administrator.

THE PERFORMING RIGHT SOCIETY LIMITED.

Established to issue licenses for the performance of its copyright music by orchestras, pianists, etc., at theatres, music halls, cinemas, concerts, hotels, restaurants, and in all other places of public resort. The Copyright Act of 1911 prohibits such performance without the written permission of the copyright owners, and the Society's license gives the permission required by the Act for over a million modern works in its repertory and in those of the affiliated Societies of France, Italy, and six other countries. Offices: 61-63, Shaftesbury Avenue, London, W. Tel.: Gerrard 7403.

THE UNITED BILLPOSTERS' ASSOCIATION.

President, Councillor Joseph Crookes Grime, F.I.S.A., Manchester. Vice-President, Mr. James G. Owen, J.P., Exeter. Committee:—Mr. John Hill, Reading; Mr. W. H. Breare, J.P., Harrogate; Mr. J. M. Godfrey, Portsmouth; Alderman J. Duckworth, J.P., Acerington; Mr. Cyril Sheldon, Leeds; Mr. Walter Hill, London; County Councillor David Weston, J.P., Enfield, Middlesex; Mr. David Allen, M.A., LL.B., B.L., Dublin; Mr. L. Roekley, Nottingham; Councillor Charles Pascall, London; Consultant Secretary, Mr. G. F. Smith, 12, John Street, Bedford Row, W.C.; Secretary, Mr. C. G. Wright. Offices, 4 and 5, Warwick Court, Holborn, London. Telephone, 6447 Holborn.

This Association, which had been in existence for many years, was registered in June, 1890, for the protection and advancement of common trade interests.

It has a committee of management, governed by a president, vice-president and ten other members, which meets monthly. The Association has a membership of between 600 and 700, comprising practically the whole of the Billposting contractors in the kingdom.

It has also (jointly with other associations) a Committee of Censors, whose duty is the examination of posters of questionable taste which may be sent them, and whose views upon them are communicated to the members. It has also a Parliamentary Committee to watch all proposed legislation and bye-laws.

THE CRITICS' CIRCLE.

The Critics' Circle was founded in May, 1913, in affiliation to the Institute of Journalists, to promote the professional interests of dramatic and musical critics, and to facilitate social intercourse and the exchange of views upon artistic and other matters. In its relations with the Institute of Journalists the Circle acts as an auxiliary committee, advising the Council of the London District on such questions as concern dramatic and musical criticism. At the same time it has power to act independently, and its members are not all of them necessarily members of the Institute. The Circle now includes over 80 members. Officers and committee for 1916-17:—President, E. F. Spence; Vice-President, J. T. Grein; Committee, William Archer, E. A. Baughan, Alfred Kalisch, Herman Klein, Robin H. Legge, G. E. Morrison, N. Newnham-Davis, Richard Northcott, Charles Palmer, H. A. Scott, H. M. Walbrook; Hon. Treasurer, Bernard Weller; Hon. Sec., S. R. Littlewood, Hall of the Institute, Tudor Street, London, E.C. Club Room, at the Institute.

CONCERT SOCIETIES.

THE CONCERT ARTISTS' BENEVOLENT ASSOCIATION.

The Association, of which Mr. Harold Montague is chairman, consists of ladies and gentlemen who are professional vocalists, instrumentalists, and entertainers. It has been established since 1897, and is managed by an annually elected Committee of fifteen members.

The Association is for the purpose of relieving the sick and needy, promoting sociability, providing legal and medical advice, furnishing a central address, redressing grievances, giving opportunity for discussion upon all matters connected with the concert artists' profession, and publishing a list of members for the use and guidance of entertainment promoters. The Association is willing to act as arbitrator when any dispute concerning its members' interests is brought to its notice.

The Association has its Benevolent Fund and Special Sickness Fund. During the year a number of "At Homes" are held on certain Sunday evenings, when members have the opportunity of appearing. These "At Homes" are attended by organisers of concerts and others, and the advantage to the artist appearing is obvious.

The entrance fee is 5s. Annual subscription £1 1s. For country members resident over forty miles beyond London the annual subscription is 10s. 6d.

Secretary, Mr. Arthur C. Roberts, 9-10, Pancras Lane, London, E.C.

CONCERT PARTY PROPRIETORS' ASSOCIATION.

Formed in November, 1913. Objects, to safeguard the interests of concert party proprietors generally, to receive and deal with suggestions for the benefit of members' interests, to establish, by means of meetings and written correspondence, a closer friendship amongst members, and generally to deal with all matters of complaint brought before the executive of the Association.

Only *bonâ fide* proprietors of concert parties, either resident or touring, are eligible for membership. The Association is governed by a Council, elected annually. The present Council consist of: Messrs. Ambrose Barker, Philip Braham, Robert Carr, Ernest Crampton, George Denby, Douglas Furber, Charles Heslop, Wilson James, Sydney Locklynne, Cecil Morley, George Robins, Louis Rihll, Harry Ruming, and Hickman Smith. Honorary Treasurer, Mr. Lionel Carson; Secretary, Mr. E. M. Sansom. Offices: 13, York Street, Covent Garden, London, W.C.

THE SOCIETY OF ENTERTAINMENT MANAGERS.

A combination of managers for Corporations, etc., of pier pavilions, kursaals, etc., throughout the country, formed to protect mutual interests. Chairman, Mr. John E. Saxby, Pavilion and Winter Gardens, Margate. Hon. Secretary, Mr. John E. Wilshere, Kursaal, Harrogate.

CINEMATOGRAPH ASSOCIATIONS.

INCORPORATED ASSOCIATION OF CINEMATOGRAPH MANUFACTURERS, LTD.

Office, 62, Strand, W.C. Secretary, J. Brooke Wilkinson. Formed to protect the interests of manufacturers and publishers of films.

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LIMITED.

Offices: Broadmead House, Pantion Street, Haymarket. Tel: Regent 6452.

President, Mr. T. P. O'Connor, M.P. Chairman, Mr. A. E. Newbould. Vice-Chairman, Mr. A. J. Gale. Secretary, Mr. W. Gavazzi King.

Executive Committee, Messrs. Sidney Bacon, E. M. Barker, E. J. Brown, R. C. Buchanan, A. Cunningham: W. Evans, T. J. Everton, A. J. Gale, F. R. Goodwin, J. T. Hallinan, J. Harrison, R. T. Jupp, J. P. Kirby, C. Montanini, J. P. Moore, A. E. Newbould, Ernest W. Pashley Peall, W. Fowler Pettie, Matt. Raymond, J. P. Stone, W. Lacon Threlford, T. Thompson, G. H. Turner, J. F. Wood, W. Tyler Wiggins and Rowland Williams.

DISTRICT BRANCHES.

Bradford District.—Secretary, A. E. Shields. Lion Chambers. 29, Kirkgate, Bradford.
Bristol and West of England District.—Secretary, Tom Channing, Livermores

Palace, Baldwin Street, Bristol. Chairman, A. C. Grant. Cinema Picture Palace, Castle Street, Bristol.

Cardiff and South Wales District.—Secretaries, A. B. Watts and J. Wallace Willia, 57, Principality Buildings, Queen Street, Cardiff. Chairman, Geo. Mudge, Hippodrome, Cardiff.

Derbyshire and District.—Secretary, J. N. Nutt, 42, Full Street, Derby. Chairman A. R. Flint, 42, Full Street, Derby.

Dundee and District.—Secretary, Alex. McRobbie, 30, King's Road, Dundee. Chairman, Capt. Arthur Howard, 122, Nethergate, Dundee (on Service).

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Glasgow and West of Scotland District.—Secretary, Wm. Littlejohn, 124, St. Vincent Street, Glasgow. Chairman, M. Waddell, 60, Union Street, Glasgow.

Leicester District.—Secretary, J. Heather White, 13-16, Corridor Chambers, Market Place, Leicester.

Liverpool District.—Secretary, W. H. Huish, 173, Upper Parliament Street. Liverpool. Chairman, F. Weisker, Kinema House, London Road, Liverpool.

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Northern District.—Secretary, F. W. Morrison, 36, Clayton Street West, Newcastle-on-Tyne. Chairman, Lindon Travers, Olympia, Newcastle-on-Tyne.

Nottinghamshire District.—Secretary, E. Russell Yewlett, 2, Forman Street, Nottingham. Chairman, H. B. Stone, 2, Forman Street, Nottingham.

Sheffield District.—Secretary, E. Smith, 1, Paradise Square, Sheffield.

Staffordshire District.—Secretary, T. Mottershead, 32, Stafford Street, Longton, Stafford. Chairman, T. J. Everton, The Picture House, Stafford.

Sussex District.—Secretary, A. E. Orbell, 151, North Street, Brighton. Chairman, T. Tyler Wiggins.

Yorkshire District.—Secretary, Wm. Clayton, 72, Albion Street, Leeds. Chairman, A. Cunningham, 125, Roundhay Road, Leeds.

NATIONAL ASSOCIATION OF CINEMATOGRAPH OPERATORS.

(Branch No. 10, N.A.T.E.)

This Association was established in April, 1907. Its members are qualified operators of animated picture apparatus.

Objects:—(a) To protect and promote the interests of qualified operators, and to raise the status of their profession. (b) To encourage among its members a knowledge of the science of new inventions affecting their business. (c) To establish a standard of proficiency by a qualifying examination. (d) To secure the recognition of a minimum rate of pay for each class of work. (e) To establish an employment register, and to assist members with legal advice and assistance at the discretion of the Committee.

Entrance fee, 3s. Contributions, section a, 3d. per week; section b, 4d. per week.

Certificates are issued to members passing an examination, particulars of which are supplied on application.

Full particulars of membership and benefits supplied post free on application to the Secretary, at King's Chambers, Portugal Street, Telephone 1305, Holborn. Telegraphic Address, Stageland, Estrand, London, W.C.

STAFF ORGANISATIONS.

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYÉES.

This Association was established on August 20, 1890. It represents those employed in the various stage departments in the use of stage scenery, properties, electrical fittings, animated picture machines, comprising stage managers, heads of departments, carpenters, electricians, kinematograph operators, property men, stagemen, and in fact all men and women employed on the mechanical or administra-

tive staff of a dramatic, variety, or picture theatre, theatrical, or cinematographic business or industry.

It is affiliated with the General Federation of Trade Unions, the Trade Union Congress, London and Provincial Trades and Labour Councils. The chief office is King's Chambers, Portugal Street, London, W.C. Telephone, 1305 Holborn. Telegraphic Address, Stageland, Estrand, London.

Summary of Objects.—To raise the status of each class and grade of employés by maintaining a minimum rate of pay, definite working rules, and the provision of sick, funeral, and benevolent benefits for members. The Association has Branches in various parts of the United Kingdom. The entrance fee is 3s., including copy of rules and membership card. The contributions and benefits are as follows:—(a) **TRADE SECTION MEMBERS.**—Open to employés over 18 years of age. Contributions, 3d. per week. Benefits: Trade protection; Dispute pay, a sum equal to one-half of the normal earnings at the time, from theatre work, not exceeding the sum of 20s. per week; Legal advice free; Legal assistance in approved circumstances; Grants from the Benevolent Fund subject to the discretion of the Committee. (b) **TRADE AND FUNERAL FUND SECTION MEMBERS.**—Open to those under 40 years of age at time of joining. Contribution 4d. per week. Benefits, in addition to all the benefits provided for class (a) members, the following sums at death:—£10 on the death of a member, £5 on the death of a member's wife or husband, after 12 months' membership.

The constitution of the Association permits any grade or section of employées eligible to join to form a branch, or all sections to combine in one branch in any locality. The aim of the organisation is to enrol all eligible men with touring companies, and those resident in every theatrical centre in the United Kingdom.

The National Executive Committee is selected from the members residing within twenty miles of the chief office, but it is open to any branch to nominate any member to one of the general offices.

During 1915 its membership was 7,069, of which number about 2,500 enlisted.

The Association is affiliated with the Australian Federation of Stage Employées.

The National Association of Theatrical Employées is also an approved Society for the purposes of the National Health Insurance Act, 1911. "This approval extends to the Society in respect of persons resident in England, Scotland, Ireland and Wales, who are members of the Society for the purposes of Part I. of the Act."

Any man or woman between the ages of 16 and 65 engaged in any capacity in the Entertainment World may apply to join the Association for the purposes of the Act, irrespective of whether he or she is eligible or ineligible to join the Association for its other purposes.

THE DRAMATIC AND VARIETY THEATRE (Employées') PROVIDENT ASSOCIATION.

This fund is a separate and independent fund for special purposes. It is not a part of any Approved Society, although it is managed by the Executive Committee of the National Association of Theatrical Employées.

It is for those who wish to make provision for more assistance during sickness than the National Health Insurance Act provides. It combines the savings bank principle with the co-operative method of providing sickness benefit and sums at death. That is to say, the members' contributions not needed to assist members in any one year are divided at the end of the year between the members.

This Association is open to any man employed in the entertainment world over eighteen and under forty-five years of age whose application is accepted by the Committee.

Entrance Fee.—1s. 3d., including membership card and book of rules. Revised contributions:—Class A.—7d. per week. Class B.—3½d. per week. Annual division of the surplus General Funds. In December of each year, each member receives an equal share for equal period of membership (Class A full share, Class B half share) less 1s. deducted to carry on the membership, and if required 1s. for the Benevolent Fund.

King's Chambers, Portugal Street, London, W.C. Telegraphic address: "Stageland-Estrand, London." Telephone: 1305 Holborn.

HEADS OF DEPARTMENTS ASSOCIATION.

This Association is a branch of the N.A.T.E. and was established in November, 1902, and consists exclusively of stage managers, scenic artists, master carpenters, chief electricians, master propertymen, and master gasmen of dramatic, variety, and picture

theatres. Membership is open to those connected with any theatre, music hall, or touring company in the United Kingdom who have held such positions for at least six months, and are otherwise qualified. The entrance fee is 3s. The contribution varies from 3d., 4d., to 6d. per week, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same.

The Association has a benevolent fund, and affords free legal advice to members. Office, King's Chambers, Portugal Street, London, W.C. Telephone, 1305 Holborn. Telegraphic Address, "Stageland-Estrand, London."

AMALGAMATED MUSICIANS' UNION.

Has a membership of over 9,000. General offices, Trafalgar House, 9, Great Newport Street, London, W.C. Tel.: 9827 Central. Manchester office, 135, Moss Lane, East Manchester. Has branches in most of the important cities. General Secretary, Mr. J. B. Williams.

AMERICAN ACTORS' EQUITY ASSOCIATION.

The Actors' Equity Association of America was organised in New York on May 26, 1913, as the result of a preliminary meeting, held to discuss the unjust conditions prevailing in the actors' profession, in the preceding December. Membership comprises two classes, regular members and lay members. Persons who have been actors for at least two years are eligible for election as regular members. Persons in sympathy with the objects of the Association, and having no business association antagonistic thereto, are eligible to lay membership. The fees are 5 dollars a year. The Association aims at protecting the actors' interests by providing legal advice, and, in certain cases, legal aid for its members, by securing the adoption of standard contract, which is drawn in four parts. Form A is what is known as "Two weeks' notice contract"; Form B, "Contract for the run of the play"; Form C, "Contract for the season"; and Form D, "A stock contract."

Form A contract provides that either party can give the other two weeks' notice, but it has the proviso that if the actor is required to rehearse for more than four weeks, then for each additional week's rehearsal the manager shall give an additional half-week's notice in order to terminate the contract. For musical comedies six weeks' rehearsal is allowed. The manager has the right to lay off the company without salary for the week before Christmas and Passion week. There is a clause providing for arbitration should the parties to the contract fall into dispute over it. The manager has to bring his company back to New York at the end of the tour, but if the actor gives a fortnight's notice, he has to pay the manager for the transportation of his successor to join the company, as well as his own fare back to New York. In the case of actresses the manager has to furnish and pay for all dresses, hats, appurtenances, two costumes, and all "props." Two matinées weekly are allowed, extra matinées to be paid for at the rate of one-eighth for each performance.

Members of the Association are required to sign only those contracts approved by the Association.

The aim of the Association may be summed up as to secure equity for its members through courteous correspondence. No one, we think, would contend that the standard contract as summarised above asks for too much for the actor or places any hardship upon the manager. Rather do the demands of the Association err on the moderate side, especially when the long journeys undertaken, during which the actor is not paid, are taken into consideration, or that for a minimum of six weeks' work—that is to say, four weeks' rehearsal and two of performances, the actor can only claim two weeks' salary. The majority of New York producers have accepted the Association's form of contract. The Association has now 3,100 members.

President, Francis Wilson; Vice-President, Bruce McRae; Treasurer, Richard A. Purdy; Corresponding Secretary, Howard Kyle; Recording Secretary, Grant Stewart. Council: Edward Abeles, Edwin Arden, George Artiss, Digby Bell, Albert Bruning, Arthur Byron, Robert Peyton Carter, Charles D. Coburn, Edward Connelly, John Cope, William Courtleigh, William H. Crane, Frank Craven, Clifton Crawford, George Stuart Christie, Pedro de Cordoba, Jefferson de Angelis, John Drew, Edward Ellis, Frank Gillmore, Harry Harwood, Shelley Hull, De Witt C. Jennings, Walter Jones, Edward R. Mawson, Frank Mills, Grant Mitchell, George Nash, Fred Niblo, James O'Neill, Milton Sills, Edward H. Sothern, Charles A. Stevenson, David Warfield, John Westley, Thomas Wise. General Counsel, Paul N. Turner.

Office, 608, Long Acre Building, New York. Tel. 7889, Bryant.

PLAYS OF THE YEAR.

BEING A COMPLETE LIST WITH CASTS OF NEW PLAYS, SKETCHES, AND IMPORTANT REVIVALS AT THEATRES AND MUSIC HALLS IN THE UNITED KINGDOM DURING THE YEAR 1916.

- A LA CARTE**, "a merry dish of musical dainties," in one scene, by Richard Merriam and Fred Leigh, lyrics by Fred Leigh, music by Alf. Leonard and Henry Pether. (November 13, Palace, Bath.) Principal artists, Mr. Reg. Wilson, Miss Daisy West, Miss Cressie Leonard, Mr. Billy Leonard, Miss Dorothy Vaughan, Mr. Dave O'Toole, Misses Doris and Dot Pickford, Mr. Alfred Lucella, Mr. Stephen Hall. December 4.—Hippodrome, Putney.
- ADMIRABLE CRICHTON**, THE, revival of Sir James Barrie's play (November 4, 1902, Duke of York's), with an all-star cast at the matinée in aid of the Star and Garter Building Fund of the British Women's Hospital. June 9, London Coliseum. (Also played with practically the same cast at the matinée in aid of King George's Pension Fund for actors and actresses.) June 23.—London Opera House.
- A. E. 24**, play, in one act, presented by Miss Clarice Laurence. August 17.
- Miss Muns Miss Kitty Fielder
Kirstie Campbell. Miss Peggy Talbot-Daniel
Sally Lane..... Miss Clarice Laurence
—Bijou, Bedford Street.
- ALICE IN WONDERLAND**, revival of dream play, by H. Savile Clarke and Walter Slaughter. (December 22, 1886, Prince of Wales's.) December 26. (Matinées.)—Savoy.
- AFFAIR OF ROOM 14**, THE, melodramatic sketch, by Norman H. Lee. Played by Mr. J. G. Grahame and Miss Zerlina Harrington. January 17.—Bedford.
- AFTER THE DIVORCE**, play, in one act, by Lily Hammersley. July 24.
- James Hargraves Mr. George Rowlands
Harry Hargraves Mr. M. Foster
Robson Mr. Edward Beecher
Nurse Lang Miss Gwladys Gaunt
Helen Hargraves Miss Lily Hammersley
—Empire, Penge.
- AIDA**, revival of Verdi's opera, in English (originally produced December 24, 1871, Cairo; June 22, 1876, Covent Garden), during Sir Thomas Beecham's season. November 22.—Aldwych.
- ALCHEMIST**, THE, revival of Ben Jonson's comedy (produced 1610), by the Birmingham Repertory company. April 8.—Repertory, Birmingham.
- ALL BRITISH**, revue, presented by Alfred Woods. Principal artists, Mr. Frank Foster, Miss Margery Sinclair, Mr. Billy Moran, Miss Ada Oakley, Mr. Geo. Bishop, Mr. Geo. Lennard, Mr. Harry Craig, Miss Ivy Irene, Miss Miners, Miss Beatrice Fox, Miss Gyp Drury, Miss Tilley Andrews, Miss Roxbury, Miss Clark. February 7.—Royal Hippodrome, Dover.
- ALL PLUMS**, revue, in five scenes, by Herbert Leonard. Principal artists, Miss Laura Dyson, Mr. Edward Curtis, Miss Doris Foskett, Mr. Len Foskett, Miss L. Douglas. December 11.—Alexandra, Pontefract.
- ALL RIGHT**. (See "Pinch Me.")
- ALL SIR GARNET**, revue, by Ernest Verdi. Principal artists, Mr. Fred Richards, Mr. Robert Pelwar, Mr. Dave Parsons, Mr. Victor Bardsley, Mr. James Campbell, Mr. Frank Victor, Miss Aimee Sammons, Miss Eileen Kildare, Mr. Robert Downs, Mr. Charles Hastings. June 5.—Camberwell Empire.
- AMAZING MARRIAGE**, THE, drama, in four acts, by G. Carlton Wallace. September 4.
- Colonel Berkeley Mr. Charles Kean
Capt. Clive Esmond. Mr. G. Carlton Wallace
Major Callow Mr. H. Elliott-Ball
Surgeon Andrew Macallister. Mr. F. B. Woulfe
Lieut. Bunbury Mr. Donovan Maule
Lieut. Rawson Mr. Chas. McColl
Jim Hopkins Mr. H. Wheatman
Private Doyle Mr. Frank Dunlop
Nurse Elliott Miss Edie Martin
Jenny Mudie Miss Dora Price
Marjorie Berkeley Miss Denise Paule
Lady Pryor Miss Molly Hayden
Helen Pryor Miss Evelyn Carleton
—New Royal, Castleford.
- AN HONOURABLE DECEPTION**, comedy, in one act. December 4.
- Joseph Hawthorn Mr. Fowler Thatcher
Amelia Hawthorn Miss Carlotta Anson
Honoria Hawthorn Miss May Grimshaw
Harry Hampton Mr. Rathmell Wilson
—Winter Gardens, New Brighton.
- AN IRISHMAN'S HOME**. (See "The Pride of the O'Grady's.")
- ANNA OF THE NIGHT CLUB**, drama, by Dennis Clyde and Annette Howard. March 27.
- Rev. Lionel Grey Mr. Gerald Blake
Dr. Marshall Grantley Mr. Frank Adair
Horatio Grey Mr. Arthur Beaufort
Lieut. Arnold Dare } Mr. Gilbert Elvin
Santerre }
Postman Mr. David Wilkinson
Stanley Danvers Mr. John Danvers
Misery Murphy Miss Maude Ryder
Cerise Miss Gladys Lloyd
Amy Steele Miss Phyllis Dawn
Jessie Bishop Miss Jennie Palmer
Fannette Miss Gertrude Lyle
Venetia Grey Miss Leah Corentez
Anna Miss Marguerette Cryer
—Elephant and Castle.

ANNIE LAURIE, Scotch play, in prologue and three acts, by Alfred Denville and the Rev. John Maclaren (produced by the Walsall Repertory Company under the title of "The Love Story of Annie Laurie," February 22, 1915, Her Majesty's, Walsall). September 4.

CHARACTERS IN THE PROLOGUE.

Lieutenant Donald Mr. Sandy McKelvie
 Tammas Laurie Mr. William Calvert
 Whispering Wullie Mr. Jimmy Glenroy
 Robbie Mr. J. H. Douglass
 Davy Mr. Sandy McIntosh
 Mary Laurie Miss Jean Hamilton
 Jean Laurie Miss Elsie Garland

CHARACTERS IN THE PLAY.

The Laird of Lochenvy .. Mr. Alfred Denville
 Lord Philip Mr. Paul Beckett
 Tammas Laurie Mr. William Calvert
 Whispering Wullie Mr. Jimmy Glenroy
 Robbie Mr. J. H. Douglass
 Timothy Mr. Harry McFarland
 The Minister Mr. Maurice Love
 Mary Laurie Miss Jean Hamilton
 Lisbeth Miss Jessie Campbell
 Moll Miss Minnie Moffatt
 Annie Laurie Miss Kate Saville
 —Wimbledon.

ANNO DOMINI, a stage sermon, in three acts, by T. G. Bailey. August 16.

Pontius Pilate Mr. Gordon Kingsley
 Bulbus Mr. Jerrold E. Read
 Bascius Mr. John Dettin
 Lucius Mr. Frank Etheridge
 Fathius Mr. T. G. Bailey
 Judas Miss Edna Clare
 Varius Miss J. Nelson Turner
 Zeus Miss E. Gordon
 Semphus Miss Marjorie Gattney
 Calcia Miss Nora Temple
 Martha Miss Edith Panting
 Ida Miss Nellie Freeland
 Fulvia Miss Eva Hewitt
 Portia Miss Ella Thornton
 Gratia Miss Maudie Grayson
 —Craze Hall, Liverpool.

ANT, THE, play, in three acts, by H. Herman Chilton. February 21.

Mrs. Bliss Miss Mary Byron
 Fiorrie Miss Aimée de Burgh
 Bert Tommy Nickson
 Rev. Mr. Bowen Mr. Ernest Haines
 Mary Taylor Miss Marie Royter
 Jim Mr. Charles Groves
 Tom Mr. Wallace Evennett
 Mr. Lander Mr. Ernest Bodkin
 Mr. Trevor Mr. Charles Doran
 Doctor Scott Mr. Archibald McLean
 A Salvation Army Captain Mr. Fred Owen
 —Gaiety, Manchester.

ANY COMPLAINTS, musical burlesque, by R. H. Douglass. Principal artists, Mr. Howard Brennan, Miss Dollis Brookes, Mr. Dan Everard, Mr. George Spry, Mr. Arthur Reynolds, Miss Hilda Kirby, Mr. Tommie Butler, Mr. John Duncan, Mr. Mike Johnson, Miss Kitty Colyer. November 13.—Empire, Bristol.

A QUOI REYENT LES JEUNES FILLES, play, by Alfred de Musset. Presented by the French Players. November 12. (Matinée.)—Aldwych.

ARABESQUE, fantasy, in three scenes, by Raymond Roze. March 27.

Arabesque (Cont.).

Pierrot Mr. James A. Watts
 Columbine Miss Méliande
 Leila d'Evville
 Harlequin Mr. George Morgan
 The Sheik Mr. Gordon Allison
 Abdullah Mr. Gordon Allison
 A Voice in the Desert Miss Grace Townsend
 Dancers: Misses Margaret Drew, Kathleen Dillon, May Kendal, F. Jolley, Namolie Hedge, Beatrice Filmer, Ethel Clifford.

—London Coliseum.

ARIADNE IN MANTUA, play, in four acts, by Vernon Lee. Produced at the matinée in aid of the Countess of Lytton's War Hospital. May 12.

Ferdinand, Duke of Mantua. Mr. Ben Webster
 The Cardinal Mr. Fisher White
 The Duchess Dowager. Miss Lilian Braithwaite
 Hippolyta, Princess Mirandol

Miss Gladys Cooper
 Magdalen, known as Diego. Miss Viola Tree
 Marchioness of Guastalla. Hon. Irene Lawley
 The Doge's Wife Lady Eileen Wellesley
 A Tenor, as Baccus. Mr. Constantine Strosco
 Duchess's Gentlewoman. Lady Cynthia Asquith
 Princess of Massa Hon. Joan Poynder
 Knight of Malta Mrs. Walter Rubens
 Court Lady Lady Moira Osborne
 Court Lady Lady Phyllis Clive
 Court Lady Miss Barbara Lutyens
 Bishop of Cremona Mr. Roy Byford
 Jester Mr. Willox Cadogan
 First Court Gentleman Mr. Bland
 Second Court Gentleman. Mr. William Home
 Musicians.—Miss Duckfield, Miss Doris Mackintosh, Miss Mary Phillips, Miss Kate Wilson, Miss Williams, Miss Phelma Dandridge.

—Gaiety.

ARM OF THE LAW. THE, revival of the play, in three acts, by Eugene Brieux (February 16, 1904, Garrick), during Mr. Arthur Bourchier's season. Last performance (the thirty-second), March 25. February 28.—His Majesty's.

ARMSTRONG (BARNEY) MUSICAL MELANGE (title afterwards changed to "The 1916 Plums"). May 8.—Empire, Belfast.

ARRIVAL OF A RIVAL, sketch. Played by Mr. Fred Bunnay and Company. April 3.—London Coliseum.

ASHAMED OF THE MAN SHE MARRIED, drama, by E. Hill-Mitchelson. November 6.

Bob Clayton Mr. Fred Edouin
 Captain Henry Hawley Mr. Fred Maxwell
 Sir Reginald Alster Mr. Douglas Ives
 James Clodd Mr. Edward Keith
 Earl of Arnside Mr. F. Thorne Tracey
 William Mr. O. Cuthbertson
 Dora Webley Miss Rosabelle Dodd
 Ethel Dew Miss Lois du Cane
 Matilda Miss Winnie Webster
 Lady Morna Miss Violet Carlyle

—Royal, Middlesbrough.

AS IRISH AS EVER, revue (sequel to "Irish and Proud of It"), by Wal Pink, music by Herman Darewski, produced by O'Gorman Brothers. Principal artists: Mr. Gerald O'Brien, Mr. John J. O'Reilly, Mr. Breffin O'Rorke, Mr. Harry O'Donovan, Mr. Martin Hagan, Miss Norah O'Gorman, Mr. Joe O'Gorman, Miss Rosie O'Connor, Miss Mary Sweeney, Mr. H. Martyn, Miss Eileen McEvoy, Mr. Geo. B. Larchet, Mr. Andrew McManus, Mr. O'Rourke Regan, Mr. Will Bavin, Mr. Andy Mac, Mr. Desmond Dolan, Mr. Pat Brady. December 26.—Empire, Illington.

ASKING FOR TROUBLE, playlet, by Patrick Kirwan. Produced at an entertainment in connection with Mr. Isidore de Lara's War Emergency scheme. Played by Mr. Patrick Kirwan, Miss Marshall, and Miss Duke. January 10.—Steinway Hall.

AS YOU LIKE IT, revival of Shakespeare's comedy, by Richard Flanagan. January 24.

The Duke Mr. K. Gerald
The Banished Duke Mr. W. F. Stirling
Jaques de Boys Mr. James Donatus
Le Beau Mr. Frank Murray
Charles Mr. Gilbert Hall
Oliver Mr. Roland A. Bridge
Jaques Mr. Gerald Kennedy
Orlando Mr. H. Worrall-Thompson
Adam Mr. Richard Cowell
Dennis Mr. D. James
Touchstone Mr. Ryder Boys
Sir Oliver Martext Mr. C. Hubert
Corin Mr. M. Franks
Silvius Mr. F. Forbes-Robertson
William Mr. W. A. Armour
Amiens Mr. Albert J. Holt
1st and 2nd Lord Mr. Edward Marty
Celia Miss Ethel Norbury
Phebe Miss M. Hill
Audrey Miss Una Rashleigh
Hymen Miss Dorothea Linsley
1st and 2nd Pages Masters John Thompson and
Sam Kitson
Rosalind Miss Margaret Halstan
—Queen's, Manchester.

AT A STEPMOTHER'S MERCY, comedy drama, in ten scenes, by Ward Bailey (March 6, Metropole, Manchester). May 1.

Jack Townsend Mr. A. George Fry
Felix Marston Mr. Percy Morton-Wright
Burlly Bill Mr. Lionel B. Waldwyn
Timothy Wilks Mr. Fred Osmond
Richard Holcroft Mr. J. Sutton Pateman
Inspector Musgrove Mr. Lewis Gordon
Old Joe Mr. E. A. Massingham
P.C. Edwards Mr. Jos. E. Arundell
Ernest Smithers Mr. Thomas Varney
Jonathan Bell Mr. Percival Murrill
James Wilkinson Mr. Ernest Montrose
Barbara Holcroft Miss Frances J. May
Ruth Holcroft Miss Margaret Hobart
Minnie Morton Miss Alice Buckland
—Elephant and Castle.

AU REVOIR, PARIS, "farcaical feast," in six scenes, by Jules and Alfred Perezoff and Huntley Trevor (September 4, Guildford). Principal artists, Miss Marie Terry, Miss Annette du Parme, Miss Mamie Cliff, Miss Georgette Wray, Miss Florence Gregory, Mr. Jos. R. Tate, Mr. George St. Helen, Mr. Bane O'Reilly, Mr. Alfred Seechic, Mr. William Fenton, Mr. Alfred Perezoff, Mr. Alf. Clinton, Mr. Jules Perezoff, the Crown Trio, the Berroninis, and the Perezoff company. September 11.—Surrey.

AUNT SALLY, farce, in one act, by Matthew Boulton. Played by Miss Ruth Dockwray and Mr. Edmund Lea. May 15.—Alexandra, Stoke Newington.

AUNTE MIRREN, Scottish comedy, in one act, by Harry Lumsden. August 21.

Robin Fleck, M.D. Mr. Henry Vibart
Margaret Fleck Miss Mary Ross Shore
Nannie Miss Nell Greig
Phemie O'Conner Miss Agnes Bartholomew

—London Coliseum.

BABES IN THE WOOD, THE, pantomime, in five acts, written by Captain E. Green Foley, R.A.M.C. and Captain Cecil F. Armstrong, A.S.C., with songs written and composed by Lance-Corporal George Morrison, extra verses by Sergeant Blakeney and Lance-Corporal Gray. January 17.—Summerdown Military Convalescent Hospital, Eastbourne.

BABY'S BANK (see "The Nipper's Bank").

BACK HOME IN TENNESSEE, melodrama, in eleven scenes, by Mrs. F. G. Kimberley. November 20.

Billy Burnett Mr. Frank Pearce
Oswald Grant Mr. James Stillwell
Ted Webberley Mr. J. C. Carlyle
John Hamilton Mr. C. H. Chandler
Sambo Mr. Lawrence Handell
Jasper Snare Mr. Harry Gill
Mrs. Burnett Miss Pattie Groves
Gertrude Wild Miss Grace Vasey
Maggie Smith Miss Edie Macklin
Joyce Hamilton Miss Florence Lyndon
—Junction, Manchester.

BACK TO BLIGHTY, musical burlesque, in two acts and eight scenes, by Sydney Blow and Douglas Hoare, lyrics by Douglas Hoare, music by Philip Braham, Herbert E. Haines, and G. H. Clufsam, dances and ensembles arranged by Harold Batt. Principal artists, Miss Clara Beck, Mr. Alec Chenrens, Mr. Harold Montague, Mr. George Bellamy, Mr. Harold Cole, Ridiculous Recco, the Brothers Guy and Will Shanks, Miss Margaret Paton, Miss Phoebe Hodgson, Mr. Arthur Hambling, Mr. John T. McCallum, Miss Pamela Page, Miss Sybil Clare, Miss Carmel St. John, Miss Ruby Sinclair, Mr. Arthur Cullin, Mr. Charles H. Mannon, Miss Zoe Lang. September 7.—Oxford.

BAD GIRL'S WEDDING, A, a play in nine scenes, by Geoffrey Fultou. July 10.

Sir F. Bonell-Charles Mr. John B. Shinton
Eric Montague Mr. Jack McCaig
Steven Denver Mr. Beckett Bould
Mr. McLeod, K.C. Mr. Stuart Lomath
Julian Harwood, K.C. Mr. H. Kenneth Barton
Hon. Philip Braham Mr. Fred Blake
Norton Mr. Gilbert E. Taylor
Millward Mr. Jack Bland
Rhoda Romanes Miss Jennie Stevens
Mrs. Chattell Miss Poppy Lytton
Fanny Hepworth Miss Marie Thorne
Mrs. Abel Miss Grace Garside
Kitty Montague Miss Ada M. Ryder
—Her Majesty's, Walsall.

BAGGAGE MAN, THE, sketch. Played by Mr. Will H. Armstrong and company. September 25.—Victoria Palace.

BARTON MYSTERY, THE, play, in three acts and an epilogue, by Walter Hackett. Last performance (the 168th) August 5. March 22.

Richard Standish, M.P. Mr. H. V. Esmond
Sir Everard Marshall Mr. E. Holman Clark
Harry Maitland Mr. Geoffrey Wilmer
Dennis O'Meara Mr. James Lindsay
Beverley Mr. H. B. Irving
Ethel Standish Miss Jessie Winter
Phyllis Grey Miss Hilda Bayley
Lady Marshall Miss Marie Illington
Helen Barton Miss Darragh
Maid Miss Psyche le Meurier

—Savoy.

BASKER, THE, comedy, in four acts, by Mrs. Clifford Mills. (Matinée.) Last performance (the 112th) April 19. January 6.

George de Lacorfe Sir George Alexander
The Duchess of Cheviot Miss Genevieve Ward
Philippa de Lacorfe Miss Ellen O'Malley
Richard de Lacorfe Mr. W. Bridges Adams
Miriam de Lacorfe Miss Helen Ferrers
Cyprian de Lacorfe Mr. Norman Forbes
Mrs. Cyprian de Lacorfe Miss Helen H. Rous
Mrs. Terlob Miss Gwendolen Floyd
Dianna Terlob Miss Marie Hemingway
Mrs. Radford Miss Hilda Moore
Valet Mr. Leon Quartermaine
Manders Mr. Henry Nelson
Footman Mr. Warwick Ward
Skrimpet Mr. E. Vivian Reynolds
Delderfield Mr. A. A. Harris
—St. James's.

BATHROOM DOOR, THE, play, in one act, by Gertrude Jennings. January 10.

The Boots Mr. Frank Ridley
The Young Man Mr. Langhorne Burton
The Young Lady Miss Dorothy Bell
The Elderly Gentleman Mr. Frank Halden
The Elderly Lady Miss Margaret Murray
The Prima Donna Miss Margaret Halstan
—Victoria Palace.

BECAUSE LOVE MADE YOU MINE, drama, in two acts, by Royce Carleton. September 11.

Colin Adair Mr. Denbigh J. Douglas
Philip Cochrane Mr. Edward Warden
Herbert Nibbs Mr. Dick Seldon
Communs Mr. Frank Seddon
Hockaday Mr. Augustine Bowerman
Captain of s.s. Connecticut Mr. Lance Vox
Waiter Mr. Derek Mason
Nellie Pettit Miss Maudie B. Douglas
Julia Denton Miss Beatrice Western
Margaret Astor Miss Helen Lowther
Constance Astor Miss Violet Ingram
—Grand, Plymouth.

BEAUTIFUL MRS. BLAIN, comedy sketch, by Monckton Hoffe. Presented by Mr. Frederick Kerr and company. August 21.—Metropolitan.

BEAUCHAMP AND BEECHAM, comedy, in four acts, by Mrs. Everard Cotes (Sara Jeannette Duncan). Produced at the Maple Leaf Matinée. March 31.

Eliza Miss Esmé Hubbard
Grimble Mr. Edgar Payne
Mrs. Boyd Miss Frances Wetherall
Constance Hubbard Miss Jean Cavendish
Robert Beecham Mr. Forrester Harvey
Robert Belchambers Beauchamp

Mr. Cyril Griffiths
Major Horace Hubbard, Mr. Stanley Lathbury
The Dowager Countess of Castlevain
Mrs. Robert Brough
—Lyric.

BEAUTY AND THE BARGE, revival of W. W. Jacobs and Louis N. Parker's farce (New, August 30, 1904) during Mr. Leigh Lovel's season. March 13.—Grand, Croydon.

BED ROCK, comedy, in three acts, by Eden Phillpotts and Basil Macdonald Hastings. October 16.

William Dredge Mr. Ernest Haines
Norman Chase Mr. Reginald Andrews
Irene Martinetti Miss Helen Temple
Grindley Masterman Mr. William Farrer
Charlotte Shelton Mrs. A. B. Tapping
Matthew Robinson Mr. Percy Foster
Loveday Shelton Miss Muriel Pope
Lewis Quest Mr. Walter Pearce
Neil McKillop Mr. Gordon Ash
Alfred Harper Mr. C. Wordley Hulse
—Gaiety, Manchester.

BEHIND THE SCENES, revue, in three scenes, by Jack Cromo and Lister Reekie, music by George Encyl Lewis (May 29, Royal, Yarmouth). Principal artists: Miss Meg Hamilton, Mr. Jack Cromo, Mr. Charles Hennessy, Mr. Dan Brookes, Miss Queenie Craze, Miss Dorothy Brett, Sinclair's Three Bluebells, Miss F. Graham, Miss D. Roger-son, Miss R. Halladay, Miss Frances Trevor. June 19.—Empire, Camberwell.

BELLA DONNA, revival of James Bernard Fagan's adaptation of Robert Hichens's novel (December 9, 1911, St. James's). Last performance (the 53rd) July 15. May 31.

Dr. Meyer Isaacson Sir George Alexander
The Hon. Nigel Armine Mr. Leon Quartermaine
Mahmoud Baroudi Mr. Dawson Millward
Dr. Hartley Mr. Athol Stewart
Hassan Mr. Alfred Harris
Ibrahim Mr. Geoffrey Douglas
Hamza Mr. Warwick Ward
Monks Mr. E. H. Hincks
Mrs. Chepstow Mrs. Patrick Campbell
Mrs. Marchmont Miss Norma Whalley
Marie Miss Gwendoline Floyd
—St. James's.

BELLE OF NEW YORK, THE, revival of musical play by Hugh Morton and Gustave Kerker (originally produced in America; April 12, 1898, Shaftesbury). December 20.—Strand.

BELLE OF PERSIA, THE, revue. Produced by Mr. Joe Peterman. Principal artists: Mr. Joe Young, Miss Ida Young, Mr. Victor Crawford, Mr. Edgar Pison, Mr. Frank H. St. Clair, Mr. Ronald Bayne, Miss Marion Edwards. October 2.—Palace, East Ham.

BEST OF LUCK, THE, spectacular drama, in three acts, twelve scenes, and two tableaux, by Henry Hamilton, the late Cecil Raleigh, and Arthur Collins. Last performance (the ninety-first) December 6. September 27.

Prologue.

Don Esteban de Lanzana Mr. C. M. Hallard
Don Diego de Moyra Mr. F. Levison
Rodrigo Zabala Mr. Edward Morgan
Quosada Mr. James Day
Fin MacLeod Mr. R. H. Levitt
The MacLeod of Glenayr

Mr. Langhorne Burton
Ian MacLeod Mr. Gerald Clifford
Play.

Kenneth, Lord Glenayr Mr. Langhorne Burton
General Lanzana Mr. C. M. Hallard
Captain Everard Mr. John Campbell
Lord Algy Somers Mr. John Ekins
Drummond Fyffe Mr. E. F. Mayeur
Richard Dering Mr. Edward Viner
John Bennett Mr. Frederic Sargent
Harold Simpson Mr. George Elliston
Captain Cabrero Mr. James Leverett
Gubbins Mr. Fred Knight
Sewell Mr. Edward Morgan
John Wilmot Mr. Fred Emney, Jr.
Bertie Baker, R.N.R. Mr. Robert Hale
Countess of Strathcraid Miss Fortescue
Lady Blanche Westamere Miss Maud Hobson
Mrs. Jollaby Miss Simeta Marsden
Gertie Martin Miss Constance Hyem
Meriel Amersham Miss Violet Blyth-Pratt
Kitty Miss Renée Mayer
Mrs. Sewell Miss Elizabeth Rosslyn
Leslie MacLeod Miss Madge Titheradge
Housekeeper Miss Edith Broad
Jane Smith Miss Olga Lindo
Miss Mann Miss Gwen Fothergill
Miss Shenstone Miss Ravenscroft
Sam Murgatroyd Mr. John Summers
Jim Brown Mr. Francis Black
Reggy Howard Mr. Eric Scott
Gordon Weld Mr. A. Taylor

East of Luck, The (Cont.).

Taxi Driver Mr. T. Warne
 Pedro Valdez Mr. E. F. Leigh
 Jules Gallaud Mr. C. Denier Warren
 —Drury Lane.

BEST POLICY, THE, comedy, in three acts,
 by C. A. Castell. November 6.

Maldservant Miss Marie Leman
 Sir Michael Thornaby Mr. Percy Foster
 Mrs. Pitaway Mrs. A. B. Tapping
 Rev. Stephen Ide Mr. Ernest Haines
 Joan Chester Miss Helen Temple
 Enid Brockenhurst Miss Muriel Pope
 Mr. Brockenhurst Mr. C. Wordley Hulse
 Barney Ratcliffe Mr. Reginald Andrews
 Harry Pitway Mr. Walter Pearce
 Samuel Johnson Mr. John Cecil
 —Gaiety, Manchester.

BIG SHOW, THE, revue, by A. de Courville
 and Wal Pink, music by Melville Gideon,
 staged by Jack Haskell. Principal artists:
 Miss Jennie Benson, Miss Elsie Clark, Miss
 Sutton, Mr. George French, the Poluski
 Brothers. December 26.—Empire, Liver-
 pool.

BILLET FOR TWO, A, "dream play of the
 moment," in one act, by Charles S. Kitts.
 August 7.

The Wife Miss Jessie Danvers
 The Maid Miss M. Haydn
 The Big Man Mr. T. Lloyd
 The Little Man Mr. Leo Heron
 The Taxi Man Mr. J. Hall
 The Shadow ?
 The Slacker Mr. Gilbert Heron
 —Palace, South London.

BING BOYS ARE HERE THE, "a picture of
 London life in seven panels," by George
 Grossmith and Fred Thompson (after Rip
 and Bousquet's "Les Fils Touffe"), music
 by Nat D. Ayer, lyrics by Clifford Grey,
 sketches and miniatures of melody by
 Eustace Pensonby, Philip Graham, and Ivor
 Novello. Produced by Gus Solfike. Princi-
 pal artists: Miss Violet Loraine, Mr.
 George Robey, Mr. Alfred Lester, Miss
 Phyllis Monkman, Mr. Jack Morrison, Miss
 Odette Myrtil, Miss Maide Andrews, Miss
 Jane Ayr, Mr. Jack Christie, Mr. Felix
 Ford, Miss Buena Bent, Miss Blanche
 Stocker, Mr. J. Monkman, Mr. Gillie Porter,
 Mr. Bertie Adams, Mr. Frank Leslie, Miss
 Lunice Broadwood, Miss Lillian Davies.
 April 19.—Alhambra.

BIRDS OF A FEATHER, comedy, by A. J.
 Thickwell. Performed by the Bath Players.
 September 21.

Sir Andrew Halliday, Bart... Mr. Victor Gardom
 Polson Mr. C. Milley Doyle
 Lord Foyley Mr. Harry Furniss
 Bill Miggs Mr. H. E. Hutthroth
 Inspector Sleuth Mr. John Rose
 Lady Halliday Miss Margaret James
 Heloise St. Cyre .. Miss Gladys Stuart-Graham
 Celia Rinsley Miss Ann Wellitt
 Sally Miss Maud Merrick
 —Palace, Redditch.

BIRDS OF PARADISE, comedy sketch, played
 by Miss Erica O'Foye and company. Sep-
 tember 18.—Palace, Bath.

BISHOP'S EMERALDS, THE, play, in two
 acts, by Joseph Wharnciffe. March 18.
 Horace Bannister Mr. Victor Rao
 Voss Mr. Victor Tandy
 Bishop Cardew Mr. J. Court Harvard
 Jack Cardew Mr. Edwin Morton
 Mr. Crick Mr. Stanley Arthur
 Caroline Cardew Miss Mona Hall
 Mabel Bannister Miss Daisy Mitchell
 Lady Beatrice Brayfield ... Miss Mona Glynn
 Lady Hester Cardew Miss Gertrude Bonsor
 —Her Majesty's, Carlisle.

BLACK SHEEP OF THE FAMILY, THE, play,
 in four acts, by Gladys Hastings Walton.
 May 22.

The Hon. Ralph Sylvester. Mr. Arthur Hinton
 Lionel Sylvester Mr. J. Knox Orde
 Lord Arlingham Mr. Chauncey Morris
 Tough MacCoy Mr. Roland Willis
 Jobson Mr. Louis Weston
 Bud Rawson Mr. Leslie Wynton
 Dr. Mackham Mr. Harry Deane
 Inspector Wilson Mr. Fred Sharpe
 Judge Smythe Mr. Arthur Acton
 Barrister Lumley Mr. Oscar Lynne
 Lady Arlingham Mrs. Henry Gascoigne
 Blanche Matland Miss Nina Mallam
 Mary Leigh Miss Gladys Hastings Walton
 Mummy Dinkle Miss Beatrice Annersley
 Loyale Dare Miss Ethel Monton
 —Royal, Stratford.

BLUEBELL IN FAIRYLAND, revival of musical
 dream play, by Seymour Hicks and
 Walter Slaughter (December 15, 1901,
 Vaudeville). December 2. (Matinee).—
 Prince's.

BLUE ROOM GIRL, THE, revusical musical
 play, music by Chas. J. Herbert. Principal
 artists: Mr. Jameson Dodds, Miss Doris
 Barrington, Mr. Slaine Mills, Mr. E. J.
 Caldwell. April 10.—Palace, East Ham.

BLUFF, play, in four acts, by Lucas Landon
 (June 22, Pier, Eastbourne). Last perform-
 ance (the thirteenth), July 8. June 28.

Daniel Bulstrode Mr. Charles V. France
 Agnes Dame Miss Margaret Shelley
 Cecil Dane Mr. Gordon Ash
 Aaron Kelp Mr. Norman Page
 Mason Mr. Halladay Hope
 Lavinia Billiter Miss Olivia Glynn
 Xavier de Cigognac Mr. H. A. Sainbury
 —Garnick.

BOATSWAIN'S MATE, THE, comedy, in one
 act and two parts, after W. W. Jacobs's
 story of that name, dramatised for music
 and composed by Dr. Ethel Smyth. Janu-
 ary 28.

Harry Benn Mr. Courtice Pounds
 Ned Travers Mr. Frederick Banalov
 Mrs. Waters Miss Rosina Buckman
 Mary Ann Miss Norah Boy
 A Policeman Mr. Arthur Wynn
 Two Cats "M. Voxo"
 —Shaftesbury.

BOHEME, LA, revival of Puccini's opera
 (originally produced in Turin in 1896;
 Covent Garden, October 2, 1897, in Italian;
 English version by the Carl Rosa Opera
 company as "The Bohemians," April 22,
 1897, Royal, Manchester; April 9, 1915,
 Courtneidge Opera season, Shaftesbury,
 and October 6, 1915, Beecham-Courtneidge
 season, Shaftesbury) during Sir Thomas
 Beecham's autumn season. October 20.—
 Aldwych.

BOODLE, comedy, in one act, by Ronald
 Rubinstein. September 11.

Mrs. E. Lilliemass Miss Clare Welby
 Evie Miss Marie Royter
 Mr. Boodle Mr. Ernest Haines
 Flossie Mrs. A. B. Tapping
 —Gaiety, Manchester.

BOOMERANG, THE, comedy, in three acts, by
 Winchell Smith and Victor Mapes. (Play-
 house, Wilmington, Del., April 5, 1915;
 Belasco, New York, August 10, 1915; Devon-
 shire Park, Eastbourne, May 8). Last per-
 formance (the forty-fourth), June 17.
 May 11.

Guy Woodbridge Mr. Kenneth Douglas
 George Preston Mr. F. G. Bayly
 Emile Mr. A. V. Toose

Boomerang, The (cont.).

Hartley Mr. Albert Sims
 Mr. Stone Mr. Charles Daly
 Dr. Gerald Sumner Mr. Stanley Logan
 Mrs. Creighton Woodbridge

Miss Nina Boucicaud
 Marion Sumner Miss Doris Lytton
 Grace Tyler Miss Kathleen Vincent
 Gertrude Ludlow Miss Vera Cunningham
 Virginia Xelva Miss Fay Compton
 —Queen's.

BORIS GODONOUW, revival of Modeste Mousorgsky's opera (June 24, 1913, Drury Lane) by Sir Thomas Beecham during his London season. June 27.—Aldwych.

ROW BELLES, revue. Principal artists: Miss Grace Collins, Little Willie, Miss Birdie Collins, Miss Queenie Harling, Miss Maude Midge, Miss May Vincent, Mr. Leslie Conway, Mr. Jack Beard, Mr. Alfonso Brown, Miss Maisie Stephenson, Mr. Billy Farmer, Miss Vera Vane, Miss Ida Conway, Miss Frances Hears, Miss Isabella Alberto, Miss Ethel Zema, Miss Jennie Temple, Miss Eva Harris, Miss Lydia Harcourt. April 17.—Empire, Garston.

BOY'S BEST FRIEND, A, drama, by Lella Zillwood. December 18.

Tom Raymond Mr. Eric Gordon
 Mark Denyer Mr. John Worth
 Peter Doodle Mr. Tom J. Taylor
 Harry Jenkins Mr. Richard Webb
 Jackson Mr. Tom Wheeler
 Cora Cornell Miss Maude Steeple
 Mrs. Raymond Miss Mudge Heyton
 Selina Sage Miss Lizzie Lennon
 Babe Fielding Miss Marie Desmond
 Gipsy Nell Miss Jennie Cousins
 Gladdie Raymond Miss Cora Handle
 Nita Merrill Miss Dorothy Richardson
 —Royal, Aston.

BOYS OF THE OLD BRIGADE, play, in one act, by James Sexton. March 20.

Graham Mr. Gerald Kennedy
 Curran Mr. Frank Forbes Robertson
 Davies Mr. James McWilliam
 The Colonel Mr. Reginald Malcolm
 Lewis Mr. Charles Baird
 Mrs. Curran Miss Evangeline Hope
 Jennie Miss Barbara Thane
 —Lyric, Liverpool.

BRASS DOOR-KNOB, THE, dramatic episode, in one act, by Matthew Boulton. October 9.

Mrs. Bradbury Miss Janet Alexander
 Mr. Hawker Mr. Alfred Brandon
 —Alexandra, Stoke Newington.

BRASS FARTHING, A, comedy, in three acts, by Mrs. Finlayson Gauld. (Matinée.) May 24.

John Farrow Mr. Finlayson Gauld
 Denis O'Brien Mr. J. Anderson Russell
 Mrs. Margaret Campbell Miss Molly Maclearn
 Nora MacGuire Miss Mary Hennigan
 Ronald Dalton Mr. W. H. Brierley
 His Wife Miss Maybel Benvie
 Harry Mr. Stuart Raymond
 Peggy Miss Jenny Jackson
 Thomas Dishart Mr. J. Wilson M'Learen
 His Wife Miss Nannie Brown
 His Daughter Miss Phyllis Dunn
 Mrs. Tabitha Pepperton

Miss G. F. V. Rudland
 Her Husband Mr. John Dunvegan
 Her Son Master Jack Gauld
 Mrs. Maria Weeple Miss Rose Puckering
 Deborah Miss Mildred Smith
 Ambrose Symington Mr. J. M'Donald Chisholm
 John Graham Mr. E. K. Swan
 Miss Mary Mansel Miss Madge M'Donald
 —Royal Lyceum, Edinburgh

BRAVE WOMEN WHO WAIT, domestic drama, by Mrs. F. G. Kimberley. (November 5), 1915, Royal, Wolverhampton.) February 21.

rather Domoney Mr. Terry Davis
 Tom Clare Mr. G. Fielding
 Bill Smith Mr. Leonard Tremayne
 Charlie Thompson Mr. Edwin Beverley
 Phillip Studley Mr. James Maxlin
 Jack Clifford Mr. Jack Austin
 Mrs. Austin Miss Pollie Vickers
 Annie Rodney Miss Agnes Gagan
 Mrs. Clare Miss Clara Santley
 Alice Miss Edith Giddings
 Harriet Miss Adeline Ruby
 Lady Barbara Miss Lillian Burns
 —Elephant and Castle.

BRIC-A-BRAC, revival of musical piece by Arthur Wimperis and Basil Hood, with additional scenes by Lauri Wylie and Alfred Parker, music by Lionel Monckton and Herman Finck (September 18, 1915, Palace), with Miss Madge White in the part originally played by Miss Gertie Millar. September 4.—Palace.

BROADWAY JONES, revival of George M. Cohan's farcical play in four acts (February 3, 1914, Prince of Wales's) by Mr. Seymour Hicks. Last performance (the 114th) November 25. September 6.—Prince's.

BROWN PAPER PARCEL, A, sketch, by "J. M. W." Presented by Miss Florence Etlinger's pupils. May 31.—60, Paddington Street, W.

BUBBLE AND SQUEAK, musical farce, by George Carney, lyrics and music by George Hughes (November 20, Colchester). Principal artists, Mr. George Carney, Mr. George Hughes, Miss Minnie Pine, Miss Vesta Pine, Mr. Billie Lascelles, Mr. Fred Smith, Mr. Billy Rendal. November 27.—Hippodrome, Willesden.

BUTTON FOR LUCK, A, comedy, in one round, by R. J. MacLennan. March 20.
 Mrs. Mackay Miss Carrie Henderson
 James Mackay Mr. William Kennedy
 Sarah Miss Nell Greig
 —Pavilion, Glasgow.

BUXELL, a "farcical adventure," in three acts, by Rudolf Besier. (Originally produced under the title of "A Run for His Money," October 2, Royal, Nottingham.) Last performance (the twenty-third) November 25. November 7.

Act 1.—Sc. 1, The Condemned Cell in a Military Prison in Alsace.

Thissen Mr. John Daly
 Schmidt Mr. G. Mayor-Cooke
 Henri Buxell Mr. Matheson Lang
 Baron Mr. Charles Burwood
 Rudolph Becker, the Mayor

Mr. Spencer Trevor
 Betty Miss Aviee Kelham
 Dr. Lemaitre Mr. Herbert Bunston
 Sc. 2, A Room in the Apartments of the Mayor.

Frau Becker Miss Joan Forest
 A Cook Mr. A. J. Lynda
 Mme. Lemaitre Miss Norma Whalley
 Captain Donner Mr. Neville Brook
 Pook Mr. Hawley Franks
 Michael Strupp Mr. George Skillan
 Act 2.—A Room in the "Crowing Cock" Inn.
 Fritz Mr. Walter Steel
 Lotti Miss Dorothy Turner
 Heinrich Mr. Victor Weske
 Mme. Latour Miss Edith Finlay
 Jim Mr. Ernest Trimmingham
 Prince Otto Mr. C. M. Lowne
 Charles K. Venderloop Mr. James Prior
 Gaston Delaporte Mr. Cairns James
 James Gorham Mr. Charles Garth
 —Strand.

CABINET SECRET, A, musical farce, written by Harold Simpson, incidental music by Vincent Thomas. Played by Miss Gertrude Blomfield, Mr. Frederick G. Lloyd, Miss Gwladys Newth, and Mr. Sydney Wallace. Presented at the matinee given by the London Welsh Stage Society in aid of Mrs. Lloyd George's National Fund for supplying additional funds for Welsh troops at home and abroad. February 29.—Haymarket.

CALL, THE, Welsh play, in one act, by the Rev. W. F. Phillips. March.—Assembly Rooms, Tenby.

CALL OF CONSCIENCE, THE, play, by Ruth Melvill. Presented by the Village Players from Birdlip. July 22.—Margaret Morris Theatre, Chelsea.

CAPTIVE, THE, Egyptian ballet, by Marshall Moore and Jeanne d'Encrez, music selected and adapted by Nesta Wright. Produced by the pupils of Mlle. d'Encrez at the matinee in aid of the Blinded Soldiers' and Sailors' Hostel at St. Dunstan's. July 8.—Court.

CARETAKER WITHIN, play, in one act, by Corton King. Produced at a series of three miniature matinees by the Woman's Theatre in aid of the Camps Entertainment Fund, February 28.

Mrs. O'Sullivan Miss Sydney Fairbrother
Patsy Miss Irene Ross
Mr. Philpot Mr. Hugh Tabberer
Miss Tibbett Miss Jane Comfort
—Margaret Morris Theatre, Chelsea.

CAROLINE, light comedy, in three acts, by W. Somerset Maugham. Last performance (the 141st) June 3. February 8.

Caroline Ashley Miss Irene Vanbrugh
Maude Fulton Miss Lillah McCarthy
Isabella Trench Miss Nina Sevensing
Cooper Miss Florence Lloyd
Robert Oldham Mr. Leonard Boyne
Dr. Cornish Mr. Dion Boucicault
Rex Cunningham Mr. Martin Lew's
—New.

CARRY ON, revue, in five scenes, invented and arranged by George Ray. (November 8, 1915, Tivoli, Manchester.) Principal artists, Mr. Jack Gregson, Miss Jennie La Mont, Mr. J. Diamond, Mr. Cyril Kempster, Miss Phoebe Fields, Miss Elsie Black. February 21.—Empire, Camberwell.

CASTE, revival of T. W. Robertson's comedy (April 6, 1867, Prince of Wales's) at the opening of the Brighton Stock company's season. April 22.—Palace Pier, Brighton.

CATHEDRALES, LES, dramatic poem, in one scene, by Eugene Morand, with music by Gabriel Pierné. Produced by Mme. Sarah Bernhardt during her London season. January 3.

The Cathedral of Strasbourg
Mme. Sarah Bernhardt
Notre-Dame de Paris Mlle. Mea
The Cathedral of Rheims Mlle. Olivier
The Cathedral of Bourges Mme. Boulanger
The Cathedral of Arles Mlle. Seylor
The Cathedral of St. Pol de Leon
Mlle. Thomas
The Cathedral of Amiens Mlle. Lorèze
A French Soldier M. Normand
—London Coliseum.

CAUGHT IN THE STORM, farcical playlet, with music, in one scene. April 17.

Miss Dolly Dollars Miss Helena Frederick
Lord Dunbroke Mr. Leonard Ashdown
Jenkins Mr. Ernest Selig
—Palace, Chelsea.

CHARIVARI, book, lyrics, and stage production by Douglas Furber, music by Harold Samuel and Fred W. Sparrow, dances arranged by Ruby Ginner. December 23.—Devonshire Park, Eastbourne.

CHARLEY'S AUNT, revival of Brandon Thomas's play (February 29, 1892, Bury St. Edmunds; December 21, 1892, Royalty). December 14.—St. James's.

CHIEF, THE, sketch, by Bernard Brickham and Theobald Noble. Played by Mr. Fred Kitchin and company. October 16.—Alhambra, Bradford.

CHORDS OF MEMORY, play, in one act, by D. Howard Trapp. November 6.

Laurence Denver Mr. Reg. Malcolm
Edward Forsyth Mr. Philip F. Kay
Joan Miss Beryl Guy
—Alexandra, Stoke Newington.

CHU CHIN CHOW, spectacular play, in three acts and thirteen scenes, by Oscar Asche, music by Frederic Norton. August 31.

Abu Hasan Mr. Oscar Asche
Kasim Baba Mr. Frank Cochrane
Ali Baba Mr. Courtice Pounds
Nur Al-Huda Ali Mr. J. V. Bryant
Abdullah Mr. Norman Williams
Otbah Mr. William Holles
Baba Mustafa Mr. James Herbert
Mukbil Mr. W. Davidson
Musab Mr. Spencer Lloyd
Kluzaymah Mr. Julian Cross
Alcolom Miss Aileen d'Orme
Mahbubah Miss Sydney Fairbrother
Bostan Miss Annie Moore
Zanim Miss Bessie Major
Fitnah Miss Lisa Coleman
Marjanah Miss Violet Essex
Zabrat Al-Kulub Miss Lily Brayton
—His Majesty's.

CINDERELLA, musical extravaganza, by Ernest Sykes. April 24.

Cinderella Mrs. Harry Sykes
Ermyntude Mrs. Knight
Mignonette Miss E. Williamson
Lord Promati Miss Winnie Nobles
Fairy Crystal Miss Nellie Stevenson
Fairy of the Slipper Miss Gerlie Smith
Lady Promati Miss K. Pittam
Prince of Koresan Mr. Harry Sykes
Baron von Gluepot Mr. Ernest Sykes
Buttons Mr. J. T. Moules
Malvino Mr. H. C. Lawrence
—Guildhall, Northampton.

CLOCK GOES ROUND, THE, comedy, in four acts, by Harold Brighouse. Produced by Eille Norwood (September 25, Devonshire Park, Eastbourne). Last performance (the 13th) October 14. October 4.

Willie Piggott Mr. Lennox Pawle
Geoffrey Sarbitter Mr. Hubert Harben
Abraham Smith Mr. Hilliard Vox
Bates Mr. George Elton
A Policeman Mr. Caleb Porter
Waiter Mr. C. H. Renshaw
Philip Mitchell Mr. Edward Combermere
Ronald Cliban Mr. Joseph Coyne
Euphrosyne Dayle Miss Mary Glynn
Muriel Sarbitter Miss Ruth MacKay
Dorothy Platt Miss Iris Hoey
—Globe.

COCKNEY SPORT, THE, farcical domestic interlude, by J. V. Bridgman. February 28.

Mr. Percival Snape Mr. Weedon Grossmith
Mr. Sidney Jubkins Mr. Richard Carfax
Alfred Charles Nutton Mr. Evelyn Davis
Pa Mr. Beeston King
Mrs. Percival Snape Miss Constance Hyam
Mrs. Sidney Jubkins Miss Florence Harwood
Mary Miss Mignon Clifford
—Hippodrome, Golder's Green.

COCKTAILS, "new and refreshing revue, in three sips," by Chris Davis and Joe Henry, music by Donovan Meher, additional numbers by Henry Black. Principal artists, Mr. Henry Adnes, Mr. Howard Alford, Mr. Billie Cotterell, Miss May Rawlinson, Mr. Arthur Barclay, Doran and Loe. June 5.—Marlborough, Holloway.

COFFEE FOR TWO, play, by Mrs. Henrietta Leslie, produced by Mr. Ben Webster. Played by Miss Muriel Pratt, Miss Margaret Bussé, Mr. E. F. Mayeur, Mr. Arthur Cleave, and Miss Dorothy Massingham. Presented at the Women's War Club Matinée. February 25.—New.

COLOUR SCHEME, A, play, in one act, by Jack Edwards. Presented by the Studio Club. June 18.

Mrs. Hargreaves.....Miss Kitty Lofting
Edith Galton.....Miss Dora Gregory
Sparrow.....Miss Elaine Limouzin
Harry Blake.....Mr. John Napper
—Studio Club.

COLOURLAND, revue, by Leo Bliss. August 17.

Percy Dark.....Mr. Harry Watson
Percy Grey.....Mr. Max Whitaker
Miss Pinkington.....Miss Dorothy B. Lloyd
Miss Blounington.....Miss Kathleen Franklyn
Miss Brownington.....Miss Esmé Ray
Detective Black.....Mr. Leo Bliss
—Pavilion, Carnoustie.

COMEDY AND TRAGEDY, revival of W. S. Gilbert's play (January 26, 1884, Lyceum), on the occasion of the performance given in aid of the disabled soldiers' fund of the Worcestershire Regiment. Miss Mary Anderson played Clarice, supported by Mr. J. H. Barnes, Mr. Ben Webster, and Mr. Ben Greet. March 7.—Royal, Worcester. (The performance was repeated in aid of the funds of the Star and Garter Home at Richmond on June 23, at the Memorial Theatre, Stratford-on-Avon; and Miss Anderson again appeared in the play when it was given at His Majesty's on October 20, at a matinee in aid of the Princess Club Hospital.)

CONFERENCE, THE, play, in one act, by Delphine Gray. Presented by the Pioneer Players. February 6.

Dowager Duchess of Westhampton
Miss Inez Bensusan
The Countess of Brackenhann
Miss Mary Jerrold
Lady Lorrington.....Miss Elaine Stoddall
Lady Frances Ponsonby.....Miss Edith Evans
Lord Rockingham.....Mr. Alfred Drayton
Hon. Everard Knight.....Mr. Erik Ström
Lady Barbara Warninster.....Miss Colette O'Neil
Gibson Jones.....Mr. F. Henderson
—Court.

CONFESSION, THE, drama, by Frederick H. U. Bowman. October 23.

Father Brian Chesterfield
Mr. Henry Earlesmere
Philip Doverstone.....Mr. J. G. Maine
Archbishop Jeffrey.....Mr. J. P. Lallen
Carl Hubert.....Mr. Wm. Burton
Lord Goldenhorn.....Mr. H. Colbeck
Lady Goldenhorn.....Miss Betty Debenham
The Mother Superior.....Miss Mary McDermott
Flo Kingsley.....Miss Moyra Manners
Lilian Aldridge.....Miss Maud Morton Powell
Ethel Rabymere.....Miss Maud Morton Powell
—Elephant and Castle.

CONFESSIONS OF A WIFE, THE, drama, in four acts, by Joseph Millane and Royce Carleton. (November 29, 1915, Royal, Leeds.) March 20.

Jem Rodney.....Mr. S. Herbert Humber
Garwood Bladyn.....Mr. Herbert Willis
Braxted Hackett.....Mr. E. Maydeo
Max Capper.....Mr. Gilbert L. Carlile
Roberts.....Mr. Tom Wheeler
Phyllis Varden.....Miss Marie Desmond
Leda Dalroy.....Miss Millie Phillips
Mrs. Dearing.....Miss Beatrice Sinclair
Frankie Bladyn.....Miss Kathleen May
Nora Bladyn.....Miss Florence Churchill
—Elephant and Castle.

CONGRATULATIONS, play, in one act, by Radcliffe Martin. October 2.

George Alder.....Mr. John Cecil
Jane Alder.....Miss Clare Welby
Mabel Alder.....Miss Marie Leman
Frank Sanders.....Mr. Ernest Haines
John Blake.....Mr. Percy Foster
—Gaiety, Manchester.

COPPERNOB, dramatic sketch, in one scene, by Thelma V. Anthony, produced under the direction of Mrs. Edward Compton. September 11.

Jack.....Mr. Henry Oscar
Doctor.....Mr. Ernest Burton
Nurse.....Miss Rosamond Croudace
Coppernob.....Miss Violet Barnett
—Hippodrome, Putney.

COUNTER-CHARM, THE, play, in one act, by Bernard Duffy. December 11.

Aloysius Kinella.....J. Augustus Keogh
Nora Kinella.....Irene Kelly
Joe Hegarty.....Chas. O'Reilly
Mrs. Mulvey.....Sheila O'Sullivan
Mrs. Hegarty.....Maureen Delany
—Abbey, Dublin.

COURT OF ENQUIRY, A, comedy, in one scene, by Malcolm Watson. August 28.
Captain Joseph Truelove, R.N.

Mr. Alfred Bishop
Sir Richard Childerstone.....Mr. J. Fisher White
Rev. Oliver Hatchway.....Mr. Howard Sturze
Mrs. Andrews.....Miss Helen Ferrers
Jennie Fairway.....Miss Mary Forbes
—London Coliseum.

COTTAGE GIRL, THE, play of English rural life, by Eva Elwes. December 28.

William Stack.....Mr. H. Cullenford
George Taylor.....Mr. B. C. Duval
Ada Stack.....Miss Eva Elwes
Freddy Hooper.....Mr. Conn Reynolds
Henry Warwick.....Mr. L. E. Eykyn
The Squire.....Mr. J. Baker Howard
The Squire's Lady.....Miss Doris Macdonald
Rosamund Stanton.....Miss Vera Langton
Nelly Winter.....Miss Nina Pearson
Jenny.....Miss Phyllis Claude
—Hippodrome, Nunceaton.

COVET NOT, dramatic sketch, in one act, by Monte Bailey. September 4.

Myra Kane.....Miss Diana Hope
Bertram Taylor.....Mr. T. Wright
Lionel Gray.....Mr. A. Mann
—South London.

CRACKERS, musical burlesque, in "two pulls and a bang," written by Brandon Fleming and Dick Ray, produced by Harold Batt. Principal artists, Mr. Gus Oxley, Mr. Alec Regan, Miss Goldie Collins, Mr. John James, Miss Maisie Dover, Mr. Henry Brown, Miss Celina Bobe, and Miss Bertie Castrella. March 20.—Hippodrome, Rotherhithe.

CRITIC, THE, or, AN OPERA REHEARSAL, opera in two acts, by Sir Charles Villiers Stanford, the text being that of Richard Brinsley Sheridan, arranged for the opera by L. Cairns James and the composer. January 14.

Puff (the Author) Mr. Michael Sherbrooke
Dangle (the Composer) Mr. Nigel Playfair
Sneer (the Critic) Mr. Henry Wolston
Mr. Hopkins (Under-Prompter) Mr. L. Morgan

CHARACTERS OF THE OPERA.

Lord Burleigh Mr. S. B. Brereton
Governor of the Fort .. Mr. Herbert Langley
Earl of Leicester Mr. Frederick Ranalow
Sir Walter Raleigh Mr. Percy Heming
Sir Christopher Hatton .. Mr. Sydney Russell
Master of the Horse Mr. Albert Chapman
Drake Mr. Arthur Wynn
Don Whiskerandos Mr. Frank Mullings
Justice Mr. Herbert Langley
Justice's Son Mr. Denis Byndon-Ayres
Beekeeper Mr. Frederick Ranalow
Constable Mr. Albert Chapman
Tilburina Miss Caroline Hatchard
Confidante Miss Lena Maitland
Justice's Lady Miss Lena Maitland
First Niece Miss Eda Bennie
Second Niece Miss Ethel Toms
Britannia Miss Helen Barrigar
—Shaftesbury.

CUPID AND THE OGRE, farcical comedy, in two scenes, by Stanley C. West. Produced by company of amateurs. April 28.—Pavilion, Carnoustie.

CUPID'S CLUB, "fashion plate revuesical burlesque," in three scenes, by Stanley Gerard, music by Herman Darewski, produced by Harold Batt (April 24, Colchester). Principal artists, Miss Daisy Griff, Miss Madge Beresford, Miss Harvey, Mr. Joe Spree, Mr. Albert Rees, Mr. Fred Hutchings, Miss Minnie Elsie, Miss Dollie Handwell. May 1.—Empire, Penge.

CUP OF THE SEASONS, THE, ballet, music by M. Jean Nougues. Produced at the matinee in aid of Lady Paget's Fund for the Blind. June 30.—Prince of Wales's.

CURE, THE, farcical sketch, in one scene, by Arthur R. Carlton. July 5.

Mr. Honeybun Arthur R. Carlton
Mrs. Honeybun Miss Ethel Deane
Mrs. Knag Miss Florence Bostock
Mary Miss Minnie Moore
Dr. Beacle Mr. George Delamere
Mr. Mould Mr. Charles Orme
—Castle Pavilion, Aberystwyth.

DAIRY GIRL, THE, revue. Principal artists, Miss Elsie Lawrence, Miss Lottie Dene, Miss Ivy Irwin, Miss Bertha Brandell, Mr. Frank Chapman, Mr. Fred Weston, the Dancing Veloons, the Estrella Girls. May 15.—Eastleigh.

DADDY LONG-LEGS, comedy, in four acts, by Jean Webster (February 20, 1914, Atlantic City; September 28, 1914, Gaiety, New York. May 29).

Jervis Pendleton Mr. Charles D. Waldron
Jimmie McBride Mr. A. Hyton Allen
Cyrrus Wycoff Mr. Herbert Greville
John Codman Mr. Ernest Hunter
Abner Parsons Mr. Howard Joyce
Griggs Mr. Archie Carlaw Grand
Walters Mr. S. Major Jones
Miss Pritchard Miss Fay Davis
Mrs. Pendleton Miss Dorothy Hammond
Julia Pendleton Miss Dorothy Dix
Sallie McBride Miss Evelyn Hope
Mrs. N. Semple Miss Kate Jensen
Maid Miss Ethel Wallace
Carrie Miss Ethel Comfort
Mrs. Lippett Miss Jean Cadell
Orphan Children at the John Grier Home.

Daily Long Legs (Cont.).

Sadie Kate Audrey Ridgwell
Gladiola Beryl Riggs
Little Sammie Renée Davise
Loretta Maxine Clare
Mamie Kathleen Cope
Freddie Perkins Master Christopher Frere
Judy Abbott Miss Renée Kelly
—Duke of York's.

DARBY AND JOAN, play, by J. L. J. Carter. Presented by the Kemble Dramatic Society. April 8.—Passmore Edwards Settlement.

DARK TOWN JINGLES, revuesical comedy, by Edward E. Roylat and Gordon Stretton, lyrics and music by George Baker and Gordon Stretton. Principal artists, Mr. Bert King, Mr. J. Robson, Mr. D. Hornby, Miss Phyllis Miles, Miss Ray Collins, Miss June Lys, Miss M. Rollics, Mr. Jasper White, Mr. Fred Roberts, Mr. Jack Brown, Mr. Caldwell, Mr. Sam Henry Crawford and Johnson, Jasper Ritchie, f. Lumley, Geo. Baker, Miss Caldwell, Mr. Gordon Stretton. May 22.—Empire, Camberwell.

DARLINGS, revue, by Theo F. Conner. Produced by H. Pelton. Principal artists, Mr. Dan Agar, Mr. George Gee, Mr. Harry Payne, Baroness D'Astree and Tenor, Miss Renee Bagot. August 28.—Hippodrome, Colchester.

DAUGHTERS OF SHEM, revival of the play adapted from Samuel Gordon's story of the same name by Mr. Gordon and Carmel Goldsmid (produced by the Pioneers. May 20, 1906, Royalty) at the All-Jewish matinee in aid of the fund for the Relief of the Jewish Victims of the War in Russia. June 15.—London Pavilion.

DAWN OF HAPPINESS, THE, dramatic play of the present period, in four acts, adapted by Hugh Bernard from Ralph Rodd's novel "Peril." June 26.

Ruth Day Miss Sibyl Ward
Agnes Pringle Mme. Antoinette Rennie
Flight Mr. Rathmell Wilson
George Prior Mr. Frank Wheatley
Outram Goring Mr. Henry Lesmere
Ticket Collector Mr. R. Kirk
John Dill Mr. J. W. Braithwaite
Lady Eunice Mervain Miss Iris Lincoln
Dr. Waldro Paymore Mr. Jim Howard
Tilley Pretyman Miss Nora Nicholson
Gerak Smith Mr. Robert Needham
Little Mary Little Angela Baddeley
Mrs. Hart Harland Miss Constance Dana
Emma Miss Muriel Hutton
Vincent Leeming Mr. Frank Wheatley
Lady Goring Miss Elaine Denys
Gotthold Stein Mr. Jim Howard
Inspector Higgs Mr. Richard Kirk
Signalman Hood Mr. Rathmell Wilson
Parsons
—Dalston.

DAY IN A DUG-OUT, A, sketch, by Sewell Collins, music by A. Baldwin Sloan. August 28.—Victoria Palace.

DAY OF RECKONING, THE, sketch, in two scenes, by W. St. Michael. Played by amateurs. March 6.—Royal, Darwen.

DEAR DEPARTING, THE, "frivolous performance," in one act, by Leonid Andreiev, translated from the Russian by Julius West. Presented by the Pioneer Players. February 6.

First Policeman Mr. Patrick Kirwan
A Boy Master Rex O'Malley
Second Policeman Mr. A. E. Filmer
French Tourist Miss Irene Moncrieff

Dear Departing, The (Cont.).

Her Little Girl Miss Audrey Cameron
 First Intoxicated Gentleman Mr. Nigel Playfair
 Second Intoxicated Gentleman Mr. Kenneth Kent
 English Tourist Mr. Goodwin Nock
 Sir William Mr. Percy Vernon
 The Man on the Cliff Mr. John Napper
 The Little Man Mr. Miles Malleson
 The Bloodthirsty Lady Miss Claire Greet
 The Stern Lady Miss Ine Cameron
 Pedlar Miss Rose Ehrlich
 First Photographer Mr. Herbert Norris
 Yapa Mr. Tom Heslewood
 Katia }
 Masha } his Family { Miss Irene Ross
 Sasha } Miss Yvette Pienne
 Peter } Mr. Basil Bowen
 Miss Faba Drake
 First Italian Singer Miss Dorothy Trellope
 Second Italian Singer Miss Patricia Clive
 Third Italian Singer Miss Paula Rivers
 Tall Tourist Mr. James Stanner
 Waiter Mr. Fred Hayes
 Second Photographer Mr. Matthew Laurence
 Special Correspondent Mr. George Skilnan
 Priest Mr. G. W. T. Heathcote
 First Salvationist Mr. Arthur Brooke
 Second Salvationist Miss Hilda Beethell
 Third Salvationist Mr. W. Pinge
 An Englishman Mr. A. B. Tapscott
 Landlord Mr. Herbert Dansey
 Advertising Agent Mr. Allan Wade
 Assistant Mr. Honor Bright
 —Court.

DESERTER, THE, play, in one act, by Fred J. Morris. August 21.

John Billington Mr. Leonard Laurence
 Sergt. Morrills Mr. Walter Clifford
 Richard Billington Mr. George Mayhew
 Mary Billington Miss Dorothy West-Symes
 —New Queen's, Manchester.

DEVIL PAYS, THE, sketch, by the late Tom Gallon. February 7.

Paul Hermon Mr. Charles Windermere
 Blake Latimer Mr. Heath J. Haviland
 Jack Calvert Mr. Yorke Richardson
 A Waitress Miss Ethel Russell
 —Grand, Croydon.

DEVONSHIRE GIRL, THE, musical comedy revue, in four scenes, book by L. Emery, music by H. Condon, lyrics, etc., by Bert Gunnell and Harry Dowley. Produced by Dick Ray. (June 28, 1915, County, Bedford.) Principal artists: Mr. Fred E. Dunn, Mr. Bert Gunnell, Mr. Harry Borrett, Miss Emilie Shepherd, Miss Kitty Stock, Mr. Harry Dowley, Miss Connie Jay, Miss Maie Eugenie, Miss Renee Fields, Mr. Harry Condon. April 10.—Empire, Penge.

DICK TURPIN'S RIDE TO YORK, new version of equestrian playlet by Fred Ginnett. July 10.—Hippodrome, Golder's Green.

DISRAELI, play, in four acts, by Louis N. Parker (Princess's, Montreal, January 23, 1911; Wallack's, New York, September 18, 1911). Last performance (the 128th), July 22. April 4.

The Right Hon. Benjamin Disraeli Mr. Dennis Eadie
 The Duke of Glastonbury Mr. C. Haviland Burke
 Charles, Viscount Deeford Mr. Cyril Raymond
 Adolphus, Viscount Cudworth Mr. Ernest Cox
 Lord Brooke or Brookehill Mr. E. Pardoe Woodman
 Sir Michael Probert, Bart. Mr. Hubert Harben
 Mr. Hugh Meyers Mr. Vincent Sternroyd

Disraeli (Cont.).

Mr. Lumley Foljambe .. Mr. Campbell Gullan
 Mr. Tearle Mr. Howard Sturge
 Basoot Mr. Henry Templeton
 Potter Mr. Arthur Bowyer
 Flocks Mr. J. Augustus Keogh
 Butler Mr. Morrice Seaton
 Footman Mr. Frank Denman
 Lady Beaconsfield Miss Mary Jerrold
 The Duchess of Glastonbury Miss Frances Ivor
 The Lady Clarissa Miss Mary Glynne
 Lady Cudworth Miss Gladys Young
 Lady Brooke Miss Adela Weekes
 Mrs. Noel Travers Miss Gabrielle Dorziat
 —Royalty.

DISRAELI, an episode in the life of Benjamin Disraeli, by Judge Parry. October 9.

Benjamin Disraeli Mr. Leonard Shepherd
 Lord Cairns Mr. Sydney Russell
 Duke of Rutland Mr. Cecil G. Calvert
 Earl of Derby Mr. Charles Leverton
 Sir Stafford Northcote Mr. Charlton Hutchinson

A Servant Mr. A. W. Whittaker
 Viscountess Beaconsfield Miss Anne Beaufort
 —Gaiety, Manchester.

DIVISION OF LABOUR, THE, by "X." Played by Miss Nudge Titheradge, Mr. Paul Arthur, Mr. C. V. France, Mr. Gerald du Maurier, Mr. Arthur Hatherton, Mr. A. E. George, and Mr. Lyston Lyle. Produced at the Theatrical Garden Party, July 11.—Royal Botanic Gardens, Regent's Park.

DOCTOR'S DREAM, THE, dramatic episode, by Frederic de Lara, with incidental music from Isidore de Lara's opera "Sungar." Produced at an entertainment in connection with Mr. Isidore de Lara's War Emergency scheme. Played by Mr. Frederic de Lara, Miss Alice Dukes, and Miss Joan Marshall. January 19.—Steinway Hall.

DON'T BE JEALOUS, musical comedy revue, in four scenes, book and lyrics by Edward Y. Smart, music by G. H. Carlisle. Produced by Arthur Blossom. Principal artists: Mr. G. H. Carlisle, Miss Olive Tempest, Mr. Jack Woods, Mr. Fred Conyers, Mr. Stanley Kirk, Miss Stella May, Miss M. Dalrymple, Mr. G. Rogers, Mr. G. Harrison, Mr. Archie Terrill. January 17.—Hippodrome, Rotherhithe.

DOUBLE-DEALER, THE, revival of William Congreve's comedy by the Stage Society. May 14.

Maskwell Mr. Basil Sydney
 Lord Touchwood Mr. A. Harding Steerman
 Mellefont Mr. Cowley Wright
 Careless Mr. Charles Koop
 Lord Froth Mr. Ben Field
 Briak Mr. Ivor Barnard
 Sir Paul Plyant Mr. Herbert Bunston
 Saygrace Mr. Edwin Greenwood
 Lady Touchwood Miss Constance Robertson
 Cynthia Miss Athene Seyler
 Lady Froth Miss Gertrude Lang
 Lady Plyant Miss Helen Hays
 —Queen's.

DRAKE, open-air performance of Louis N. Parker's play (September 3, 1912, His Majesty's) in aid of the Voluntary Aid Detachments Hospitals at York. July 27.—Museum Gardens, York.

DRAMATIC SITUATION, A, sketch, by Dion Clayton Calhoun. Played by Mrs. Patrick Campbell, Mr. Gerald du Maurier, and Miss Dorothy Minto. Produced at the Theatrical Garden Party, July 11.—Royal Botanic Gardens, Regent's Park.

DREAM BUTTERFLY, THE. Presented by the pupils of Miss Helen May at the matinee in aid of the Red Cross. July 18.—Ambassadors.

DREAM CASTLE, fairy play, by Maude Roberts, music by Osborne Roberts. December 21.—Boulevard Theatre, W.

DRIFTWOOD, comedy, in one act, by Seumas O'Kelly (October 11, 1915, Gaiety, Manchester). Presented by Miss Horniman's company. January 10.

Mr. Drake Mr. Stanley Drewitt
Mrs. Drake Miss Muriel Pope
Maurice Hamlyn Mr. Grendon Bentley
Kendal Nugent Mr. Charles Groves
Mrs. Nugent Miss Amy Ravenscroft
A Maid Miss Marie Leman
—Duke of York's.

DR. JOHNSON, revival of Leo Trevor's play, in one act (May 11, 1896, Richmond; April 23, 1897, Strand), during Mr. Arthur Bourchier's season, February 28.—His Majesty's.

DU THEATRE AU CHAMP D'HONNEUR, dramatic episode from real life, in one act, by a French officer. Produced by Mme. Sarah Bernhardt during her London season. January 17.

Mare Bertrand Mme. Sarah Bernhardt
An English Lieutenant M. Normand
Surgeon-Major M. Deneubourg
La Duchesse Mme. Mea
Anna Courtols Mlle. Seylor
—London Coliseum.

EARLY BIRDS, sketch, by Roland Pertwee. Produced at the matinee in aid of the Women's Emergency Canteens for Soldiers. May 30.

Auntie Miss Clara Greet
Mord Miss Athene Seyler
Nell Miss Margaret Bussé
Sue Miss Kathleen Blake
Alfie Master Roy Lemhol
The Programme Girl .. Miss Marjorie Moore
—Savoy.

EDWARD, play, in one act, by Arthur Eckersley. March 27.

Irene Miss Marie Royter
Amy Miss Gladys Evelyn
Alan Mortimer Miss Ernest Haines
Mrs. Mortimer Mrs. A. B. Tapping
Young Gibbs Mr. Wallace Evennett
Trixie Miss Marie Leman
—Gaiety, Manchester.

EIGHTPENNY, sketch. Produced by Miss Rosa Loader. October 2.—Palace, Islington.

ELEGANT EDWARD, comedy, in one act, by Gertrude E. Jennings and C. Boulton. May 30.

Burglar Bill Mr. F. Randle Ayrton
"Mr. Treherne" Mr. Ben Webster
Mrs. Treherne Miss Mary Ridley
Sergeant Beckett Mr. Henry Baynton
P.C. Hodson Mr. Henry Daniel
—Haymarket.

ELLEN YOUNG, play, in three acts, by Gabrielle Enthoven and Edmund Goulding. Presented by the Pioneer Players. April 2.

Mr. Young Mr. Stanley Lathbury
Percy Baker Mr. Ivor Barnard
Mrs. Young Miss Agnes Thomas
Alfred Young Mr. Warwick Ward
Maggie Russell Miss Dorothy Rundell
Ellen Young Miss Hilda Moore
Hutton Miss Pollie Emery
Hart Miss Mildred Surrey

Ellen Young (Cont.).

Stanley Bretton Mr. Martin Lewis
Miss Leslie Miss Irene Dowson
Lord Mapleton Mr. Stanley Logan
Dicky Wiltshire Mr. Ivo Danvers
Monsieur Paren M. Jules Delacré
1st Workman Mr. A. E. Filmer
2nd Workman Mr. G. Goodhart
—Savoy.

ENFANT PRODIGE, L', revival of Michael Carré and A. Wormser's musical play without words (November 20, 1915, Duke of York's). Last performance (the 109th), May 6. February 12.—Kingsway.

ENGLAND'S EMBLEMS (ROSES), spectacular ballet revue. Produced by Mme Pauline Rivers. July 1.—Tower Pavilion, Blackpool.

ENGLISH NOSEGAY, AN. "gathered and presented to the British Red Cross by Louis N. Parker," with incidental music by John Ansell. Produced at the matinee organised by Lady Arthur Paget in aid of the joint War Funds of the British Red Cross Society and the Order of St. John. Played by Mr. Ambrose Manning, Miss Fay Compton, Miss Christine Silver, Master Pat Irish, Miss Constance Mills, the Barouess de Forest, Miss Isobel Elsom, Miss Eva Leonard Boyne, Miss Athene Seyler, Miss Miriam Lewes, Mr. Herbert Waring, Miss Odette Guimbandt, Miss Viola Tree, Miss Gladys Mason, Miss Dora Barton, Miss Moya Mantering, Mrs. Lavery, the Countess of Drogheda, Lady Diana Manners, Miss Stella M. Campbell, Mr. O. B. Clarence, Mr. Edward Cumbermere, Mr. Robert Nainby, etc. October 19.—Alhambra.

ENSLAVED BY A MORMON, melodrama, in one act, by Frederick H. U. Bowman. Played by Mr. Frederick H. U. Bowman and Miss Alice B. Bragger. June 26.—Palace Variety, Prescott.

ENTRE NOUS; or CRIBS AND PLAGIARISMS, revue, in six episodes, by Charles F. Smith. Produced by the Leeds Playgoers' Society. December 18.—Arts Club, Leeds.

ETERNAL SNOWS, THE, play, in three acts, by "Michael Orme." Produced by the Pioneer Players. May 28.

Wycombe Mr. A. C. Ensor
Sir Geoffrey Brandon, R.N., C.V.O.

Lady Brandon Miss Iris Hoy
Sir John Barnaby .. Mr. A. Harding Steerman
Trevor Curtis Mr. William Stack
Dr. Anthony O'Hagan.. Mr. C. Wordley Hulce
Miss Mary Chartwell .. Miss May Whitty
—Criterion.

EXTRA SPECIAL, revue, in eight scenes, book and lyrics by F. Firth Shephard, music composed and arranged by Harry Collman, production in its entirety by Philip F. Howley. Principal artists, Mr. George Barrett, Miss Chloe O'Hara, Mr. Lumino Lane, Miss Elsie Dante, Miss Daisy Hancock, Miss Honor Bright, Miss Hilda Harris, Mr. Percy Watson, Miss Mamie Watson, Mr. Albert Rees, Miss Ida Halle, Miss Josette Ellis, Mr. Reginald Palmer. Last performance (the 87th) November 25. October 28.—Kingsway.

EXTRA TURN, THE, scena. Played by Miss Victoria Monks. October 23.—Empire, Stratford

EVERY DAY IN THE WEEK, revue, in "seven cameos," by William Hargreaves, produced by Harold Batt. Principal artists, Miss Daisy Dormer, Mr. Harry Loman, Mr. Billy Lowe, Mr. Joe Conway, Mr. Talbot O'Farrell, Mr. Ryder Stone, Miss Hilda Glynn, Mr. Philip Lawton. September 11.—Hippodrome, Colchester.

EYES FRONT, "medley of mirth and music," in six scenes, by Robert Weston, Jack Norworth, and Charles Childerstone, with music by Jackson Hylton, special scenes by Ernie Mayne. Principal artists, Miss Hetty King, Mr. Ernie Mayne, Miss Nina Wood, Miss Katie Yates, Mr. Charles Childerstone, Miss Vera May, Mr. Harold Wellesley, Miss Muriel Noble, Mr. W. H. Brougham. October 2.—Empire, Stratford.

EYES RIGHT, petite revue, by Harold Simpson and John Tiller (March 13, Empire, Nottingham). Principal artists, Mr. Tom D. Newell, Miss Eileen Desmond. April 17.—Empire, New Cross.

FACTORY GIRL'S HONOUR, A, drama, by Frank Dix (August 7, Royal, Aston). September 11.

Leonard Merton Mr. Charles Trevor
Rev. Peter Rock Mr. Travis Green
Dr. Abbiss Mr. W. H. Munte
Theodore Cornell Mr. Fred Eustace
Servivie Hicks Mr. Edwin Davies
Rainey Mullins Mr. Charles Toteher
Old Abel Mr. Charles Carte
Perkins Miss Mary Dune
Mr. Bastable Mr. William Counter
Maggie Dench Miss Mabel Coleman
Esther Morrison Miss Sadie Southern
Flo Heath Miss Cissie Clarke
Nurse Dart Miss Marie Duncan
Mme. Dupré Miss Frances West
Inspector Smith Mr. Conrad Brady
—Elephant and Castle.

FALL IN, musical burlesque, book and music by Marnott Edgar, music by Jackson Hylton, additional lyrics by Charles Childerstone, presented by Harry Day. Principal artists, Mr. Horace Jones, Mr. Anthony Gordon, Mr. John Donan, Miss Ennis Parkes, Miss Nellie S. James, Mr. W. Bell, Mr. J. Smith, Miss Marie Shields. October 23.—Empire and Hippodrome, Bristol.

FAMILY FAILING, THE, play, in three acts, by Elfrida and Clarence Derwent. September 18.

Brownlow Miss Gladys Evelyn
Pauline Montessor Miss Helen Temple
Martin Frith Mr. Walter Pearce
Mrs. Montessor Mrs. A. B. Tapping
Venetia Montessor Miss Marie Leman
Mr. Montessor Mr. Ernest Haines
Kent Mr. Gordon Fleming
Mr. Tyler Mr. John Ceell
Mrs. Frith Miss Marie Royter
—Gaiety, Manchester.

FARMER'S WIFE, THE, play, in three acts, by Eden Phillips. November 11.

Churdles Ash Mr. William J. Rea
Araminta Dench Miss Mary Raby
Thirza Tapper Miss Cathleen Orford
Samuel Sweetland Mr. Joseph A. Dodd
Sibley Sweetland Miss Betty Pinchard
George Smerdon Mr. Noel Shammion
Petronell Sweetland Miss Cecily Byrne
Richard Coaker Mr. Felix Aylmer
Louisa Windcott Miss Margaret Chatwin
Susan Maine Miss Dorothy Taylor
Sarah Smerdon Miss Maud Gill
Sophie Smerdon Miss Helena Pickard
Teddy Smerdon Mr. Bryan Martin
Valiant Dunnybrig Mr. Frank Moore

Farmer's Wife, The (cont.).

Dr. Rundle Mr. Alfred J. Brooks
Mrs. Bundie Miss Nancy Staples
Henry Coaker Mr. William Armstrong
Mr. Gregson Mr. Dennis King
Mary Hearn Miss Isabel Thornton
The Rev. Septimus Tudor

Mr. Frank D. Clewlow
Mrs. Tudor Miss Nancy Byrne
—Repertory, Birmingham.

FAUST, revival of the Gounod's opera in English (originally produced 1859, Lyrique, Paris: January 23, 1864, His Majesty's, London) during Sir Thomas Beecham's autumn season. October 16.—Aldwych.

FERRIPORT ELECTION, THE, play, in four acts, by Frank G. Layton. November 20.
Samuel Apples Mr. John Cecil
Tom Apples Mr. Percy Foster
Bill Apples Mr. S. L. Butler
Mrs. Apples Mrs. A. B. Tapping
Emmy Apples Miss Muriel Pope
Lord Ferriport Mr. Archibald McLean
Lady Ferriport Miss Clare Welby
Roderick Mr. Walter Pearce
Betty Miss Helen Temple
The Rev. Theophilus Wiles

Mr. E. H. Paterson
Bob Mr. C. Wordley Hulse
A Man Servant Mr. Napier Barry
—Gaiety, Manchester.

FIND OUT (see "Look Out," 1916 Year Book).
FINE BIT O' WORK, A, drama, in one act, founded upon a story by Jack London, by Douglas Murray. November 6.

Jim Stark Mr. Irv Hayman
Dick Gaseoyne Mr. Norman C. Slaughter
Kate Miss Mary Moran
A Detective Mr. Fred Thompson
—Palace, Hammersmith.

FINDINGS KEEPINGS, revue, written and composed by Frank Mayban. Principal artists, Miss Molly Wells, Mr. Clifford Morgan, Mr. Edmund Edmunds, Miss Jenny Lynn, Mr. Albert Sinclair, Miss Grace Lawn, Mr. Fred Monti, Miss Millie Gordon, Miss Dora Stewart, Mr. Billy Wells, Miss Edith Ash, Mr. Richard Roma. May 22.—Olympia, Shoreditch.

FIRST DISTILLER, THE, Russian play, by Leo Tolstoy, translated by Louise and Aylmer Maude. Presented by the Birmingham Repertory Company. October 26.

A Peasant Mr. William J. Rea
His Wife Miss Mary Raby
His Grandfather Mr. William Armstrong
Old Woman Miss Margaret Chatwin
A Neighbour Mr. A. J. Brooks
First Elder Mr. W. Brunton
Second Elder Mr. Frank Moore
Third Elder Mr. Noel Shammion
Fourth Elder Mr. Frank D. Clewlow
The Chief of the Devils Mr. Felix Aylmer
His Secretary Miss Cathleen Orford
A Dandy Imp Mr. Dennis King
The Officials' Imp Mr. Noel Shammion
The Peasants' Imp Mr. Joseph A. Dodd
A Peasant Girl Miss Dorothy Taylor
—Repertory, Birmingham.

FISHERMAID OF OLD ST. MALO, THE, play of Brittany life, in six scenes, by Eva Elwes. December 26.

The Abbé St. Justin Mr. George Mitchell
Count Paul D'Auvergne Mr. Raymond Raynor
Pierre D'Auvergne Mr. George Hudson
Jean Rémy Mr. Tod Squires
Gaston, the Miller Mr. W. Allen
Gendarme Mr. T. Bailey
Lovette Rémy Miss Ethel Vinroy

Fishermaid of Old St. Malo, The (cont.).

Marthe Vaux Miss Alice Inman
 Estelle Miss K. Dorincourt
 The Mother Superior Miss Ravenscroft
 Yvonne St. Justin, the Fishermaid
 Miss Mary Austin
 —Royal, Barnsley.

FISHPINGLE, comedy, in three acts, by
 Horace Annesley Vachell. Last per-
 formance (the 96th) August 12.

Sir Geoffrey Pomfret, Bart.
 Mr. Allan Aynesworth

Lady Pomfret Miss Marion Terry
 Lionel Pomfret Mr. Cyril Raymond
 Benoni Fishpingle Mr. Henry Ainley
 Bonsor Mr. F. Randle Ayrton
 Alfred Mr. Reginald Bach
 Prudence Rockley Miss Doris Lytton
 Joyce Hamlin Miss Maud E. Bell
 Lady Margot Maltravers Miss Colette O'Neil
 —Haymarket.

FLAG DAY, THE, play, in one act, by Jane
 Wells and H. E. Morgan. Played by Miss
 Helen Ferrers, Miss Athene Seyler, and
 Miss Jane Wells. July 2.—Three Arts Club.

FLYING COLOURS, revue, in nine scenes, by
 Albert de Courville and Wal Pink, music
 by William F. Peters, staged by William
 J. Wilson, produced by Albert de Courville.
 Principal artists, Little Tich, Miss Ray Cox,
 Mr. Bertram Wallis, Miss Dorothy Waring,
 Miss Yetta Rianza, Miss Gabrielle Ray,
 Mr. John Humphries, Mr. Charles Berkeley,
 The Purcella Brothers, Miss Mewse, Mr.
 Singer, O'Hanlon and Rivkin. September
 16.—London Hippodrome.

FOLLOW ME, musical burlesque, in five
 scenes, written by Dick Ray and Nat Gold.
 Principal artists, Mr. Nat Gold, Miss Grace
 Perry, Miss Peggy Macintosh, Mr. Arnold
 Wilson, Mr. Ernie Shannon, Miss Louie
 Spears. January 3.—Empire, Camberwell.

FOLLOW THE CROWD, musical piece, in two
 acts and six scenes, music and lyrics by
 Irving Berlin, English book by Arthur Win-
 pers and Hartley Carrick, production by
 Tom Reynolds. (Founded upon the Ameri-
 can piece, "Stop! Look! Listen!" Decem-
 ber 1, 1915, Forrest, Philadelphia; Globe,
 New York, December 25, 1915.) Principal
 artists, Miss Ethel Lever, Mr. Robert Hale,
 Mr. Tom Walls, Mr. Joseph Coyne, Mr. C.
 Alexander, Mr. Charles Stone, Mr. Larry
 Ceballos, Miss Ray Compton, Miss Blanche
 Tomlin, Mr. Roy Royston, Miss Sabin, Miss
 Violet Englefeld, Miss Kathleen Murray,
 Miss Violet Blythe. February 10.—Empire.

FOOD INSPECTOR, THE, sketch. Played by
 Messrs. Wilson and Waring. March 37.—
 Holborn Empire.

FOR ALL ETERNITY, revival of the play by
 Mr. and Mrs. J. M. Landa at the All-
 Jewish matinée in aid of the fund for the
 relief of the Jewish Victims of the War in
 Russia. June 15.—London Pavilion.

FOR SALE, play, by M. A. Cowan. Presented
 at the All-Jewish matinée in aid of the
 fund for the Relief of the Jewish Victims
 of the War in Russia. June 15.—London
 Pavilion.

FOR THOSE IN PERIL, sketch, by J. G.
 Brandon. Played by Miss Beaumont Col-
 lins and company. February 7.—Collins's.

FOURBERIES DE NERINE, THE, by Théodore
 de Banville. Presented by Mr. Grein's
 French Players. December 17.—Aldwych.

FOURTH ACT, THE, play, in one act, by B.
 Macdonald Hastings, produced by Charles
 Hawtree. July 17.

Miss Daphne Aloa Miss Lillah McCarthy
 Lord Philip a Courcy Mr. Ben Webster
 Mr. Robert Valpas Mr. Allan Wade
 —London Coliseum.

FOURTH OF AUGUST, THE, play, in one act,
 by James Bernard Fagan. July 3.

H.H. The Maharaja of Mulpur
 Mr. Arthur Bouchier
 Baron von Hohenstein .. Mr. Sydney Valentine
 Toni Fröller Miss Mary Grey
 Colonel Sir Harvey Moore, K.C.S.I.
 Mr. Herbert Bunston
 Mr. H. Green, Indian Civil Service
 Mr. Trevor Sylvain
 A Servant Mr. Francis Serle
 —London Coliseum.

FOURTH MAN, THE, play, in one act, by
 Austin Philips and Edward Cecil. April
 10.

Canon Lamb Mr. Ernest Haines
 George Finlay Mr. Gordon Ash
 John Cunningham Mr. Archibald McLean
 A Waiter Mr. Fred Owen
 The Hall Porter Mr. Grendon Bentley
 —Gaiety, Manchester.

FRATERNITY, a satire, in one act, by Ber-
 nard Duffy. January 4.

John Timley Mr. Arthur Sinclair
 Tom Carrigan Mr. Sydney J. Morgan
 James Dulvey Mr. J. A. O'Rourke
 Francis HERRISSEY Mr. J. M. Kerrigan
 Edward Doonan Mr. H. E. Hutchinson
 Peter Larrigan Mr. Jack Dunne
 Patrick Morohan Mr. Fred Harford
 Jim Hooligan Mr. Edward Reardon
 J. F. Moore Mr. Fred O'Donovan
 —Abbey, Dublin.

FROLICS, revue, in five scenes, written by
 Marriott Edgar, additional lyrics by Per-
 cival C. West, music by Jackson Hylton,
 produced by Edward Lauri. (May 22, Hip-
 podrome, Boscombe.) Principal artists,
 Mr. Marriott Edgar, Mr. J. Alexandre, Miss
 Netta Rose, Mr. Arthur Reece, Mr. W. J.
 Manning, Mr. Harry Wright, Miss Isabella
 Dillon, Miss Maudie Vere, Miss Olga Hope,
 Miss Lilian Pollard, Mr. Ted Freeling. June
 12.—Palace, Chelsea.

FROSTY NIGHT, A. (See "Noson o' Farrug.")

FUN AND BEAUTY, revue, in eleven scenes,
 by Albert de Courville and Wal Pink (April
 17, King's, Portsmouth). Principal artists,
 Mr. John Humphries, Miss Ida Crispi, Mr.
 Garry Lynch, Miss Elsie Spain, Mr. Gordon
 Sherry, Mr. George Manton, Miss Goody
 Willis, Miss Iris Scott, Mr. Charles Jerome.
 May 1.—Palladium.

GATES OF MERCY, THE, play, in seven
 scenes, by George A. de Gray (May 17,
 1915, Osborne, Manchester). January 31.—
 Victoria, Walthamstow.

GAY LOTHARIO, THE, opera, in one act, by
 Harrison Frewin. Produced by the Har-
 rison Frewin Opera Company. January 4.
 Camilla Miss Raymonde Amy
 Leonela Miss Ruth Wynne
 Anselmo Mr. Kingsley Lark
 Lothario Mr. John Clarke
 —Grand Opera House, Middlesbrough.

GENTLEMEN, Napoleonic comedy, in one act,
 by Cecil Ferard Armstrong. October 26
 Napoleon Capt. Cecil Armstrong
 One of his Marshals Sergt. Oliver Crombie
 One of his Subalterns .. Sergt. Leslie C. Gray
 Sentry Coy. Sergt.-Major H. Anderson
 —Pier, Eastbourne.

GETTING ACQUAINTED, Scottish comedy, in one scene, by Georgia Earle. November 27.

Kirsty Stewart Miss Margaret Moffat
Euphemia Stewart Miss Beatrice Ainley
John Purdy Mr. O. B. Clarence
—London Coliseum.

GIDDY WIDOW, THE, revised version of the American musical comedy-oddy, in three acts, "Fun on the Bristol; or, A Night at Sea" (May 15, 1882, Royal, Manchester; August 7, 1882, Olympic). April 24.—Brixton.

GIRL FROM CIRO'S, THE, farce, in four acts, adapted by Jose G. Levy from the French of Pierre Veber. September 4.

Mons. Dupont Mr. H. V. Emond
Mons. Castillon Mr. Lyton Lyle
Mons. Lamerte Mr. George Bealby
Mons. Davigny Mr. Marsh Allen
Mons. Bru Mr. Tom Mowbray
Antoine Mr. E. W. Farver
Bezu Mr. F. A. Francis
Frances Mr. Lionel Williams
Mlle. Cecille Miss Madge Lessing
Mlle. Benée Miss Lorna Della
Madame Bru Mrs. Saba Raleigh
Madame Bru Miss Saba Raleigh
Madame Chevreil Miss Adela Weekes
Madame Pettibois Miss Mabel Hirst
Julie Miss Prue Temple
Marie Miss Maude Day
Madame des Guettes Miss Lottie Venne
—Garrick.

GIRL FROM UPSTAIRS, THE, farce, in three acts, by Stanley Cooke (April 3, Royal, Leamington). Last performance (the thirty-fourth) May 6.

Charles Mr. Reginald Owen
Miguel Madiot Mr. Frederick Ross
Adolphe Mr. Lewis Sydney
M. Rappaport Mr. Michael Sherbrooke
M. de Roimnet Mr. Sebastian Smith
Piquet Mr. Ivan Berlyn
Henri Mr. H. K. Ayliff
Mimette de Roimnet Miss Margot Kelly
Planchette Madiot Miss Tittell Brune
Suzette Miss Malise Sheridan
—Strand.

GIRL OF THE FUTURE, THE, musical fantasy, by Harold Simpson, music by Arthur Klein. (October 23, King's, Southsea.) Played by Miss Camille Clifford, Mr. Harry Welehan, Mr. Tripp Edgar, etc. October 30.—Empire, Finsbury Park.

GIRL WANTED, revue, in three scenes, by Austen Hurton and Herbert C. Sargent. (April 24, Hippodrome, Liverpool.) Principal artists, Mr. Stanley Lupino, Mr. Archie McCaig, Miss Connie Emerald, Miss May Wilkins, Miss Monica Bevan, Mr. A. Scott-Guthrie, Miss Agnes Croxton, Miss Nellie Rennie, Mr. Larry Channon. July 3.—Victoria Palace.

GIRL WHO TOOK THE RISK, THE, comedy-drama, in two acts, by Norman H. Lee. (September 18, Palace, Brierley Hill.) October 30.

Kerrigan Garth Mr. J. Cooke Hinton
Peter Quinn Mr. Edward Derby
Radford Mr. H. C. Gilpin
Nell Radford Miss Gladys Morris
Ebeneszer Seal Mr. W. Matthews
Trotter Mr. Henri Stewart
Arabella Miss Louie Lonora
Stanley Mayne Mr. Walter Bellian
Dorothy Mayne Miss Vera Prunton
Inspector Kean Mr. Frank Worcestor

Girl who Took the Risk, The (cont.).

Dr. Ryan Mr. Matt Willis
Gaygold Mr. Roy Bradford
Wander Mr. Arthur Stanley
The Woman in Black Miss Agnes Watson
Barbara Quinn Miss Enid Ross
—Elephant.

GIRL WHO WENT STRAIGHT, THE, play, in four acts, by Mr. and Mrs. Lodge-Percy. (April 17, Prince's, Blackburn.) September 11.

Bud Stephenson Mr. Henry Morgan
Jim Moriarty Mr. Weston Fields
Tosti Harris Mr. Harry Wellburn
Lemuel Vyse Mr. Patrick Branigan
Nat Masters Mr. Will Aynesworth
Jim Hawkins Mr. Theo Gautier
Ginger Moriarty Mr. Syd Clayton
Sadie Harris Miss Mary Kinlock
Mona McLimerick Miss Kate D. Herbert
Mamie Vyse Miss Gladys Carton
Phœbe Miss Ida Croft
The Priest Mr. Geo. Earle
—Royal, Stratford.

GIRL WHO WOULDN'T MARRY, THE, drama, in five scenes, by Walter Saltoun. (May 29, Empire, Rotherham.) June 5.

Jack Deane Mr. John S. Millward
Rupert West Mr. Fred Cheatle
Colonel Strathmore Mr. Robert W. F. Douglas
Alec Brooke Mr. Reginald Hartley
Detective-Inspector Freeman
Mr. Charles Sydney
Constable 2 X Mr. F. G. Barker
Bridget Rafferty Miss Lucy Murray
Kitty Marsden Miss Hilda Barry
Betty Miss Phyllis Claude
Stella Strathmore Miss Lillian Harris
—Victoria, Walthamstow.

GIRL WITH THE AUBURN HAIR, THE, "operatic sensation." Principal artists, Miss Madge Vincent, the Four Vagabonds, Miss Jessie Berg, Miss Juliet Vedey, Miss Marie Davis, Mr. Douglas Stuart, and Mr. Ernest French. February 28.—Chelsea Palace.

GOD KEEP YOU SAFE, drama, in four acts, by Marlon Underwood. (Title afterwards changed to "The Worst Marriage in the World.") May 29.

Jack Hincks Mr. Frank V. Fenn
Geoffrey Woodford Mr. Henry Deane
Bob Trippit Mr. Edward Hobart
Dick Fairburn Mr. Will Kirke
Potter Mr. William Artand
Jones Mr. J. L. Inglis
P.C. Lyons Mr. Leonard Conroy
Nancy Fairburn Miss Nina Harding
Florrie Fetechem Miss Dorothy Hildebrande
Grace Layton Miss Hilary Deane
Valerie Desmore Miss Hilda Beverley
—Lyric, Hammersmith.

GOD OF QUIET, THE, lyrical drama, by John Drinkwater. Produced by the Birmingham Repertory company. October 7.

A Young Beggar Mr. Joseph A. Dodd
An Old Beggar Mr. W. Brunton
A Citizen Mr. William J. Rea
A Soldier Mr. William Armstrong
First King Mr. Felix Aylmer
A Herald Mr. Frank Moore
Second King Mr. Frank D. Clewlow
The God Mr. Noel Shammou
—Repertory, Birmingham.

GOLDEN WEST, THE, "spectacle romance" in nine scenes, by Mr. Hengler. April 17.
 Bill Challoner Mr. Archie Pearson
 Mrs. Challoner Miss Gwennie Roberts
 Dora Maxwell Miss Gwennie Thayer
 Steve Hallet Mr. Chas. Costello
 Jim Dawson Mr. Matt Powell
 Henry Hawkins Mr. James Stephens
 Alf. Rawlins Mr. T. J. Thompson
 Johnnie Price Mr. T. D. Hopkins
 Tom Lamberts Mr. T. Knoto
 Eliza Miss Lily Leonl
 Bobbie Fortescue Mr. Ernie Le Butt
 Black Wolf Mr. William Seguin
 Little Knife Mr. P. Winston
 Eagle's Claw Mr. Dick Richards
 Running Bear Mr. T. R. Riley
 A Squaw Miss Daphne Howell
 —Hippodrome, Manchester.

GOLDMAN, LIMITED, revue, by Guy Eden and Arthur Aiston. Principal artists, Mr. Arthur Aiston, Miss Betty West, Mr. Edgar Stevens, Miss Gwen Kinross, Mr. Cecil Stafford, Mr. Vincent W. Lawson, Mr. Harry Bloom, Miss Beatrice Grey, Miss Kathleen Storr, Miss Rosa Cooper, Miss Minna Harvey, Miss Evelyn Griffith, Miss Nellie Pettitte, Miss Dorothy Adela, Miss Lena Harding, Miss Gipsy Chapron, Miss Bertha May, Miss Grace Russell, Miss Gladys Gregory, Miss Ivy Kennett, Miss Kitty Brooklyn, Mr. Frank Pearce. January 31.—Middlesex.

GOMERIL, THE, comedy, in one act, by Rutherford Mayne. May 1.
 Hans Mullins Mr. G. A. Chartres
 Andy Mullins Mr. Walter Kennedy
 Tommy Hughes Mr. Robert Gorman
 Eliza Macken Miss Mary Crothers
 —Opera House, Belfast.

GOOD MORNING, CONDUCTOR, comedy-sketch, by Lauri Wyllie and Alfred Parker. (Produced as "Hello, Conductor.") Principal artists, Mr. Bert Danson, Mr. Ian Lloyd-Mackenzie, the Misses Beattie and Blanche Motramo, Mr. Sammy Johns, Mr. Fred C. Glover, Miss Alice Dent. May 1. —Empress, Brixton.

GOSSIPS sketch, by Mme. Rosina Filippi. Played by Mme. Filippi, Miss May Belcher, Miss Rosemary Dowson, and Miss Dora Brunton. July 2.—Three Arts Club.

GRANDFATHER, comedy, in one act, by Arthur Bartle. (August 28, Gaiety, Manchester.) December 23. (Matinée.)

Daphne Clayton Miss Helen Temple
 Elizabeth Clayton Miss Marie Rolyer
 William Clayton Mr. Percy Foster
 John Clayton Mr. John Cecil
 Martha Miss Marie Leman
 —Court.

GREAT REDDING STREET BURGLARY, THE, play, in one act, by Alfred Sutro. July 31.

Thomas Jenkins C. V. France
 Sarah Jenkins Helen Haye
 Hiram Bennett Norman Page
 Mr. Lambert Norman Forbes
 Liza Athene Seyler
 —London Coliseum.

GREAT SACRIFICE, THE, drama, in four acts, by Leila Zillwood. August 7.

Bruce Standing Mr. John Worth
 Rupert Caine Mr. George Henson
 Bobbie Bloom Mr. Tom J. Taylor
 Dr. Desparde Mr. Arthur Lowry
 Abe Marks Mr. Frank Southerland
 Reggie Marlow Mr. Harold Wood
 Mr. Gerry Fairholme Mr. George Weir

Great Sacrifice, The (cont.).

Ship's Boy Mr. Tom Wheeler
 Jim Dawson Mr. Bert Saxon
 Snatchit Mr. Cecil Hallam
 Indian Masquerader Mr. Guy Dawson
 Emilie Desparde Miss Maude Stepleo
 Ailsa Caine Miss Trixie Gem
 The Mother Superior Miss Jeanne Cuthbert
 Carrie Bloom Miss Ette Spading
 Little Daisy Miss Audrey Canning
 Cupid Miss Marie Desmond
 Sister Winifred Miss Margaret Hope
 Justine Wingrove Miss Alice Defoe
 —Royal Stratford.

HALF-PAST EIGHT, revue, in two acts and thirteen scenes, by Paul Rubens and C. H. Bovill, additional lyrics by Percy Greenbank and Hugh E. Wright. Principal artists, Mr. Hugh E. Wright, Mr. Tommy Mostol, Mr. Rube Welch, Mr. Will Evans, Miss Millie Sim, Miss Estelle Winwood, Miss Eileen Northe, Mr. Wright, Mr. Sidney Le Fre, Mr. James Robinson, Mlle. Yvonne Granville, Miss Amy Brandon-Thomas, Mlle. Leonora, Miss Ida Adams, Mr. A. Reeves, Miss Peggy Primrose. Last performance (the 144th) August 19. —Comedy.

HAMLET, revival of Shakespeare's tragedy by Mr. Martin Harvey at the opening of his Shakespearean season. May 8.

Hamlet.

Claudius Mr. Edward Sass
 Hamlet Mr. Martin Harvey
 Ghost Mr. Frederick Ross
 Horatio Mr. A. B. Imeson
 Polonius Mr. Rutland Barrington
 Laertes Mr. Franklyn Dyal
 Rosencrantz Mr. Wilson Gunning
 Guildenstern Mr. Frank Miray
 Osric Mr. Frederick Marsh
 First Player Mr. Walter Howe
 Second Player Mr. Maurice Keston
 Marcellus Mr. Malcolm Keen
 Bernardo Mr. Albert Imrie
 Francisco Mr. Hugh Casson
 Reynaldo Mr. Leslie Vernon
 First Gravedigger Mr. J. Cooke Beresford
 Second Gravedigger Mr. Alfred Ibberson
 A Priest Mr. Paul Barry
 Gertrude Miss Marie Linden
 Player Queen Miss Maud Rivers
 Ophelia Miss N. de Silva
 —His Majesty's.

HAPPY DAY, THE, musical play, in two acts, by Seymour Hicks, with music by Sidney Jones and Paul A. Rubens, lyrics by Adrian Ross and Paul A. Rubens. Last performance (the 241st) December 9. May 13. (Miss Isobel Elsom afterwards took up the part originally played by Miss Winifred Barnes.)

Charles, Prince of Galania Mr. Arthur Wontner
 Sir Dennie O'Hagan Mr. Frank Wilson
 Earl of Anglemere Mr. Thorpe Bates
 General Count Ivan Tobolsk

Mr. Forrester Harvey
 M. Drinkavinck Mr. Mark Lester
 M. Oppinoff Mr. Josh. Dixon
 M. Limitski Mr. Leonard Russell
 Walter Mr. Lauri de Freee
 The Captain Mr. G. P. Huntley
 Mary, Princess of Valaria Miss Winifred Barnes
 The Countess Tobolsk Miss Rosina Filippi
 The Lady Diana Brooke Miss Nellie Taylor
 Lady Violet Miss Violet Hollam
 Lady Sybil Miss Ivy Duke
 Lady Betty Miss Gladys Squire
 Maid Miss Marie Hancock
 Luna l'Étoile Miss Eva Kelly
 Ma Petite Miss Unity More
 Camille Joyeuse Miss José Collins
 —Daly's.

HAPPY FAMILY, THE, children's play, by Cecil Aldin and Adrian Ross, music by Cutburt Clarke, lyrics by Adrian Ross, produced by Donald Calthrop, dances and ensembles by Fred Farren (assisted by Gwladys Dillon). December 18.

McLachlan Mr. George Tawde
Theophilus Pennithorne, J.P. Mr. C. V. France
Barbara Pennithorne Miss Mimi Crawford
Robert Pennithorne Master Bertram Stem
Elsie Pennithorne Miss Fania Drake
Mlle. Aimée Detous Miss Olga Ward
Jack Morrison Mr. Noel Coward
Doodler (Cock) Mr. Frank Butt
Speckler (Hen) Miss Ruth French
Mas er Quack, Ducks Miss Eamc Maude
Miss Quack Miss Florence Rayfield
Sharp (Baniam) Mr. M. Moreton
Peter (Pig) Mr. William Cromwell
Humpty Miss Phylis Symondson
u mpty } Pet Ra bits { Miss Linda Tottenham
Tabitha (Cat) Miss Winnie Dalley
Forager Miss Molly Gilmour
Thunderer Miss Merle Tottenham
Rags (Terrier) Master Royal Lenrol
Jim (Sheepdog) Mr. Cecil Warwick
Gobbie (Turkey) Miss Elsie Charpentier
Bonnie } Wild Rabbit { Miss Primrose Mrgan
Brownie } Miss Irene Andrew
Tiny Miss Rosie Andrews
Sly (Fox) Miss Marjorie Coulson
Frits (Dachshund) Miss Dohy Neave
—Prince of Wales's.

HAWK, THE, play, in three acts, from the French of Francis de Croisset, adapted by Edward Knoblock (Albany, New York, September 26, 1914; Shubert, New York, September 28, 1914). Last performance (the thirty-second) October 14. September 18.

George de Dassetta Mr. Dennis Eadie
Richard Phillimore Mr. Gerald Ames
Eric Drayton Mr. Stanley Turnbull
Sir Joseph Stanley Mr. Eric Lewis
Geoffrey Cope Mr. Ernest Graham
Ernest Branford Mr. H. Scott Sunderland
A Waiter Mr. Richard Andean
Countess Marina de Dassetta
Mlle. Gabrielle Dorziat
Lady Phillimore Miss Helen Rous
Beatrice Cope Miss Stella M. Campbell
Edith Branford Miss Maude Shannon
A Maid Miss Gladys Spencer
—Royalty.

HEART OF A SHOP GIRL, THE, drama, in four acts, by Henrietta Schrier and Lodge-Percy. (September 11, King's, Manchester). October 30.

David Vandyk Mr. George Doyle
James Robb Mr. Charles Dickens
Matthew Robb Mr. Roy Selfridge
Colonel Briest Mr. Robert W. F. Douglas
Harry Newstead Mr. Syd Jacques
Warder Jones Mr. Samuel Marrall
P.C. 49 Mr. Theo Gautier
Billy Price Miss Alice Maud
Lucy Lindley Miss Hilda Barry
Elsie Rushington Miss Fay Garnett
Nellie Binks Miss Eileen Leoville
Mary Newton Miss Grace Emery
Mrs Thomson Miss Lillian Maitland
Maggie Lambert Miss S. May
Mrs. Beale Miss Mabel Buckley
—Royal, Stratford.

HEAVEN AT THE HELM, drama, by Eva Elwes (August 2, Rotunda, Liverpool). November 13.

Jeut. John Hope, R.N. Mr. Harry Tresham
Capt. Robert Charlton Mr. Clifford Rean
Simon Keen Mr. John Burton
Tom Tough Mr. Newton Pearce
Otto Brandt Mr. J. Fulton Millar

Heaven at the Helm (cont.)

Capt. Johnson, R.A.M.C. Mr. P. Neston
Dr. Stanton Mr. H. Webster
Private Brown, R.A.M.C. Mr. H. Sydney
Winnie Wilson Miss Nancy Mitchell
Mrs. Maynard Miss Emma Rainbow
Mrs. Brandt Miss Gabrielle Romero
Isobel Brandt Miss Winifred Rutland
Elsie Maynard Miss Leah Corentez
—Elephant.

HENRY V., Shakespeare's play, presented by Miss Marie Slade's company at the matinée in aid of the British Women's Patriotic League, "Star and Garter" Fund. June 30.—Queen's.

HER BRIDAL HOUR, comedy-drama, by Herbert Sidney, produced by Arthur Gordon. October 12.

Andrew Heritage Mr. Walter De Vere
William Sturdy Mr. Arthur Gordon
John Drummond Mr. Fawcett Lomax
B. Dorrs Mr. Harry Furniss
Robert Barkley Mr. Tom E. Parker
Joey Kint Louie Bates
Cordelia Heritage Miss Maisie Wright
Barbara Heritage Miss Lily De Vere
Mary Folly Miss Winifrede Verona
Mona Drummond Miss Ruby Lee
—Palace, Brierley Hill.

HER DAY OF TRIUMPH, play, in one act, by T. Feltoe Hunter (Produced by Mr. Harry Leslie's Concert Party, The Nobod(ies). May 29.

Lady Claire Jessop Miss Mabel Leslie
Mrs. Violet Hardshaw Miss Ivy Westaby
Sir Edmund Jessop Mr. Harry Mills
Elsie Miss Frances Trayne
Leslie's Pavilion, Manchester.

HER FAVOURITE SON, drama, by Ruth Zillwood (September 25, Prince's, Bradford). November 20.

Colonel Hammond Mr. Edwin Davies
Robert Lancaster Mr. Claude Graveley
Hector Lancoaster Mr. James Hart
Carlos Kizzo Mr. Wilfred Mansfield
Thomas Wedburn Mr. Harold Weston
A Sorvant Mr. Herbert Leslie
Alice Green Miss Lena Brand
Betty Carson Miss Lilian Fenn
Mrs. Lancaster Miss Gwynne Warren
Katherine Hammond Miss Ana Corrie
—Elephant and Castle.

HER FORBIDDEN SACRIFICE, drama, in two acts, by Walter Saltoun. October 30.

Duncan Grey Mr. Arthur Temple
John Brown Mr. John K. Walton
Dicky Dale Mr. Bert Pemberton
Ephraim Miles Mr. Fred L. Connyngham
Sam Adams Mr. Tom Foster
Will Warren Mr. John Edwards
Mrs. Brown Miss Maude Osmond
Lilian Grey Miss Maude Lambert
Mrs. Grey Miss Marie Saville
Valerie Miss Dorothy Love
—Grand, Halifax.

HER HUSBAND'S WIFE, light comedy, in three acts, by A. E. Thomas (February 14, 1910, Broad Street, Philadelphia; May 8, 1910, Garrick, New York). Last performance (121st) December 16. September 5.

Stuart Randolph Mr. Allan Aynesworth
Richard Belden Mr. Martin Lewis
John Belden Mr. Dion Boucicault
Irene Randolph Miss Marie Lohr
Emily Ladew Miss Irene Vanbrug
Nora Miss Georgina Milne
Ryder Miss Dorothy Pounder
—New.

HER LITTLE BIT OF HEAVEN, Irish play, in two acts, by Blanche and Leicester Jackson (June 12, Queen's, Dublin.) July 17.

Jack Manley Mr. J. Leicester Jackson
 Dave Wingate Mr. Roberto Lena
 Reggie Champney Mr. Reginald North
 Father O'Leary Mr. Arthur Armfield
 Drunken Sal Miss Eva Roland
 P.C. 49 Mr. S. G. Leslie
 Reverend Johns Mr. H. B. Ford
 Jane Carter Miss Kathleen Mulvey
 Larry Miss Florrie Maitland
 The Reverend Mother Miss Dorothy Cole
 Mrs. Cassidy Miss Sybil Haughton
 Kate Foster Miss Edith Maitland
 Molly Malone Miss Sonia Leith
 Norah Manley Miss Blanche St. Albans
 —Victoria, Walthamstow.

HER MARRIAGE LINES, melodrama, in ten scenes, by Francis Daniel and Cissie Bellamy. (May 15, Royal, Crook.) October 9.

Philip Kingsbury Mr. Conrad Franklyn
 Chris. Claydon Mr. Francis Daniel
 Jake Mordaunt Mr. Lyn Harvey
 Desmond Mannering Mr. Alex. Gillette
 Dennis O'Malley Mr. Geo. E. Merryfield
 Silas Quilp Mr. Alf. Selwood
 Sergeant Beeswing Mr. Gray
 Detective Hawley Mr. Walter Corrie
 Mrs. Quilp Miss Ivy Moore
 Janet McAllister Miss Ada Compter
 Myra Strathmore Miss Ethel Tooney
 Valérie Miss Cissie Bellamy
 —Victoria, Walthamstow.

HER MOTHER'S CRUCIFIX, play, in seven scenes, by Royce Carlton. (January 24, Empire, Middleton.) October 2.

Joseph Hackadare Mr. Reginald Brown
 Richard Harding Mr. Edward Rawlinson
 Hon. Billy Forbes Mr. George Kendal
 Sirius Lowcher Mr. J. P. Lallan
 Inspector Frost Mr. William Morris
 Father Fabion Mr. Henry C. Ward
 Mr. Vernon Mr. Arthur James
 Charlie Chapps Mr. Fred Luard
 Beryl Vernon Miss Lizzie Palmer
 Gladys Vernon }
 Sister Agatha }

Miss Kathleen Emmett
 Caroline Pallett Doris Williams
 Irene Vernon Miss Holly Hazlewood
 —Empire, Edmonton.

HER ONLY SON, "a natural play," in six scenes, by E. Vivian Edmonds. April 27.

Charles Hawthorne Mr. J. Russell Bogue
 Violet Hawthorne Miss Gladys Ford-Howitt
 John Armitage Mr. Ernest C. Edwards
 Mary Armitage Miss Evelyn M. Walton
 Edward Armitage Mr. E. Vivian Edmonds
 Rev. Page Mr. Charles Chandler
 Maurice Page Mr. Victor Lorraine
 Agnes Page Miss Minnie Watersford
 Jack Mayne Mr. F. J. Richardson
 Kitty Mitchel Miss Evie Norman
 James William Slaithwaite

Mr. Alfred Saunders
 Mrs. Slaithwaite Miss Bella Power
 Baker Mr. Fred Green
 Servant Mr. William Tanner
 Detective Smith Mr. James Burton
 —Royal, Barnsley.

HER PROPER PRIDE, comedy, in two scenes, by L. Allen Harker and F. R. Pryor. March 18.

Miss Juliana Deakin Miss Cathleen Orford
 Miss Angela Deakin Miss Miele Maund
 Martha Miss Vera Bassano
 Mr. Cornelius Connop Mr. William J. Rea
 —Repertory, Birmingham

HER SAILOR LOVER, drama. (August 16, 1915, New Royal, Castleford.) April 24.

Jack Tremore Mr. Edward Swinton
 Randolph Yorke Mr. Edward Aldworth
 Timothy Pippin Mr. Will Casey
 Hon. Reginald Switaeer Mr. Henry Wright
 Peter Tremore Mr. George Delagoré
 Luke Tremore Mr. A. C. Ashton-Roe
 Rev. Silas Templeton Mr. Tom E. Wood
 Walter Mr. Wm. Fisher
 Lizette Miss Sophie Ellis
 Sailor on s.s. "Hopeful" Mr. Fred Watson
 Fierre Miss Edie Harris
 Ruth Wild Miss Phyllis Massey
 Sally Stubbs Miss Anne Mitchell
 (Mrs. Will Casey)
 Ella Rhodes Miss Florrie Kelsey
 —Elephant.

HERO AND THE NYMPH, THE, play, adapted from the Indian love play, "Vikramorvasie," by Mr. K. N. Das Gupta. Presented under the direction of Mr. Charles Fry by the Indian Art and Dramatic Society. October 27.

PROLOGUE.

Sutradhara Mr. K. N. Das Gupta
 Pariparawika Miss Margaret Everritt
 DRAMATIS PERSONÆ.

Rambha Miss Eriane Denys
 Menaka Miss Muriel Maidment
 Sahadianya Miss Gladys Byworth
 Pauravava Mr. William Stack
 Urvasie Miss Sybil Thorndike
 Chitrakleha Miss Gladys Holmes
 Chitraratha Mr. K. N. Das Gupta
 Manavaka Mr. Arthur Fayne
 Nipunika Miss Margaret Everritt
 Galava Miss Marcelle Bodde
 Pela Miss Dorothy Woodroffe
 Messenger of Heaven }
 Goddess of Truth } Miss Maude Wood
 Music and Songs.—Professor Ali Khan.
 —Grafton Galleries.

HER VOW, comedy, in four acts, by Rupert Lister. December 23.

Geoffrey, Earl of Brankscott

Mr. Rupert Lister

The Hon Gerald Raynham

Mr. E. Renaud Lockwood
 William Higson Mr. E. W. Thomas
 Dr. Andrews Mr. Bruce Lindley
 Cooper Mr. Wilfrid Lyndon
 Sloughby Mr. Horace A. Whitmee
 Fanny Higson Miss Agnes Knights
 Jane Miss Hero Hathaway
 Nanine Miss Mary Kinloch
 Marla Miss Margo Griffiths
 Norline Meredith Miss Cecile Barclay
 —Grand, Doncaster.

HIGH JINKS, musical comedy, in three acts

(by arrangement with J. C. Williamson, Ltd., Australia), adaptation from the French farce, "Les Dragees d'Hercule," by Paul Bilhaud and Maurice Hennequin, made by Otto Hauerbach, with music by Rudolph Friml, adapted for the English stage by Frederick Lonsdale, additional numbers by Paul A. Rubens, Howard Talbot, Jerome Kern, James W. Tate; lyrics by Percy Greenbank, Clifford Grey, Clifford Harris, and Valentine, August 24.

Dick Mayne Mr. Peter Gawthorne
 Señor Rabelais M. André Randall
 Colonel Slaughter Mr. Tom Walla
 Maître d'Hôtel Mr. Leon M. Lion
 David Mr. Cyril Whelan
 A Porter Mr. C. S. Stokes
 Mr. J. J. Jeffreys Mr. W. H. Rawlins
 Dr. Wilkie Thorne Mr. W. H. Berry
 Mrs. Thorne Miss Marie Blanche
 Mme. Rabelais Miss Violet Blythe

High Jinks (cont.).

Florence Miss Gwen Hughes
 Mlle. Chi-Chi Mlle. Jeanne St. Bonnet
 Chef de Reception Mlle. Lucienne Dervyle
 Adelaide Fontaine Miss Maisie Gay
 Sylvia Dale Miss Nellie Taylor
 —Adelphi.

HILARITY GIRL, THE, revue, in four scenes, by Geo. Stuart, lyrics and music by Fred E. Cliffe. Principal artists, Mr. Charles Emerald, Miss Dolly McCalla, Mr. Hal Whitby, Miss Ethel Marston, Mr. Tom E. Ray. May 15.—Empire, Camberwell.

HINDLE WAKES, revival of Stanley Houghton's play (June 16, 1912, Aldwych), by Miss Horniman during her London season. December 23. (Matinée).—Court.

HIP HIP HOORAY, revue, in three scenes, book by Joseph Hayman, lyrics by Charles Childfrost, music by Charles J. Moore, produced by Harry Hall (August 7, Empire, Bristol). Principal artists, Mr. George Clarke, Mr. Edgar Cooke, Miss Nora Dwyer, Miss Maudie Vera, Mr. Joseph Victor, Mr. Ray Allen, Mr. Alfred Herald, Mr. A. le Fee, Miss Phyllis Grosvenor, Miss Muriel Collis. August 14.—Empire, Chiswick.

HIS HERITAGE, play, in one act, by W. P. Drury. October 11. (Matinée.)
 Simon Paleol Lt.-Col. W. P. Drury
 Prudence Mrs. W. P. Drury
 Balkan Embassy Mr. Frank Beresford
 His Secretary Sergt. H. Parker
 A Postman Cr.-Sergt. W. J. Harvey
 —Repertory, Plymouth.

HIS MOTHER'S SON, V.C., romantic drama, in four acts, by Mrs. J. Rice Cassidy. February 3.

King Fernando Mr. Francis Everard
 General Fione Mackoran Mr. J. K. Walton
 Sir Julian Wray Mr. W. G. Blunt
 Royal Le Frère Mr. Edward Grogan
 Kerry Kearnan Mr. J. Rice Cassidy
 Larry O'Toole Mr. Pat Quinn
 Corporal Strassun Mr. A. Rudd
 Father Vauchel Mr. Charles Gratton
 Liane de Bonfleur Miss Cicely Gardew
 Sister Bertun Miss F. Croxton
 Princess (afterwards Mother Superior of
 Convent Miss Edith Boughton
 Mrs. Kearnan Miss Edith Leslie
 Queen Mother of Ugaria Miss Maude Osmond
 Norrie Mrs. J. Rice Cassidy
 —Metropole, Bootle.

HIS SECOND WIFE, drama, in two acts, by Royce Carleton. May 8.—Grand, Plymouth.

HIS SISTER'S HONOUR, drama, in four acts. June 5.

Sir Richard Redvers .. Mr. Frank H. Fortescue
 Frank Stanley Mr. Charles Yorke
 Dr. Godfrey Mr. T. W. Lawrence
 Timothy Timid Mr. Bert Ellis
 P.C. Worde Mr. Charles Buxton
 Sergeant Ramon Mr. George Thomson
 Jones Mr. T. Holt
 Maria Pickles Miss Edith Maitland
 Ivy Merton Miss Nora Bretton
 Dora Stanley Miss Jennie Hayden
 —Pavilion, Morley.

HIS WORD OF HONOUR, comedy drama, in one act. Presented by the London District Command Pay Office Social Club. March 31.—Cripplegate.

HOBSON'S CHOICE, Lancashire comedy, in four acts, by Harold Brighouse (produced by the Shuberts at Poughkeepsie, October 16, 1915; Princess's, New York, November 2, 1915; June 22. (Transferred to Prince of Wales's, November 20.)

Alice Hobson Miss Lydia Bilbrooke
 Maggie Hobson Miss Edyth Goodall
 Vicky Hobson Miss Hilda Davies
 Alfred Prosser Mr. Reginald Fry
 Henry Horatio Hobson .. Mr. Norman McKinnel
 Mrs. Hepworth Miss Dora Gregory
 Timothy (Tubby) Wadlow .. Mr. Sydney Paxton
 William Mossop Mr. Joe Nightingale
 Jim Heeler Mr. J. Cooke Beresford
 Ada Figgins Miss Mary Byron
 Fred Beenstock Mr. Jefferson Goro
 Dr. Macfarlane Mr. J. Fisher White
 —Apollo.

HOME-COMING, THE, an incident of Elizabethan England, devised and arranged by Mr. A. E. Drinkwater. Played by Miss Ellen Terry, Mr. Ben Webster, Mr. Herbert Bunston, Mr. Edward Combermere, Mr. H. A. Sainsbury, Mr. E. Lyall Swete, Mr. C. Wordley Husie, Mr. Dennis Neilson-Terry, Miss Evelyn Hope, and other well-known actors and actresses. Produced at the fête in aid of the Red Cross. July 13.—Middle Temple.

HOME ON LEAVE, comedy, in three acts, by Edward Knoblock. October 18. (Matinée.)
 Owen Fletcher Mr. Dennis Endie
 Herbert Probyn Mr. Julian Royce
 Francis Luscombe Mr. H. R. Hignett
 William Carrington Mr. Arthur Cullin
 Eric Carrington Mr. Percival Clark
 Luigi Mr. Jules Delacro
 Saunders Mr. Arthur Bowyer
 Hotel Clerk Mr. Robert Lawlor
 Mrs. Fletcher Miss Mary Jerrold
 Emid Fletcher Miss Stella Jesse
 Mills Miss Blanche Stanley
 Constance Luscombe Miss Marie Lohr
 —Royalty.

HOLD TIGHT, revue, presented by Harry Hyman. Principal artists, Mr. A. E. Burtie, Mr. W. Stern, Mr. M. Mayo, Mr. J. Robson, Miss K. King, Miss M. Eden, Miss J. Howard, Miss A. Bryce, Miss E. Norman. May 15.—Hippodrome, Darlington.

HOLY BOND, THE, play, by Monica Ewer, produced by Mr. Eille Norwood. Played by Miss Henrietta Watson, Mr. James Stanners, Miss Susan Cloughton, Miss Una O'Connor, Miss Violet Fauchoux, and Master Ronald Hammond. Presented at the Women's War Club matinée. February 25.—New.

HOLY FRIAR, THE, farce, by Wal Pink. Played by Mr. Joe Elvin and company. October 30.—Hippodrome, Rotherhithe.

HOME ONCE MORE, drama, in seven scenes, by Emma Litchfield (July 26, 1915, Royal, Macclesfield). January 24.

Captain Geoffrey Forester, R.N.
 Mr. B. F. Goodyer-Kettley
 Lieut. Eric Lorraine, R.N.A.S.
 Mr. Conrad E. Stratford
 Lieut. Aubrey Neilson, D.S.O.

Mr. Lionel Balmont
 Jack Anderson, A.B. Mr. Tom H. Solly
 Barney McChree Mr. A. B. Lyons
 Detective Kirby Mr. Chas. Edwards
 Stella Richmond Miss Ena Newham
 Yvette d'Arville Miss Lillie Livesey
 Mary Lorraine Miss Emma Litchfield
 —Elephant and Castle.

HOOPS, duologue, by Wilfred Wilson Gibson, presented at Miss Viola Tree's matinee in aid of the City of Westminster Health Society and Day Nursery for Children of Soldiers and Sailors. May 19.

Gentleman John.....Mr. Leon Quartermaine
Merry Andrew.....Mr. Campbell Gullian
—His Majesty's.

HOUP LA! comedy, with music, in two acts and five scenes, by Fred Thompson and Hugh E. Wright, music by Nat. D. Ayer and Howard Talbot, lyrics by Hugh E. Wright and Percy Greenbank, staged by Frank Collins, dances and ensembles by J. W. Jackson. November 23.

Tillie Runstead.....Miss Gertie Millar
Peter Carey.....Mr. Nat. D. Ayer
Christopher Blewitt.....Mr. J. R. Tozer
George Runstead.....Mr. Rube Welch
Damacles.....Mr. Hugh E. Wright
Aggie.....Miss Daisy Burrell
Marmaduke Bunn.....Mr. George Graves
A Bear Trainer.....Miss Kathleen Gower
A Japanese Juggler.....Miss Daisy Davis
A Cockatoo Trainer.....Miss Molly Vere
Clowns Misses Dolly St. Ruth and Amy Verity
A Lion Tamer.....Miss Mamie Whittaker
An Arab Tumbler.....Miss Lucy Marshall
A Trapeze Artist.....Miss Olive Atkinson
A Bareback Rider.....Miss Cissie Lorraine
An Ostler.....Mr. Robert Vincent
Lady Irene Norbury.....Miss Margot Erskine
The Hon. Diana Datchet.....Miss Elsie Scott
Joan.....Miss Elizabeth Beerbohm
Peggy.....Miss Mabel Buckley
Angela.....Miss Violet Leicester
Gladys.....Miss Pepita Bobadilla
Annette.....Miss Binnie Hale
Betty.....Miss Ivy Tresmand
Clarice.....Miss Louie Owen
Compère.....Miss Vera Neville
Compère.....Miss Valerie May
Liane De Rose.....Mlle. Madeleine Choleuille
Ada Eve.....Miss Ida Adams
—St. Martin's.

HOUSE OF CARDS, A, comedy, in one act, by E. C. Corser. December 4.

Mrs. Mapleton.....Miss Clare Welby
Parsons.....Miss Marie Leman
Mrs. Gursitt Browne.....Mrs. A. B. Tapping
Mrs. Gerald Smart.....Miss Muriel Pope
Miss Julia Underworth.....Miss Marie Royter
The Hon. Mrs. Chas. Eden.....Miss Helen Temple
—Gaiety, Manchester.

HOUSE OF FEAR, THE, melodrama, in six scenes, by Royce Carleton. May 29.

Lupus Vulpine.....Mr. Royce Carleton
Tom Brandon, A.B.....Mr. Roland Hope
James Henry Jowett.....Mr. Harry Hartley
Alfred Howard.....Mr. Edwin Davies
Lemuel Stark.....Mr. Ed. De Vere
Angelina Spruce.....Miss Rene Bevan
Mrs. Howard.....Miss Harriet Loydall
Violet Howard.....Miss Maude Heath
Lillian Howard.....Miss Betty Seymour
—Victoria, Walthamstow.

HOUSE ON THE CLIFF, THE, sketch, by Bert and Blanche Rhodes. November 27.

Lord Noel Pomeroy.....Mr. Selborne Bradley
David Morton.....Mr. Bert Rhodes
Otto Kleschna.....Mr. Henry Parr
Lady Merla Pomeroy.....Donna Haydon
—Opera House, Tunbridge Wells.

HOUSE OPPOSITE, THE, farcical sketch, by Frank Hudspeth. May 8.

Felix Fumer.....Mr. Frank Hudspeth
Florence Fumer.....Miss Madge Turner
Honeybun.....Mr. A. H. Hall
Popsy.....Miss Meggie White
—Pier, Bognor.

HOW JERRY GOT OFF, farce, in three acts, by William Ashley (December 13, 1915, Lyceum, Ipswich). February 7. (See "Jerry.")

Jerry Corby.....Mr. Charles Windermere
Ben P. Moore.....Mr. Heath J. Haviland
Dr. Lambert.....Mr. T. McCausland Stewart
The Captain.....Mr. Ernest Gray
Miles.....Mr. George Goodwin
Jane Crank.....Miss Ethel Russell
Mrs. Hubbard.....Miss Nora Kingsley
Bertha Smithe.....Miss Florence Hunt
Kitty Pearson.....Miss Muriel Reddall
—Grand, Croydon.

HOW'S YOUR FATHER? OR, ANY COMPLAINTS? revue, by Leslie Henson. Principal artists: Mr. Louis Rihl, Mr. Leslie Henson, Mr. Davy Burnaby, Mr. Henri Lesoni, Mr. Melville Gideon, Miss Cynthia, Cooper, Miss Avica Kellham. November 12.—Garrison Theatre, Park Hall Camp, Oesterly.

HOWARD AND SON, play, in one act, by J. D. Beresford and Kenneth Richmond. August 14.

Sir Anthony Howard.....Sir George Alexander
Charles.....Mr. J. D. Beveridge
Mr. George Biggin.....Mr. Charles Glenn
—London Coliseum.

HULA GIRL, THE, an aquasical incident, suggested by Geo. F. Reynolds, written by R. Guy Reeve, music by Nat. Ayer, Philip Raham, and Alfred Haines. December 18.

Première Danseuse.....Miss Ellaline Mills
Great Chief Tom-Tom.....Mr. Ian Colquhoun
Go-Go.....Miss Reatrice Rochester
She-o-Patra.....Miss Gracie Vicat
Lona (the Hula Girl).....Miss Jennie Hartley
Capt. Watt.....Mr. Fred Tooze
Skinny (the cook).....Mr. Arthur Bright
Bill and Bob.....Brothers Griffiths
Bo's'n Nibbs.....Mr. George Gregory
Sea Nymphs.....Olga and the Diving Norins
Animals.....Donaldson Brothers
—Hippodrome, Manchester.

HULLO, CHARLIE, "a chap (1) in revue," in three scenes, by Bert Fitz-Patriek. Presented by the Arthur Bouchier Dramatic Club. February 22.—Cripplegate.

HULLO! PEACE, revue, in five scenes, libretto by Fred A. Ellis, music by Sam Richards, lyrics by Fred A. Ellis and Sam Richards. Principal artists: Miss Jennie Richards, Mr. David Hallam, Miss Greta Hay, Mr. Victor Neville, Miss Ada Baton, Mr. Harry Renior. July 3.—Empire, Camberwell.

HYMEN AND CO., comedy, in three acts, by Walter R. Matthews. March 27.

Richard.....Mr. Reginald Fry
Ethel Somerset.....Miss Muriel Pope
David Clifford.....Mr. Gordon Ash
Bruce Temple.....Mr. Harcourt Williams
James Clifford.....Mr. Herbert Lomas
Mrs. Firley.....Miss Amy Ravenscroft
Mercia Firley.....Miss Aimée de Burgh
Miss Kinder.....Miss Marie Royter
Ellen.....Miss Marie Leman
—Gaiety, Manchester.

HUSH, comedy, in three acts, by Violet Pearn. Produced by the Liverpool Repertory Company. March 30.

Mr. Greville.....Mr. H. Lane Bayliff
Mrs. Greville.....Miss Doris Lloyd
Jim Greville.....Mr. Harvey Adame
Porter.....Mr. Lionel A. Harris
Julie Laxton.....Miss Eileen Thorndike
Huntley Driffield.....Mr. William Armstrong
Miss Cording.....Miss Muriel Aked
Mrs. Allison.....Miss Edith Barwell
Miss Allison.....Miss Edith Smith

Hush! (cont.).

Lizzie Miss Nina Henderson
 Rev. James Allison Mr. Lawrence Hanray
 Keith Allison Mr. Percy Marmont
 Luella Miss Estelle Winwood
 Mrs. Stevens Miss Mollie Luchlan
 Mrs. Shipley Miss Kathleen Johnston
 Mrs. Flummock Miss Doris Lloyd
 Mrs. Blatherwick Miss Mabel Goldsworthy
 Mrs. Clutterbuck Miss Isabel Gwladys Ellis
 Mrs. Warwick Miss Margaret Aldeen
 —Repertory, Liverpool.

IDOL OF THE STUDIOS, THE. play, by George Bernard (January 10, Royal, Darlington).
 February 21.

Paul Lorange Mr. Frank E. Pettingell
 Raul Gavarnie Mr. Edward Warden
 Gustave Latour Mr. George Shreeve
 Pierre Despard Mr. Hugh Skelton
 Joseph Jadin Mr. Wilson Rufus
 Simon Lemane Mr. Alfred Amier
 Little Henri Little Marjorie
 Jules Bombondiac Mr. Harold B. Dewhurst
 Madame Julie Bombondiac Miss Polly Denville
 Marie Margot Miss Sadie Speight
 Alice Manette Miss Rica Miller
 Liane de Moray Miss Anne Bell
 —Brixton.

IF LOVE WERE ALL, drama, by Gladys Hastings-Walton (July 3, Rotunda, Liverpool).
 December 4.

Frank Burnham Mr. Leo Montgomery
 James Burnham Mr. Alfred Stratton
 Mark Ralston Mr. Lester Barrington
 Jake Reindon Mr. Hardy Maero
 Nelson Briggs Mr. Fred E. Rayne
 Mr. Dawson Mr. Cecil Ravenswood
 Tomkins Mr. Tom Baker
 Sarah Simpkins Miss Jennie Clare
 Ruth, Lady Burnham Miss Bessie Thompson
 Elsie Ralston Miss Iza Lyndon
 —Elephant and Castle.

I'LL BET YOU, revue, by Eouhen Kitchen (September 6, 1915, Variety Eastleigh).
 Principal artists: Walker and Lake, Mr. Jack Vincent, Mr. Maurice Zagury, Mr. James Butler, Miss Dolly Hulley, Miss Agnes Jesmond, the Three Bogomina Girls. February 14.—Granville, Wallham Green.

I'M RIGHT, musical revue book and lyrics by Harry Melody, music by Paul Sturman (April 10, Hippodrome, Dover). Principal artists: Mr. Harry Melody, Miss May Dalton, Miss Constance Seal, Miss Cora Mirth, Miss Gertrude Montrose, Mr. Edgar Ruff, Mr. Fred Taylor, Mr. Leslie Deane, the Mornines. May 22.—Surrey.

IN THE CARPATHIANS, sketch, by Maxime Zlatogor and Francis Kopecky. Produced at the matinee in aid of the Serbian Refugees. March 31.—London Pavilion.

IN THE GOOD OLD DAYS, musical piece, in one scene, book by Stella Perugini (July 6, 1915, Prince's (matinée). June 5.

The Host Mr. Charles Wingrove
 The Hostess Miss Lillian Berger
 Humphrey Mr. S. Perugini
 Ursula Miss Daisie Bowett
 Betsy Miss Flora Mann
 Two Young Ladies

Winifred Woolnoth and Lesley Winter
 Two Young Gallants W. Dadson and D. Dale
 A Duenna Nellie Chaplin

Village Dancers: Dorothy Bowett, D. Chaplin, Lorna Faraday, P. Fenton, M. Goshawk, Nancy McBride, Rowe, Cora Sprague, and E. Sprague.

—Hippodrome, Golder's Green.

IN THE SECRET SERVICE, playlet, by Egerton France. September 25.

Captain Holford (R.N.) Mr. B. C. Paekham
 Rabe Stokes }
 Mrs. Holford Miss Jessie Hart
 Muriel Holford Miss Connie Mansfield
 —Arcadia, Brighton.

INCA OF PERUSALEM, THE, "an almost historical comedietta," by a member of the Royal Society of Literature. Produced by the Birmingham Repertory Company (produced in America by Miss Gertrude Kingston at the Neighbourhood Playhouse, New York, November 14). October 7.

An Archdeacon Mr. Joseph A. Dodd
 Ermyntude Miss Gertrude Kingston
 A Princess Miss Cathleen Orford
 A Waiter Mr. William Armstrong
 A Hotel Manager Mr. Noel Shammon
 The Inca Mr. Felix Aylmer
 —Repertory, Birmingham.

INCLUDING COSTS, sketch, by Wal Pink. Played by Mr. Joe Elvin, Miss Madge Spooner, Mr. Edward S. Petley, Mr. John Belton. January 3.—Empire, Holborn.

INCOMPLETE WIFE, THE, sketch, in one act, by Hazel May (December 20, 1915, Euston).
 January 24.

Digby Manners Mr. Frederick Kerr
 Valerie Manners Miss Hazel May
 Jim Mr. Billy Miles
 —Palace, Chelsea.

INNOCENT AND ANNABEL, revival of Harold Chapin's one-act play (May 19, 1912, Court) by Miss Fay Compton, Mr. Stanley Logan and company. June 26.—London Coliseum.

INTRODUCE ME, burlesque, written by Lauri Wylie and Alfred Parker, scenario by Harry Esden, and with music by Scott and Whaley. Principal artists: Messrs. Scott and Whaley, Mr. Barry Mills, Miss Kitty Mae, Mr. Harry Bailey, Miss Molly Drew, Mr. Cyril Kempster. March 20.—Empire, Haekney.

IRENE VANBRUGH'S PANTOMIME, produced at the matinee in aid of the Star and Garter Building Fund of the British Women's Hospital. June 2.—London Coliseum.

IRON HAND, THE, play, in one act, by Hall Caine. February 21.

Victor Lambotte Arthur Wontner
 Private Jonniaux George Tully
 Father Libbrecht J. Fisher White
 A German Captain Sydney Valentine
 A German Lieutenant Oliver Johnston
 A German Sergeant Frederick Leister
 A German Corporal J. B. O'Connell
 The Baroness Lansbotte Mary Yorke
 Nadine Lambotte Netta Westcott
 —London Coliseum.

ISADORE, YOU TELL HER, comedy, in one scene, by James Horan. February 23.

Marcus Greenbaum Robert Leonard
 Isadore Goldstein Augustus Yorke
 Rose Weisman May W. Davis
 Maxie Horace Kenney
 Miss Samuels Shirley Aubert
 —Empire, Chiswick.

IT'S A BARGAIN, comedy-revue, produced by Royal and Ryde. Principal artists: Mr. Archie Pitt, Miss Mona Frewer, Miss Gracie Field, Mr. Eric Thornby, Mr. Sandy McGregor. February 7.—Tivoli, Manchester.

IT PAYS TO ADVERTISE, American comedy, by S. M. Even and L. Grant. Presented by Alfred Toozé. February 21.—Collins &

IT'S O.K., burlesque revue, book by Richard Hyde, Principal artists: Mr. Frank Joy, Mr. Gus Ern, Miss Rosa Charles, Miss Fifi Gordon, Mr. Richard Hyde, Mr. Percy Picken, Miss Beattie Mayer. January 10.—Foresters.

JEAN 111; ou L'IRRESISTIBLE VOCATION DU FILS MONDOUCET, by Sacha Guitry (March, 1912, Comédie Royale). Produced by Mr. Grem's French Players. December 17.—Aldwych.

JERRY farce, in three acts, by William Ashley. (Produced under the title of "How Jerry Got Off," December 13, 1915, Lyceum, Ipswich; February 7, 1916, Grand, Croydon). Last performance (the 59th) April 15. March 2.

Jerry Corby Mr. Charles Windermere
Ben Finmore Mr. George Bealby
Dr. Lambert Mr. T. McCausland Stewart
Miles Mr. Berte Thomas
Jane Crank Miss Ethel Russell
Mrs. Hubbard Miss Sinna St. Clair
Pearl Burke Miss Hilda Antony
Bertha Smythe Miss Gladys Ffolliott
Kitty Pearson Miss Yvonne Arnaud
—Duke of York's

JIM JAM JIM, farcical sketch, by Fred Moule. October 26.

K. Ann Flipper Miss Grace Stafford
Julius Popp Mr. Walter Thornton
Jimmie Jubb Mr. Fred Moule
—Regent, Great Yarmouth.

JIMMY JOSSER, K.C., sketch, by Herbert C. Sargeant (October 19, Empire, Swansea). October 23.

William Oldfield, K.C. Mr. C. Trevor
Mme Le Blanc Mile. Rie Costa
Mrs. Kitbs Miss Kathleen Barbor
Martin Drinkwater Mr. Bert Roper
Charles Adams Mr. Frank Clifford
Bill Barwood Mr. Adolph Luck
Jimmy Jossier Mr. Ernie Lotinga
—Grand, Clapham.

JINGLE BELLS, musical burlesque, by Harry M. Vernon, lyrics by George Arthurs, "orchestrations" by Ernest Bucalossi (February 7, Palace, Leicester). February 21.

Cecil Carlton Harry Welchman
Sir Tipton Slasher Edward Rigby
Speedy Johnnie Fields
Skaggs Bernard Dudley
Skinnem Harold Wardroper
Snowball Hugh Robinson
The Parrot Jean Allistone
Cherry Blossom Olive Richardson
"Desperate" Dora Ida Williams
Vera Jossie Leys
Zena Dorothy Bentham
Gaby Gwenie Murray
Gladys Kathlyn Beaumont
Phyllis Doris Barrett
Isobel Hackney Empire.

JOAN DANVERS, THE, play, in three acts, by Frank Stayton (November 8, 1915, Gaiety, Manchester). February 7.

Annie Miss Marie Leman
Gladys Danvers Miss Muriel Pope
Mrs. Danvers Mrs. A. B. Tapping
James Danvers Mr. Herbert Lomas
Joan Danvers Miss Evelyn Hope
Edward Ross Mr. Grendon Bentley
James Danvers, jun. Mr. Reginald Fry
Hartley Warren Mr. Gordon Ash
—Duke of York's.

JOHN RAYMOND'S DAUGHTER, play, by Eva Elwee (July 26, 1915, Pavilion, Liverpool). January 24.

John Raymond Mr. H. Ryland-Leigh
Sergeant Edward Stockley Mr. George Searle
Harry Bye-field Mr. Charles Kean
Sam Webb Mr. Fred M. Hood
Dr. Longley Mr. George Gormley
James Mr. T. A. Miner
Mrs. Raymond Miss Madge Heyton
Lilian Raymond Miss E. Walton Hemming
Flora Medwin Miss Betty Seymour
—Royal, Stratford.

JOY WHEEL, THE, "choice comedy mixture," in one scene, by Lauri Wylie and Alired Parker. Principal artists: Mr. Jimmy Leslie, Mr. Paul Witt, Mr. Teddie Butt, Miss Nettie Scudamore, Miss Inez St. Vincent and Dolly, Miss Cramer Kingsley, Miss Kitty Lyn. September 11.—Hippodrome, Poplar.

JOYLAND, second edition of, revue by Albert de Courville and Wal Pink, with music by Herman Darewski (December 23, 1916, London Hippodrome). March 23.—London Hippodrome.

JUDITH, play, in one act, by T. Sturge Moore. Produced by the Incorporated Stage Society. January 23.

Bagoas Mr. Andrew Leigh
Adonikam Master Christopher Frere
Holofernes Mr. Herbert Lomas
Judith Miss Lillah McCarthy
Mira Miss Margaret Omar
A Captain in Nebuchadnezzar's Army Mr. Terence O'Brien

Another Captain Mr. Ernest Meads
—Queen's.

JUNE IN JAPAN, musical comedy revue, by W. T. Ivory and Kenneth Morrison (October 21, 1915, Palace, Wellingtonborough). Principal artists: Miss Lilian Montrose, Mr. Bob Lloyd, Miss Rene Gem, Mr. George Young, Mr. Jack Morris, Mr. Harry Melford, Mr. Charles Lee, Mr. Ormond Carton, Miss Doris Dudley, Miss Winifred Johnson, Miss Daisy Caulder, Miss Belmore. February 7.—Granville, Waltham Green.

JUST A LITTLE PAIR OF SHOES, drama, in nine scenes, by Mrs. F. G. Kimberley (September 25, Royal, Wolverhampton). October 9.

Harold Drew Mr. Herbert Stanton
Henry Thorn Mr. Frank Adair
Robert Mr. E. Lester
Stuart Fielding Mr. E. Whyatt
Isaacs Mr. E. T. Kisby
Detective Wilkins Mr. Jack Layton
Jane Miss Kate Breamer
Lizzie Miss Millie Seale
Sweetie Little Doris
Mabel Drew Miss Agnes Verity
Mary Drew Miss Nina Blake-Adams
—Elephant and Castle.

KEEP FIT, musical comedy revue, in three scenes, book by Herbert C. Sargeant (January 31, Royal Hippodrome, Dover). Principal artists: Miss Lily Smith, Mr. George Gee, Miss Nita Jarehe, Miss Little Dawson, Miss Ethel Dawson, Mr. Bert Evan, Mr. Bob Beatty, Miss Pauline Wignall, Miss Iris Cairns, Miss Mamie Cairns, Mr. Joe Freeman. February 14.—Queen's, Poplar.

KEEP GOING, topical musical comedy, by Norman H Lee, music by Fred Patterson (December 20, 1915, P. Ladium, Hartlepool). Principal artists: Mr. Cecil Russell, Mr. Alec Godfrey, Mr. Dennis Wade, Mr. Billy Stern, Miss Leta Yale, Miss Lillian Cairne, Miss Mona Valda. April 10.—South London.

KEEP OFF THE GRASS, revue, by Damerell and Rutland, with music and additional numbers by John Neat (January 10, Devonshire Park, Eastbourne) Principal artists: Mr. Billy Amstell, Mr. Fred Weedon, Miss Hettie Hartley, Miss Gwennie Llewellyn, Mr. Charles Howard, Miss Iris Belshaw, Mr. John Ebbeler. January 31.—South London.

KEEP THE HOME FIRES BURNING, play, in ten scenes, by Sheila Walsh (February 7, Royal, Barnsley). February 28.

Tom Gilroy Mr. Wilson Howard
Paul Morrison Mr. Harold Dayne
Father Anthony Mr. G. M. Marriott
Captain Darville Mr. Andrew Dean
William Spud Mr. Will Priestley
Granfer Hobbs Mr. Claude Mervin
Jim Hogan Mr. Pat Feeley
Inspector Johns Mr. Percy Kelvin
Granny Green Miss Edith Finlay
Ann Elizabeth Perkins .. Miss Nancy Newall
Mrs. Derwood Miss Eileen Mangan
Mary Morrison Miss Maud Warburton
—Elephant and Castle.

KING AND THE ACTRESS, THE, melodrama, in eight scenes, by Charles Darrell. May 16.

Lord Stanley Oakdene Mr. Dallas H. Keand
Albert Little Marjorie
Hon. Philip Oakdene Mr. Dennis Horne
Prince Luigi Di Foscaro Mr. S. Marsh
Count Leon Capella Mr. Walter Bradley
Enrico Piazzetta Mr. V. B. Agra
Mortimer Mr. Clive Crisp
Bishop of St. Donato Mr. Hastings Moore
Herbert Wilkins Mr. Alf. G. Raymond
Grazio Mr. Allan Goswer
Pietro Mr. Soot Frazer
Dowager Lady Oakdene .. Miss Adeline Bedford
Tita Amato Miss Kitty Dillon
Clairette D'Leslie Miss Kitty Dillon
—Royal, Darlington.

KING HENRY V., revival of Shakespeare's historical play by Mr. Martin Harvey during his Shakespeare Tercentenary season. May 29.

King Henry V. Mr. Martin Harvey
Duke of Gloucester Mr. Leslie Vernon
Duke of Bedford Mr. Frank Milray
Duke of Exeter Mr. Franklin Dyall
Duke of York Mr. Julian Cross
Earl of Salisbury Mr. H. Buckland
Earl of Westmoreland Mr. Henry Fielding
Archbishop of Canterbury .. Mr. Philip Sonne
Bishop of Ely Mr. Percy Vernon
Earl of Cambridge Mr. M. Kendrick
Lord Scroop Mr. Wilson Gunning
Sir Thomas Grey Mr. Arthur Fraser
Sir Thomas Erpingham Mr. Albert Imrie
Gower Mr. Alfred Fisher
Fluellen Mr. E. M. Robson
Bates Mr. Ernest Goodwin
Court Mr. Arthur Robinson
Williams Mr. Malcolm Keen
Pistol Mr. Sydney Valentine
Nym Mr. J. Cooke Beresford
Bardolph Mr. Alfred Iberson
Boy Rene Waller
A Herald Mr. Harold Barton
Charles VI. Mr. Albert E. Raynor
Louis Mr. A. B. Imeson
Duke of Burgundy Mr. Walter Hayes
Duke of Orleans Mr. Eric Gilbert
Duke de Bourbon Mr. Hugh Carter
The Constable of France ... Mr. Walter Howe
Grandpré Mr. William Graham
Governor of Harfeur Mr. M. Knight
Montjoy Mr. C. B. Ford
Ambassador to the King of England
Mr. Herbert Collier
A French Soldier Mr. Hugh Casson

King Henry V. (cont.).

Isabel Miss Maud Rivers
Katherine Miss N. de Silva
Alice Miss Muriel Campbell
Hostess of a Tavern in Eastcheap
Miss Barbara Huntley

Chorus Miss Miriam Lewis
—His Majesty's.

KING LEAR'S WIFE, tragedy, in one act, by Gordon Bottomley (September 26, 1915, Repertory, Birmingham). Presented at Miss Viola Tree's matinee in aid of the City of Westminster Health Society and Day Nursery for Children of Soldiers and Sailors. May 19.

Lear Mr. Murray Carrington
Hygd Lady Tree
Goneril Miss Viola Tree
Cordell Miss Odette Gombault
Gormfith Miss Julia James
Merryun Miss Beatrice Wilson
A Physician Mr. H. A. Saintsbury
The Elder Woman Miss Ada King
The Younger Woman Miss Bertha Fordyce
—His Majesty's.

KING'S WAGER, THE, playlet. Played by Mr. Albert Wyndham and company. June 5.—Euston.

KI MUSUME, Japanese play, in one scene. June 5.

Okiku Mme. Hanako
Tetsuzan Aomi
Chuta Bizan
Sampei Kazo
Gardener
Priest
—London Coliseum.

KISS FOR CINDERELLA, A, a "fancy" in three acts, by J. M. Barrie. Last performance (by the 156th) July 29. March 16

Mr. Bodie Mr. O. B. Clarence
Our Policeman Mr. Gerald du Maurier
Miss Thing Miss Hilda Trevelyan
Man with a Coat Mr. J. W. Macdonald
Mrs. Maloney Miss Alma Ellerslie
A Proud Wife Miss Elspeth Douglas-Reld
A Coster Mr. Ernest Graham
Marie Thérèse Miss Violette Kempen
Gladys Miss Babs Farren
Delphine Miss Alma Bersey
Gretchen Miss Sunday Wishin
A Godmother Miss Stella Campbell
Lord Mayor Mr. Lyston Lyle
Lord Times Mr. T. Gideon Warren
The Censor Mr. D. E. Jefferies
A King Mr. William Lugg
A Queen Miss Edith Johnston
A Prince Mr. du Maurier
A Page Master Ronald Hammond
A Penguin Mr. F. Mortimer
A Maid Miss Beatrice Fitzgerald
Doctor Bodie Miss Henrietta Watson
Danny Mr. A. E. George
A Probationer Miss Elizabeth Pollock
Rivals.—Misses Joan Challis, Esme Biddle, Helen Hamilton, Molly Kelly, Olive Royston, Archie Alban, Noel Barker, and Nan Wilcox. —Wyndham's.

KISS FOR CINDERELLA, A, revival of J. M. Barrie's play (March 16, Wyndham's) by Mr. Percy Hutchinson. December 23 (matinée).—Kingsway.

KISSES, revue, by Lauri Wylie and Alfred Parker, music by Sydney Baynes, produced by J. W. Jackson. Principal artists: Mr. Albert Bruno, Miss Queenie Essex, Mr. Freddie Forbes, Mr. Ernest Hargreaves, Miss Anita Edis, Miss Gertie Grahame, Mr. Tom Conway, Mr. Jack Garrett, Miss Dolly Lang, Miss Lily Lang, Jackson's Flappers, the Eight Grecian Maids. January 31.—Hippodrome, Rotherhithe.

KITTY MACKAY, comedy, in three acts, by Catherine Chisholm Cushing (March 27, Hippodrome, Portsmouth; produced on November 24, 1913, at the Shubert Theatre, Rochester, N.Y.; January 7, 1914, Comedy, New York). Last performance (the 34th), April 29, April 1.

Kitty Mackay Miss Molly McIntyre
Mrs. McNab Miss Jean Cadell
Mrs. Grayson Miss Maud Cressall
Lil McNab Miss Beatrice Ainley
Jean McPherson Miss Elsie Garland
Mag Duncan Miss Margaret Nybløc
Lieut. the Hon. David Graham

Mr. Langhorne Burton
Angus McGregor Mr. George Tully
Sandy McNab Mr. Watson Hume
Philip Grayson Mr. Max Leeds
Thomas Mr. Reginald Rivington
Lord Inglehart Mr. Henry Vibart
—Queen's

KITTY'S CATCH, play, in one act, by Martha Myers and Patricia Murray. Produced at a series of three miniature matinees by the Woman's Theatre in aid of the Camps Entertainments' Fund. February 28.

Kitty Miss Mary Glynne
Marry Mr. Kenneth Kent
Kearney Miss Eugenie Vernie
Policeman Mr. Charles R. Rose
Sergeant Mr. Leonard Calvert
—Margaret Morris Theatre, Chelsea.

KNICK KNACKS, revue, in three scenes, produced by Fred Karno (revised version of "Mustard and Cress," July 20, 1915; Royal, Plymouth; September 6, 1915, Middlesex, London). Principal artists: Mr. George Hestor, Mr. Harry Ray, Miss Mona Magnet, Miss Lily St. John, Mr. George Elliston, Miss May Sharples, the Sixteen English Dancers. February 14.—Empire, New Cross.

KNIGHT IN SILVER ARMOUR, THE, fairy play, in three acts, by J. James Hewson, music by Julien H. Wilson. December 13.—Grand, Blackpool.

KODAK GIRL, THE, book by Harry M. Vernon, lyrics by Clifford Grey, music by Grace A. Vernon, produced by Gus Sohke. Principal artists, Mr. Barry Mills, Mr. H. V. Surrey, Mr. Garry Lynch, Mr. Hugh Robinson, Mr. Cramer Kingsley, Miss Ernestine Genere, Miss Nora Guy, Miss Constance Howard, Miss Bassano, Miss Hurst, Miss Doris Guy, Miss Yvonne de Vermont, Miss Mina Duncan, Miss Crystal Heather, Miss Lucille Davis, Mr. Ballie Gordon, Miss Mary Winn. November 13.—Empire, Shepherd's Bush.

KULTUR, dramatic War sketch, by Captain W. Graham Barnett. (Produced by amateurs.) July 14.

Capt. Von Kerch Capt. W. Graham Barnett
Lieut. Dermolke Lieutenant Graham
Lieut. Frank Morton, B.E.F.

Sec. Lieut. W. Briggs
Mrs. Morton Miss Gerlie Anderson
Miss Morton Miss Daisy Ferrier
Lucy Marsden Mrs. Graham Barnett
Fahne Miss Gladys Mid'emmas
Orderly Sec. Lieut. S. J. Brown
—Soldier's Home, Barry, Carnoustie.

KULTUR AT HOME, play, in four acts, by Rudolf Besier and Sybil Spottiswoode. Last performance (106th) June 3, March 11. Transferred to the Strand May 11.

Lord Lushington Mr. Otto Stuart
Mr. Tinworth Mr. E. F. Mayeur
Major Kolbeck Mr. A. E. George
Lieutenant Kurt Hartling Mr. Malcolm Cherry
Lieutenant Baron Otto von Otterberg
Mr. Martin Ricci

Kultur at Home cont.

Lieutenant von Sieb Mr. Alec Fraser
Lieutenant von Prossheim
Mr. E. C. Compton Rickett
Lieutenant Delmann Mr. Francis Lister
Lieutenant Renkampf Mr. Cavendish Morton
Paul Mr. Basil Bowen
Schmidt Mr. Henry Latner
Waiter Mr. E. Fletcher
Lady Lushington J. Miss Vane Featherston
Margaret Tinworth Miss Rosalie Toiler
Frau von Krapp Miss Dora Gregory
Frau Kolbeck Miss Marianne Caldwell
Elsa Kolbeck Miss Dolly Holmes-Gore
Sophie von Dorn Miss May Hayaack
Erica Krauss Miss Una Venning
Minna Miss Mabel Hicks
—Court.

LABERGETTE, French farce, in three acts, by Georges Goffin de Warfaaz and George C. Desplas. (Matinees.) August 15.

Labergette M. George Desplas
Jules Piton M. George Desplas
Aimé Dufour M. Georges de Warfaaz
G. Lagaffe M. Yvan Servalis
Max du Boissier M. Saint-Vallon
Maurico Vaumond M. Lucien Mussière
Le Régisseur M. A. Duval
Un Agent de Police M. H. Roger
Paméla Larose Mme. Blanche Dargel
Marguerite Mme. Gaby Kessels
Lucette Mme. Andrette
—Garrick.

LADY BIRDS, revised version of musical comedy revue, in five scenes, written by Fred Thompson, Laurie Wylie, and Alfred Parker, music composed and selected by H. Sullivan Brooke, lyrics by Ralph Roberts. (August 9, 1915, Royal Plymouth; revised version, March 6, Palace, Maidstone). Principal artists, Mr. Sam Poluski, Mr. Will Poluski, Miss Daisy James, Miss Nellie Cozens, Miss Maizie Ayling, Mr. Tom Squire, Mr. Arthur Wright, Mr. Harry Graham, Mr. Fred Lush, Mr. Harry Fredericks, Mr. Will Edwardes, Miss Dorothea Myrtle. March 20.—Empire, Islington.

LADY GODIVA, play, in three scenes. (November 29, 1915, Empire, Coventry.) February 14.—South London.

The Prologue Mr. Charles Maynard Brown
Leoric Mr. Walter Bishop
Lord Gwendolin Mr. Geo. Sims
Lord Savern Mr. Vivian Davies
The Herald Mr. Charles Maynard Brown
The Priest Mr. Edward Ray
Stephen Mr. Rathmell Wilson
Tobias Mr. Morley Denton
Lady Godiva Miss Ada Colley
Margaret Miss Francis Hope
Katharine Miss Florence Clive

LAW OF THE SANDS, THE, drama, in one act, by Robert Hichens. October 9.

Enid Vane Mrs. Patrick Campbell
Henri de Rignier Mr. Heath J. Haviland
Smain Mr. Ivan Servalis
Mohammed Mr. Martin Ricci
First Gendarme Mr. Hector Abbas
Second Gendarme Mr. Royce Milton
—London Opera House.

LEGEND OF THE DEVIL'S DYKE, A, burlesque version of Dion Boucicault's drama, by Cayley Calvert. June 16.

Wilfred Lovell Mr. Ashton Pearce
Hubert Stanley Mr. Oliver Johnston
Levy Lewis Mr. Philip Barry
Hillingford Mr. Paul Pearce
Sir Marmaduke Tiverton Mr. Charles Farmore
Colonel Tresham Mr. J. Henry Twyford
Gabriel Gadfly Mr. Harry Percival

Legend of the Devil's Dyke (cont.).

Egbert Mr. Walter Drury
 Teddy Rodent Mr. S. B. Breton
 Timothy Terrier Mr. Anthony Holles
 Mabel Leigh Miss Rita Ricardo
 Margaret Tiverton Miss Doris Desart
 Lisette Miss Olive Lynn
 Bessie Bright Miss Molly Terraine
 Mme. Vine Miss Freda Lang
 Little Willie Miss Verita Vivien-Vivien
 —Palace Pier, Brighton.

LET NO MAN PUT ASUNDER, play, by Gladys Hastings-Walton. December 26.
 Will Amery Mr. Jerrold Heather
 Jasper Thorndyke Mr. Edward Vivian
 Lord Herbert Lemere Mr. C. Milley Doyle
 Steve Turnbull Mr. J. G. Maine
 Joe Mills Mr. Tom Scott
 Nancy Mitchell Miss Valerie Russell
 Lady Hermione Gargorange
 Miss Gladys Hastings-Walton
 Kate Amery Miss Maude Morton Powell
 —Hippodrome, Altrincham.

LIAR, THE, condensed version of Samuel Foot's comedy. (January 12, 1762, Covent Garden.) Played by Mr. Arthur Boucher, Miss Kyrie Bellew and company. May 29.—London Coliseum.

LIGHT BLUES, THE, musical comedy, in two acts, by Mark Ambient and Jack Hulbert, lyrics by Adrian Ross, music by Howard Talbot and Herman Finck. (September 13, 1915. Prince of Wales's, Birmingham.) Last performance (the twentieth) September 30. September 14.

Joe Brooke Mr. Albert Chevalier
 Sir Oliver Petrie, L.L.D. Mr. Fred Lewis
 Duke of Dorchester Mr. Stanley Logan
 Clive Brooke Mr. Aubrey Millward
 Arthur Hobbs Mr. Jack Hulbert
 William McGeo Mr. K. Blake Adams
 Hon. George Rawson Mr. Alan Nichols
 Harry Hotblack Mr. John Perry
 Sydney Panting Mr. Noel Dainton
 Gundy Mr. Shaun Glenville
 Mons. Gobelin Mr. Rex London
 Tom Mr. Wyatt Rothwell
 Dick Mr. L. Burman
 Harry Mr. Herbert Norris
 Basil Pycroft Mr. Noel Coward
 Inspector Walker Mr. Fred Creasey
 Topsy Devigne Miss Cicely Debenham
 Cynthia Petrie Miss Cicely Courtneidge
 Mildred Petrie Miss Nancie Lovat
 Lady Peggy Miss Phyllis Hughes
 Lady Rose Miss Joan Beryl
 Lady Doris Miss Stephanie Stephens
 Lady Gertrude Miss Ivy Louise
 Lady Kate Miss Mona Finucane
 Lady Phyllis Miss Madge Compton
 Mary Miss Leslie Graham
 Phoebe Miss Dux Davis
 Mrs. Budd Miss Alice Mansfield
 —Shaftesbury.

LIGHT THAT LEADS ME HOME, THE, drama, by Gladys Hastings-Walton. December 26.

Father Symond Mr. William Calvert
 Sir Henry Danesford Mr. John S. Jones
 Harvey Templemore Mr. Harry James
 Philip Templemore Mr. Roy Jackson
 Hon. Percy Fitz-Amery Mr. S. A. Tilbury
 Chief Constable Simmonds Mr. Robert George Evans
 Mr. W. Walsh
 Neil O'Farrell Mr. Fred W. Goddard
 Yolande Mervelle Miss Flora Hastings
 Doris Danesford Miss Marion Vyner
 Deirdre O'Moore Miss Georgina Jones
 Noreen O'Farrell Mrs. Frank Bateman
 —Alhambra, Stourbridge.

LINE UP HERE, revue, in three scenes, by Claude Gardner, produced by Adrian D. Ross. Principal artists, Mr. Harry Evans, Miss Nora Stockelle, Mr. Claude Gardner, Miss Hilda Playfair. July 31.—Empire, Camberwell.

LITTLE BIT OF VAUDEVILLE, A, sketch. Played by Harry Corson Clarke and Margaret Dale Owen. June 12.—Marlborough, Holloway.

LITTLE DUKE, THE, revival of opera by Meilhac, Halevy and Lecoq, English adaptation by Saville Rowe and Bolton Rowe (April 27, 1878. Philharmonic Hall) at the opening of the season of light opera. July 7.—Palace Pier, Brighton.

LITTLE MISS MUSTARD, musical comedy revue, in five scenes, book and lyrics by Worton David and Ernest C. Rolls, music by Max Darewski, produced by Ernest C. Rolls. (Version of "The Other Department," December 27, 1915, Empire, New Cross; produced as "Little Miss Mustard," June 5, Olympia, Liverpool.) Principal artists, Mr. James Salter, Mr. Herbert la Martine, Mr. Eric Randolph, Miss Vera Hind, Mr. F. Liddington, Mr. Kenneth Kilroy, Mr. Fred Terris, Miss Elsie Norris, Mr. William Lennox, Mr. Ernest Martin, Miss Olive Novina, the Eight Model Maids. June 19.—Empire, Stratford.

LITTLE PLOT, A, sketch. June 5.

Rupert Fitzurse Mr. Fred Lewis
 Mrs. Parkes Miss R. de Solla
 Patience Miss Connie Dene
 John Mr. T. Reby Cape
 —Empire, Camberwell.

LITHUANIA, drama, in one act, by Rupert Brooke. Presented at Miss Viola Tree's matinée in aid of the City of Westminster Health Society and Day Nursery for the Children of Soldiers and Sailors. May 19.

The Father Mr. H. A. Saintsbury
 The Mother Miss Clare Greet
 The Daughter Miss Lillah McCarthy
 The Stranger Mr. Leon M. Lion
 The Vodka Innkeeper Mr. Nigel Playfair
 His Son Mr. Ivor Barnard
 The Younger Son Mr. John Orford
 —His Majesty's.

LOCKSMITH, THE, farce, by Charles Baldwin. March 20.

Sir George Playdel .. Mr. W. Louis Bradfield
 Parkins Mr. Maitland Marler
 A Workman Mr. James Leverett
 —Marlborough.

LONDON PRIDE, "a London play for London people," in four acts and eight scenes, by Gladys Unger and A. Neil Lyons. December 6. (Matinée.)

Mrs. Tunks Miss Ada King
 Mrs. Pennylove Miss Florence Harwood
 Will Mooney Mr. Will West
 Victoria Pennylove Miss Gladys Gordon
 Alfred Tunks Mr. Alfred Bishop
 Cherry Walters Miss Mabel Russell
 Mr. Councillor Garlic Mr. Stanley Turnbull
 Cuthbert Tunks Mr. Gerald du Maurier
 Small Roy Mr. Charlie Wade
 Small Girl Miss Frances Davis
 Menzies Mr. John Astley
 Moggeridge Mr. Walflett Waller
 Guppy Mr. Herbert Sparling
 Sergeant Wilson Mr. G. Dickson Kenwin
 Two French Peasants { Mr. Henri Laurent
 Mr. Jean Marechal
 A Recruit Mr. Charles Bishop
 Desiree Miss Helen Morris
 Sister Miss Avce Roland
 Matron Miss Jean Cadell

London Pride (cont.).

Bunting Mr. Forrester Harvey
 Bed No. 1 Mr. Jerome Murphy
 Bed No. 2 Mr. Arthur Grayson
 Bed No. 4 Mr. F. Reid
 Miss Topleigh-Trevor Miss Rosa Lynd
 A Corporal Mr. Arthur Kennedy
 Sergeant-Major Baldoek Mr. A. E. George
 Pearly King Mr. F. Mortimer
 —Wynnuman s.

LONELY FESTIVAL, THE, play, by Mrs. Herbert D. Cohen. Produced at the All-Jewish matinee in aid of the fund for the Relief of the Jewish Victims of the War in Russia. June 15.

Miriam Joseph Miss Inez Bensusan
 Jacob Mr. James Carew
 Martha Miss Esther Phillips
 —London Pavilion.

LOOK BEFORE YOU SLEEP, comedy sketch, played by Mr. Arthur Roberts and company. August 28.—Empire, Shepherd's Bush.

LOOK WHO'S HERE, comedy and spectacular revue, in two acts and eight scenes, by Fred Thompson, music by Nat D. Ayer, lyrics by Worton David, produced by Gus Scholke. Principal artists, Miss Ethel Levey, Miss Florence Smithson, Mr. Billy Merson, Mr. Fred Kitchen, Mr. Willie Atom, Mr. Sam Stern, Miss Vera Rooney, Miss Dorothy Grey, Miss Doris Clayton, Mr. Paul England, Mr. William Fullbrook, Miss Olive Richardson, Caryll and Hyde, Little Naidee Roselle, Mr. Art. M. Swanstone, Miss Irene Hammond, the Miles-Stavordale Quintet. July 17.—London Opera House. (New scenes were introduced on September 18, and on September 25 Mr. Arthur Roberts and Mr. James Learmouth (in the part originally played by Mr. Billy Merson) joined the cast. The revue was transferred to the Coliseum for one week commencing on October 9.)

LOVE AND THE THIEF, play, by Edith Carter. Presented by the Kemble Dramatic Society April 8.—Passmore Edwards Settlement.

LOVE KISS, THE, drama, by Frank Liston (April 27, Royal, Sheffield). December 18.
 Captain Roy Lockyer Mr. Wilson Howard
 Robert Drummond Mr. Gilbert Elvin
 Leslie Chudleigh Mr. A. Arthur Brandon
 Philip Vane Mr. Percy Warlow
 Silas Simpkins Mr. J. B. Stewart
 Inspector Russell Mr. T. G. Stacey
 Nance Drummond Mr. Hetty Marriott
 Susan Storm Miss Mabel Stacey
 Little Violet Raynor Little Celia Braithwaite
 Margaret Vane Miss Maud Warburton

LOVE LETTERS, farcical comedy sketch, in three scenes, by Arthur Rose (adapted from "The Bloomsbury Burglars"). August 21.

Jerry Bob Morris
 Guy Prescott, Rex Gerrard
 Miss Edith Arlington Grace Lester
 Muriel Rita Sponti
 Muriel's Maid Yvonne Pearl
 Jeames Eric Westwood
 Constable 45 X A. Hammett
 Inspector Chinn Fred Wright
 Nobbler Lew Lake
 —Hippodrome, Willesden.

LOVE THIEF, THE, Canadian play, in three acts, by J. G. Cambridge. Last performance (the thirtieth) March 25. March 1.
 Sallie Williams Miss Dorothy Stephen
 J. Burton Downs Mr. Edward Sass
 Tom Shanley Mr. C. M. Brune
 Aida Downs Miss Marga la Rubia

Love Thief, The (cont.).

Gerald Bostwick Mr. E. H. Kelly
 Mary Martin Miss Miriam Lewes
 Drake Mr. Albert Evremond
 Togo Mr. Rathmell Wilson
 —Queen's.

LOVE'S SONG, duologue, by Anthony Hope. Played by Miss Lillian Braithwaite and Mr. Ben Webster. July 2.—Three Arts Club.

LOVE'S YOUNG DREAM, episode, in one act, by Radcliffe Martin. September 18.

A Tramp Mr. Percy Foster
 Ernie Hicks Mr. Ernest Hames
 Maggie Downs Miss Marie Leman
 Mrs. Downs Miss Marie Royter
 Mr. Hicks Mr. John Cecil
 —Gaiety, Manchester.

LOVERS' ARMS, THE, play, in three acts, by A. Patrick Wilson. August 14.

Timothy Tracey Mr. Arthur Sinclair
 Eileen Tracey Miss Peggy Doran
 Margaret Tracey Miss Norah Desmond
 Mary O'Grady Miss Kathleen Drago
 Jamesy Flaherty Mr. J. A. O'Rourke
 John Desmond Mr. Harry O'Donovan
 Mike Flynn Mr. Harry Hutchinson
 Christy O'Neill Mr. Breffin O'Rourke
 Peter Canavan Mr. Fred. A. Jeffs
 Joseph Flannigan Mr. Sydney J. Morgan
 Peter Cassidy Mr. Felix Hughes
 —Kelly's, Liverpool.

LORD AND LADY ALGY, revival of R. C. Carton's farce (April 21, 1898, Comedy), for the first time on the variety stage. July 3.

Duke of Droneborough Mr. Fred Lewis
 Marquis of Quarby Mr. A. Raynor
 Lord Algernon Mr. Kenneth Douglas
 Hon. Cresby Jethro Mr. Frank Woolfe
 Lieut. Standige Mr. Francis Lister, Jun.
 Brabazon Tudway Mr. Frank Lister
 Mr. Jeal }
 Swepson } Mr. Cecil H. Pares
 Mawley Jemmett Mr. Percy Goodyear
 Kinch }
 Wyke } Mr. Herbert Blount
 Lady Algernon Chetland Miss Caroline Bayley
 Lady Pamela Mallinson Miss Connie Dene
 Otoline Mallinson Miss Isobel Jeans
 Mrs Brabazon Tudway Miss Dorothy Love
 Mrs. Vokins Miss Mary Brough
 —Empire, Finsbury Park.

L. S. D., revue, presented by Fred Karno. (November 20, King's, Portsmouth.) Principal artist, Mr. Syd. Walker, Mr. Charles Hanbury, Miss Marie Kay, Miss Sylvia, Mr. Charles Weaver, Mr. Seymour Rose, Mr. Fred Terriss, Miss Emily Stevens. December 4.—Empire, New Cross.

LUCKY JIM, farce, in three acts, by "Henry Seton" (July 19, 1915, Royal, Plymouth). October 19. Last performance (the sixtieth) December 9.

Lord Wytham Mr. Stanley Drewitt
 Lady Simeta Parsons Miss Lila Maravan
 Lady Wytham Miss Gertrude Sterroll
 Elizabeth Parsons Miss Dorothy Green
 Lord Chilworth ("Charles") Mr. George Owen
 Hon. John Parsons Mr. H. K. Ayliff
 Goby Mr. Charles Harley
 Susan Miss Ione Brannagh
 Hon. James Parsons Mr. Kenneth Kent
 Mr. Moreland Mr. Charles Koop
 Mrs. Henry Tidman Miss Esmé Beringer
 Clara Miss Drusilla Wills
 Henry Tidman Mr. F. B. J. Sharp
 Policeman Mr. John East
 Freddie White Mr. Hubert Woodward
 Maudie White Miss Minnie Koski
 Alaricus Wiffles Mr. Roy Byford
 —St. James's.

MADAME FAVART, Offenbach's opera (April 12, 1879, Strand), presented by the Sterling Mackinley Operatic Society, May 19.—King's Hall, Covent Garden.

MAID OF THE MOUNTAINS, THE, musical comedy, book by Frederick Lonsdale, lyrics by Captain Henry Graham, music by Harold Fraser-Simson. December 28.

Baldassarre Mr. Arthur Wontner
Tonio Mr. Lauri de Vreze
General Malona Mr. Mark Lester
Beppo Mr. Thorpe Bates
Carlo Mr. Pop Cory
Andrea Mr. Leonard Russell
Pietro Mr. Fred Vigay
Lieutenant Rugini Mr. Cecil Mannering
Mayor of Santo Mr. Edward Arundell
Teresa Miss José Collins
Vittoria Miss Mabel Sealby
Anela Miss Faith Bevan
Gianetta Miss Ivy Duke
Maria Miss Marjorie Hume
Marietta Miss Mabel Munro
Beppina Miss Jean Stirling
Pepita Miss Doris Fresson
—Prince's, Manchester.

MAGIC FLUTE, THE, revival of Mozart's opera (March 10, 1888, Drury Lane) for the opening of the Beecham Opera Season. April 15.—Aldwych.

MAGIC ROSE BUSH, THE, fairy pastoral, in three acts, by Graham Price, produced by Miss Inez Bensusan on behalf of the Women's Theatre Camp's Entertainment. July 29.—York House, Twickenham.

MAGIC TABLE, THE, musical fantasy in one act, taken from the French of Francis de Croisset by Eustace Ponsonby, music by Jean Nougues, with additional lyrics by Ralph Roberts, Donah Parsons, and Harold Simpson. Produced at the matinee in aid of Lady Paget's Fund for the Blind. June 30.

Fanny Miss Mabel Funston
Hon. Billy Bracknell, R.F.C. Mr. Harry Drummond
Topsy Master Eric Barker
Liliane des Yris Mlle. Yvonne Arnaud
Nerea Miss Adrah Fair
Dyos Mr. Leslie Henson
Ptolemy Messrs. Queen and Selig
An Apparition Mr. Ralph Roberts
Girls from the Orpheum Theatre, Egyptian Dancers, Priestesses, etc., Misses Bobbie Oliver, Kathleen Roze, Ivy Collette, Violet Ashton, Gladys Ponsonby, Norah Caldicott, Joyce Barbour, Maudie Dunham, Margaret Gamble, Cherry Constant.
—Prince of Wales's.

MAGNIFICENT MAC, comedy, in three acts, by J. Oliver Twiss. October 30.

Andrew Macmillan Mr. Herbert Waring
Peter Seale Mr. W. G. Fay
Detective-Inspector Gregory Mr. Lewis Gilbert
Palmer Mr. G. P. Lester
William Miller Mr. A. G. Foulton
Terence Treacher Mr. Lytton Grey
Father Thwaite Mr. Alec Crichton
Briscoe Mr. G. M. Marriott
Mrs. Miller Miss Ethel Callanan
Mrs. Treacher Miss Nellie Mortyne
Mary Halseingham Miss Amy Sangster
—Royal County, Kingston.

MAHARANI OF ARAKAN, THE, revival of George Calderon's adaptation of Sir Rabin-dranath Tagore's story (produced by the Indian Dramatic and Friendly Society, July 30, 1912, Albert Hall) by Miss Lena Ashwell. June 19.—London Coliseum.

MAN FROM MANCHESTER, THE, topical episode, in one act, by Horace Hunter. May 8.

John Hemsley Horace Hunter
Henry Morrell Robt. Bedford
Max Daiberg Murray York
Walter Clive G. Almer
P.C. J. Stevens
—Palace, Hammersmith.

MAN IN THE MOON, THE, spectacular revue, in five scenes, written by J. Bleriot, music by Sparrow Harris and Louis Finch, lyrics by Will Parkin, J. Conoley, and Jack Foley
Principal artists, Miss Lily Tando, Miss Ethel Mavis, Miss Ruth Ashdowne, Miss Aida Fayne, Mr. Griff Hodson, Mr. Basil Crozier, Mr. Arthur Bright, Mr. Percy Mavis, Mr. Allan Hanbury. (June 12, County, St. Albans). September 18.—Hippodrome, Rotherhithe.

MAN WITH THREE WIVES, THE, drama of Canadian life, in eight scenes, by Dorothy Mullord. August 28.

Craig Rossiter, alias Rivers Mr. Gerald Kennedy
Alan Brewster Mr. J. Lister Williams
Dave Willow Mr. Arthur Goodlow
James Donison Mr. Fredk Monckton
Sheffil Goodson Mr. Alec Theo Tremayne
John Ward Mr. Alfred Marsden
Napoleon Wellington Cuesar Honeybun Mr. Will Hook
Arabella Martha Honeybun Miss Nellie Holmes
Bess Rivers Miss Mary E. Steele
Barbara Willow Miss Beatrice Shirley
The Kid Miss Dorothy Mullord
—Hippodrome, Willesden.

MAN WHO ARRIVED, THE, play, in one act, by Monica Ewer. Produced by the pupils of the Florence Etlinger School. July 12.—Etlinger School.

MAN WHO STAYED AT HOME, THE, revival of play by Lechmere Worrall and J. E. Harold Terry (December 10, 1914, Royalty). July 24. Last performance (the thirty-fifth) August 19.—Royalty.

MANON LESCAUT, opera, by Giacomo Puccini (February 1, 1893, Turin; May 14, 1894, Covent Garden). Produced for the first time in English in this country during the Beecham-Courtneidge season. February 15.—Shaftesbury.

MASTER OF THE SITUATION, play, re-written by Charles Hannan (July 24, 1899, Pavilion, St. Leonards). May 11.

Sir Hubert Holroyd Mr. Charles Brandon
Philip Royston Mr. Victor Tandy
Hon. Danbury Treake Mr. Stanley Rae
Frederick Treake Mr. Victor Rae
Giles Mr. J. Court Harvard
Lady Crake Miss Daisy Mitchell
Lady Garden Miss F. Russell Spiers
Gertrude Armitage Miss Shiela Ross
Alma Miss Gertrude Bonser
—Pavilion, Northwich.

MASQUE OF PEACE, THE, by May Shepperd, music by Richard H. Walthew. Produced by the Pupils of the Guildhall School of Music. July 18.—Guildhall School of Music.

MATCH-BOXES, comedy, in one act, by Elizabeth York Miller. January 17.

Peter Price Mr. James Gelderd
Eleanor Miss Rita Jonson
Hiram B. Stebbins Mr. Harry Cane
Match-Boxes Miss Mabel Knowles
—London Coliseum.

MAY-NIGHT IDYLL, A, musical play, written and composed by Vincent Thomas. Played by Miss Gertrude Newth, Miss Janet Evans, and Mr. Luther Evans. Presented at the matinée given by the London Welsh Stage Society in aid of Mrs. Lloyd George's National Fund for supplying additional comforts for Welsh troops at home and abroad. February 29.—Haymarket.

MAYOR OF TROY, The, comedy, in three acts, by "Q." (Sir Arthur Quiller-Couch). April 22. Last performance (the twenty-seventh) May 18.

Major Solomon Hymen Toogood

Mr. Henry Ainley
 Scipio.....Mr. Ivor Barnard
 Cal.....Mr. Frederick Groves
 Mr. Lomax.....Mr. Miles Malleston
 Dr. Dillworthy.....Mr. Leon Quartermaine
 Miss Marty Toogood.....Miss Hilda Bruce-Potter
 Mons. Aristide Dupin.....Mr. Herman de Lange
 Mr. Manby.....Mr. Walton Palmer
 Mrs. Manby.....Miss Silvia Fausset
 Miss Georgina Pescod.....Miss Maud E. Bell
 Miss Trant.....Miss Mollie Sainton
 Lieut. Pound.....Mr. A. Harding Stearman
 Miss Pound.....Miss Mollie Maitland
 Miss Philippa Pound.....Miss Kathleen Blake
 Miss Phoebe Pound.....Miss Isabel Rains
 William Toogood.....Mr. E. Randle Ayrton
 Gustavus Adolphus Toogood (Act one)

Mr. Cecil Rodway

Canon Palstave, Vicar of Troy

Mr. E. Lyall Swete
 Mrs. Palstave.....Miss May Bolland
 Miss Emmeline Palstave (Act one)

Miss Saza Palmer

Gunner Oke.....Mr. Reginald Bach
 Gunner Spettigew.....Mr. Ronald Pertwee
 Gunner Clogg.....Mr. Richard Lindsay
 Gustavus Adolphus Toogood (Acts two and three)
Mr. Gerald McCarthy
 Miss Emmeline Palstave (Acts two and three)

Miss Peggy Rush

Ben Chope.....Mr. Ernest Hendrie
 Mrs. Chope.....Miss Clare Greet

—Haymarket.

MERRY DEATH, A, harlequinade, by Nikolai Evreinof, translated by C. Bechofer. Presented by the Pioneer Players. April 2.
 Harlequin.....Mr. Leon Quartermaine
 Pierrot.....Mr. Ben Field
 Doctor.....Mr. Miles Malleston
 Columbine.....Miss Cicely Debenham
 Death.....Miss Anna Nesbitt

—Savoy.

MIDWINTER NIGHT'S DREAM, A, ballet. Performed by the pupils of Mme. Alice Vandyck at the matinée in aid of the Star and Garter Fund. June 28.—Comedy.

MILES OF SMILES, Dutch revue, in three scenes. Principal artists: Miss Kay Blake, Miss Margaret Coyne, Miss Norah Blaney, Mr. Charles Leyton, Mr. George Grogie, Mr. Jamie Dallas, Mr. Tedie Miles. January 31.—Devonshire Park, Eastbourne.

MILLE ET UNE NUITS, LES, ballet, by Armand de Polignac, produced by Miss Loie Fuller. August 7.—London Coliseum.

MILLIONAIRE AND THE WOMAN, THE, melodrama, in nine scenes, by Charles Darrell. June 12.

John Noble.....Mr. Frederick Garratt
 Martha Noble.....Miss Nellie Waddington
 Jessie Mayfield.....Miss Gertie Moody
 Disney Carstairs.....Mr. Walter de Vere
 Darville.....Mr. J. Sutton Pateman
 Albert Percy Wosterwick

Mr. Owen Redmonde

Jane Ellen Hoyland.....Miss Lillian Bales
 Anatole Duke de Granmont

Mr. William Burgess.

Eclair de Granmont.. Miss Beatrice Hayden
 —Hippodrome, Batley.

MILLER'S DAUGHTERS, THE, musical play, in three acts, by Earl A. Ruben, with additional numbers by Percy Greenbank (revised version of "Three Little Maids," Apollo, May 10, 1902; produced as "The Miller's Daughters," Prince's, Manchester, December 24, 1915). May 15.

Miller Branscombe.. Mr. Augustus Wheatman
 Mr. Briane Moineaux.... Mr. Gordon Yates
 Lord Chayne..... Mr. Alfred Wellesley
 Jack Charlton..... Mr. Fred Leslie
 Cupid..... Mr. Bonnee Mills
 Lady St. Mallory..... Miss May Beatty
 Lady Venetia Grafton Miss Winifred Griffiths
 Lady Rosemary Beaulieu.... Miss Ida Harvey
 Lady Marjory St. Mallory.. Miss Enid Dark
 Miss Deare.....Miss Betty Colne
 Miss Price.....Miss Mabel Hirst
 Dollie.....Miss Elise Craven
 Maisie.....Miss Sybil Coulthurst
 Peggy.....Miss Nancy Buckland
 —London Opera House.

MIND YOUR EYE, revue, in five scenes, by Gordon Ray and Walter Aubrey. Principal artists: Mr. Gordon Ray, Miss Lily Vernon, Mr. Frank Gentry, Mr. Billy Harley, Mr. Billy Boriski, Mr. Walter Aubrey, Miss Josie Howard, Miss Mabel Eden, Miss Maudie Walters, the "Mind Your Eye" Girls. February 7.—New Garrick, Hereford.

MISFORTUNE OF BEING CLEVER, THE, Russian comedy, by Alexander Sergeyevitch Griboyedof. Produced for the first time in English by the Birmingham Repertory Company. October 21.

Pavel Afanasyevitch Famosouf

Mr. Joseph A. Dodd
 Sophia Pavlovna.....Miss Cecily Byrne
 Lize.....Miss Cathleen Orford
 Alekseyi Stepanovitch Moltchalin

Mr. Felix Aylmer
 Alexander Andreyevitch Tchatsky

Mr. William Armstrong
 Colonel Sergeyi Sergeyevitch Skalozeub

Mr. Frank Moore
 Natalia Dmitrievna Goritchef..Miss Maud Gill
 Platon Mikhailovitch Goritchef

Mr. W. Brunton
 Prince Tougoukhovsky..Mr. Frank D. Clewlow
 Princess Tougoukhovsky

Miss Margaret Chatwin
 Miss Helena Pickard

Miss Hilda Vane
 Their Four Daughters.....Miss Doris Linson

Miss Dorothy Taylor
 Countess Khrioumina.....Miss Mary Ray
 Countess Khrioumina.....Miss Betty Pinchard

Anton Antonovitch Zagoretzky

Mr. William J. Rea
 Madame Khlestova.....Miss Isabel Thornton

Mr. N.....Mr. A. J. Brooks
 Mr. D.....Mr. Noel Shammon

—Repertory, Birmingham.

MISLEADING LADY, THE, play, in three acts, by Charles Goddard and Paul Dickey (November 17, 1913, Apollo, Atlantic City; November 25, 1913, Fulton, New York; August 28, Royal, Manchester). September 6.

Amy Foster.....Miss Violet Winter
 Grace Buchanan.....Miss Sarah Benedict
 Sidney Parker.....Mr. Edgar Payne
 Jane Wentworth.....Miss Edith Saville
 Stephen Weatherbee.... Mr. Donald Colman
 Helen Steele.....Miss Gladys Cooper
 Jack Craigen.....Mr. Malcolm Cherry
 Spider Sanborn.....Mr. Cecil Sully
 Babe Merrill.....Mr. Lambert Terry
 Mrs. John W. Cannell

Mrs. Winifred Leslie Faber

Misleading Lady, The (cont.).

John W. Cannell Mr. Wilfred Draycott
 Henry Tracey Mr. Allan Jeayes
 Keen Fitzpatrick Mr. Arthur Finn
 Boney Mr. Weedon Grossmith
 Tim Macmahon Mr. Sidney C. Sinclair
 Bill Fagan Mr. Herbert James
 —Playhouse.

MODERN EVE, A, musical play, in three acts, by Malcolm Watson and T. H. Reed, music by De Groot and Robertson (version of "Winnie Brooke, Widow," April 2, 1905, Grand, Boscombe; September 1, 1904, Criterion). March 13, Opera House, Leicester. May 22.

Winnie Brook Miss Ada Reeve
 The Rev. Elihu Garside Mr. Stephen Adeson
 Gracie Frampton Miss Edna Payne
 Mrs. Garside Miss George De Lara
 Hercules Mr. Kennedy Allen
 Norah Caswell Miss Marjorie Essex
 Julian Croft Mr. F. B. J. Sharpe
 Montague Brent Mr. Charles Sydney
 Onoria Eustacia Eglantine Browne
 Miss Drusilla Willis
 Reggie Frampton Mr. Harry Jacobs
 Gladys Miss Dora Melbourne
 Ethel Miss Claire Ross
 Hannah Miss Zoe Angus
 Toby Mr. Arthur H. Jenner
 Dudley Mayne

Lieut. Richard Lambart, D.S.O.
 —Royal Opera House, Leicester.

MOLL'USC, THE, revival of the comedy by Hubert Henry Davies (October 15, 1907, Criterion) on the occasion of the matinee organised by Miss Mary Moore in aid of the British Women's Hospital at the Star and Garter, Richmond, March 14.—Criterion.

MOMENT BEFORE, THE, psychical melodrama, in three scenes, by Israel Zangwill. September 18, Palace, Plymouth). September 25.

John Mr. James Carew
 Harold Mr. Malcolm Keen
 Coralee Mr. Earl
 The Bishop of the English Established Church
 Mr. Rollo Balmain
 Madge, Duchess of Maldon. Miss Norah Kerin
 —London Palladium.

MONEY FOR NOTHING, revue, by Edward Marris, music by Mr. Robinson. Principal artists: Miss Jenny Hackett, Mr. Billy Bernhart, Mr. Geo. Byrne, Mr. Arthur Lawrence, Mr. Phil Lester, Miss Nellie Turner, Miss Gertie Lawrence, Mr. Eric Dudley, Little La Coupe, Mr. Andy Clark. March 20.—Royal Hippodrome, Dover.

MONTE CHRISTO, revival of drama adapted from Dumas, by Messrs. Walter and Frederick Melville. October 30. Last performance (the 45th) December 2.—Lyceum, comedy, by Ashton Pearce. June 16.

MONTH COME SUNDAY, A, West Country Josiah Tregenna Mr. John Beauchamp
 Tom Gregg Mr. Oliver Johnston
 Widow Bugg Miss Alice Mansfield
 Nance Miss Molly Terraine
 —Palace Pier, Brighton.

MORE, third edition of revue, by Harry Grattan, music by Edward Jones (June 18, 1915, Ambassadors), introducing new features. March 27.—Ambassadors.

MOTHER, THE, dramatisation of story of that name by Eden Phillpotts. January 24.
 Ives Pomeroy Mr. Vernon Fortescue
 Matthew Northmore Mr. Frank Beresford
 Arthur Brown Mr. Clement Hamelin
 Nathan Cawker Mr. Ernest A. Duval
 George Bonus Mr. Fred Hudson

Mother, The (cont.).

Samuel Wickett Mr. Graham Woods
 Emmanuel Codd Mr. Clifton Earle
 Nicholas Toop Mr. Augustine Bowerman
 Inspector Forrest Mr. Ronald Bayne
 A Butcher's Boy Mr. H. C. Hirwan
 Avisia Pomeroy Miss Sydney Crowe
 Lizzie Pomeroy Miss Maude B. Douglas
 Ruth Rendle Miss Violet Ingram
 Jill Wickett Miss Marie Robson
 —Repertory Theatre, Prince's Hall, Plymouth.

MOTHER MACHREE, romantic play. Presented by Mr. Leonard Mortimer. September 25.

Harry Norfolk-Canning .. }
 Robin O'Neil } Mr. Clifton Earle
 Saxon Wyse }
 J. H. Norfolk-Canning Mr. Frank Rollason
 Angel Angels Mr. Rupert Talbot
 Clem E. Lamb Mr. Harry C. Caunter
 Curly Sloan Mr. Herbert Lowe
 Inspector Riley Mr. J. G. McMahon
 Dr. Drexell Sharman Mr. George Leslie
 Miss Hanson Miss Marion Rollason
 Dolores Angels Miss Rosie Neville
 Poppie Held Miss Madge Osmond
 Norah O'Neil, "Mother Machree"
 Miss Connie Norris

MOTHER'S PRAYER, A, play, by Eva Elwea. December 26.

Sir Thomas Warner, K.C.B.

Mr. T. Edward Ward
 Capt. Benjn. Oake, R.N. Mr. Charles March
 Midshipman Jas. Medway, R.N. Mr. Theo Hook
 Dan Medway Mr. Stanley Villiers
 Bill Breezley, A.B. Mr. Harry Tilbury
 Marine Mr. William Shophord
 Footman Mr. Wilfred Stanhope
 Lizzie Packer Miss Cissie Cleveland
 Flossie Oake Miss Dorothy Grafton
 Lady Millicent Warner Miss Madge Trevelyan
 Mrs. Mary Medway Miss Cissie St. Elmo
 —Marina, Lowestoft.
 Edna Mary Norfolk-Canning Miss Ida Clifford
 —Walthamstow.

MOTHER'S SAILOR BOY, play, in seven scenes, by Frank Price. September 11.

Rear-Admiral Sir John Hardy
 Mr. Harwood Cooper
 Lieut. Leslie Hampton, R.N.

Mr. Victor Garnon
 Montague Beaumont Mr. G. H. Hazlehurst
 Graham Starkey Mr. James Mackintosh
 Bom Crumpet Mr. Charles Buxton
 Ben Diggle Mr. John Erroll
 Jack Dunstone Miss Muriel Marsden
 Mrs. Beatrice Dunstone Miss Dora Wynne
 Polly Corksey Miss G. Vickers
 Rose Hardy Miss Dot Stephens
 —Hippodrome, Salford.

MOUSE, THE, sketch, in one scene, by Lieutenant Evelyn Roberts. September 25.

Marion Forster Miss Kathleen Severn
 Harry Forster Mr. Will Olga
 Robert Ingram Mr. N. Carter Slaughter
 —Bedford.

MOVIE GIRL, THE, sketch, presented by Miss Irene Hammond and Mr. Arthur Swanston. May 1—Victoria Palace.

MR. JUBILEE DRAX, play of adventure, in four acts, by Walter Hackett and Horace Annesley Vachell. Last performance (the 35th), October 28. September 30.
 Mrs. Mumbridge Miss Pollie Emery
 Mr. Ira P. Blodgett Mr. Paul Arthur
 Wardlaw Mr. Russell Gorton
 Van der Poot Mr. F. Randle Ayrton
 Charles Mr. Arthur Bradford
 Mr. George Drax Mr. H. V. Esmond

Mr. Jubilee Drax (cont.).

Mrs. Ira P. Blodgett . . . Miss Irene Lavington
Le Vicomte René de Josselin

Mr. Warwick Ward

Lady Angela Treve . . . Miss Ellis Jeffreys
Mr. Arthur Paraday, M.F.H.

Mr. Dawson Milward

Mangassarogl . . . Mr. E. Lyall Swete

Mr. Smith . . . Mr. Reginald Bach

Haüz . . . Mr. Harold French

Ah Lim . . . Mr. F. Randle Ayton

Miss Bianca Bright . . . Miss Doris Lytton

Tewfik Bey . . . Mr. Henry Daniell

Achille . . . Mr. R. Sherrard

Glady's . . . Miss Psyche Le Mesurier

Alphonse . . . Mr. Malcolm Lyons

Inspector . . . Mr. Jervis Walter

—Haymarket.

✓ **MR. MANHATTAN**, musical play, book by Fred Thompson and C. H. Bovill, additional lyrics by Ralph Roberts, music by Howard Talbot, additional musical numbers by Frank Tours and Philip Braham (March 20, Grand, Blackpool). Last performance (the 228th), October 7. March 30.

Mr. Manhattan . . . Mr. Raymond Hitchcock

Sir Lewis Amery . . . Mr. Frederick Voyle

Odkin . . . Mr. George Barrett

Leo Casero . . . Mr. Robert Cunningham

Bobby Washington . . . Mr. Austin Melford

Pinker . . . Mr. Arthur Hackett

Sergt. Shott . . . Mr. J. Heath

Ercule . . . Mr. Johnnie Schofield

Evelyn . . . Miss Peggy Kurton

A Taxi-Driver . . . Mr. Trafford Moss

Lord Upaven . . . Mr. George Humphery

Hope Darling . . . Miss Mabel Funston

Marie . . . Miss Dorothy Selbourne

Mme. Nortier . . . Miss Colette Borigny

Mme. Ercule . . . Miss Muriel Barnby

Clifton . . . Miss Kitty Mason

La Belle Helene . . . Miss Mollie Morton

La Belle Fiorise . . . Miss Leslie Hamilton

La Belle Yvette . . . Miss Valerie May

La Belle Nini . . . Miss Gladys Hoskyns

Bertha Bedford-Courte . . . Miss Kathleen Berry

Enid Portman . . . Miss Daisy Mercer

Vi Bickenhall . . . Miss Vera Neville

Hon. Mrs. Clarence Gate . . . Miss Elsie Dante

Lolotte . . . Miss Ir. . . .

Prince of Wales's.

MR. WU, revival of Harry M. Vernon and Harold Owen's Anglo-Chinese drama by Mr. Matheson Lang (October 27, 1913, New, Manchester; November 27, 1913, Strand), January 8. Last performance (the 48th), February 24. (Revived on October 14, when it ran for twenty-eight performances, and on November 17, with a total of twenty-seven performances.)—Strand.

MRS. O'MALLEY'S RECEPTION, "satire upon New York Society," in two scenes. Played by Miss Kitty Francis and company. March 27.—Victoria Palace.

MRS. POMEROY'S REPUTATION, comedy, in three acts, by Horace Annesley Vachell and Thomas Cobb. October 13.

Sir Granville Pomeroy . . . Mr. Vernon Fortescue

Maurice Randall . . . Mr. Martin Sands

Vincent Dampier . . . Mr. Frank Esmond

Dr. Bateman . . . Mr. Victor C. Rolfe

Meadows . . . Mr. W. S. Hartford

Tony Pomeroy . . . Master Ronald Hammond

The Dowager Lady Pomeroy . . . Miss Kate Phillips

Lettice . . . Miss Evelyn Kerry

Elizabeth . . . Miss Lois Heatherley

Mrs. Meadows . . . Miss May Hase-Wells

Mrs. Marsh . . . Miss Greta Hayward

Georgina . . . Miss Violet Vanbrugh

—Royal, Bradford.

MRS. PRETTY AND THE PREMIER, com:

play of Australian life, in three acts, by Arthur H. Adams (produced under the title of "The Division Bell," December 4, 1915, Prince of Wales's, Birmingham). Last performance (the thirty-sixth), February 29.

William Power . . . Mr. Arthur Bouchier

Herbert Dix . . . Mr. Norman Page

Ernest Bristed . . . Mr. H. Manning Baynes

Edward Vyce . . . Mr. Herbert Bunston

Vernon Harrington . . . Mr. Murray Carrington

Charles Lukin . . . Mr. Ray Raymond

Gregory . . . Mr. W. S. Hartford

Patrick O'Reilly . . . Mr. Sydney T. Pease

Effie Binn . . . Miss Molly Terrance

Mabel Cusack . . . Miss Ethel Carrington

First Maid . . . Miss Hilda Gray

Second Maid . . . Miss Sybil Sparkes

Helen Pretty . . . Miss Kyrie Bellew

—His Majesty's.

MUDDLER, THE, comedy, in four acts, by Arthur M. Dale. November 20.

The Archdeacon of Lanchester

Mr. W. E. Langley

Rev. Edward Freeling

Mr. Charles Windermere

Sir William Vernon, Bart.

Mr. Fewless Llewellyn

Charles Vernon . . . Mr. Frank Randall

Lancelot Turner . . . Mr. Leyton Cancellor

Stott . . . Mr. Fred Eastman

Tony Waite . . . Mr. Clayton Bentley

Mr. Travers . . . Mr. C. B. Keston

Mr. Simcox . . . Mr. Claud Vernon

Juliana, Lady Darlington

Miss Frances Wetherall

Mrs. Raymond . . . Miss Meta Bellam

Esme Raymond . . . Miss Mary Merrall

Mary . . . Miss Clare Marifield

Bessie . . . Miss Drina Verchesi

—Royal, Brighton.

MY HEART IS CALLING YOU. (See "The Slackers.")

✓ **MY LADY FRAYLE**, musical play, in two acts and three scenes, by Arthur Wimperis and Max Pemberton, with lyrics by Arthur Wimperis, and music by Howard Talbot and Herman Pink (produced under the title of "Vivien," December 27, 1915, Prince of Wales's, Birmingham). Last performance (the 129th), June 21. March 1.

Countess of Frayle . . . Miss Margot Joyce

Vivien Ingoldsby . . . Miss Annie Croft

Virginia Desborough . . . Miss Jennie Armstrong

Vera de Vere . . . Miss Cicely Debenham

Mrs. Grundy . . . Miss Jennie Armstrong

Honoria . . . Miss Gretchen Yates

Victoria . . . Miss Beatrice Collins

Amelia . . . Miss Mona Funnace

Cordelia . . . Miss Madge Compton

Aspasia . . . Miss Phyllis Hughes

Euphemia . . . Miss Ursula Felton

Mrs. Desborough . . . Miss Maud Jay

Dick Bassett . . . Mr. J. V. Bryant

The Canon of Dorchester . . . Mr. Courtice Pounds

Major Desborough . . . Mr. Marshall Sheppard

Lucifer D. Nation . . . Mr. Cecil Humphreys

Charles . . . Mr. Vernon Kingsley

George . . . Mr. Fred Creasey

William Wilcox . . . Mr. Arnold Richardson

—Shaftesbury.

MY LADY POVERTY, play, by Monica Rivers. January 23.—Margaret Morris Theatre, Chelsea.

MY LADY'S VISIT, play, in one act, by Harry M. Vernon. Played by Mr. Frank Bertram, Miss Edith Medelle, and Miss Edith Cruikshanks. August 5.—Brixton.

MY LONELY SOLDIER, play, in one act, by Eva Anstruther. May 8.
 Miss Susan Jordain Miss Betty Ward
 Corporal Robert O'Brien.....Mr. P. Perceval Clark
 A Maid Miss Mary York
 Mlle. Suzette Jordain.....Miss Marguerite Sclatfiet
 —London Coliseum.

MYSTERY OF JOHN WAKE, THE, drama, in three acts, by Roy Horniman and Lechmere Worrall. Presented by Mr. Matheson Lang. April 3.
 Henry Harford Mr. Matheson Lang
 John Wake, junr. Mr. Ernest C. Cassel
 Mr. Dyce Mr. Balliol Holloway
 Mr. Pierce Mr. Louis Ashmeade
 William Mr. George Morgan
 Ruth Harford Miss Hazel Jones
 Mary Harford Miss Hutin Britton
 —Gaiety, Hastings.

MY OLD DUTCH, play, in three acts and ten scenes, by Arthur Shirley and Albert Chevalier, incidental music composed and arranged by Alfred H. West. June 5.

Joe Brown Mr. Albert Chevalier
 Sal Miss Alice Bowes
 The Little Nipper Little Dorrit
 'Erb 'Uggina Mr. Harry Brett
 Father O'Flynn Mr. P. L. Julian
 Widow Malone Miss Madge Flynn
 Bill Darvell Mr. A. G. Leigh
 Bert Thompson Mr. E. J. Noye
 Tom Dixon Mr. Randall Hobb
 Professor Brabazon Mr. Charles Fawcett
 Mr. Cranford Mr. Henry Baxter
 Dr. Murdock Mr. Frederick Dormer
 Herbert Brown Mr. P. Madgewick
 Sister Ruth Miss Maud Roy
 —Gaiety, Hastings.

MY SUPERIOR OFFICER, play, in one act, by Michael Morton. November 20, Empire, Chiswick. November 27.

Father Mr. Oswald Marshall
 Mother Miss Clare Greet
 Dick Mr. Frederick Groves
 Billy Mr. J. A. Weymouth
 Baby Miss Babs Farren
 Jenny Miss Dora Barton
 Jim Mr. Cecil Calvert
 Old Tom Mr. Caleb Porter
 —London Opera House.

MY WIFE'S BABY, farcical episode, in one scene, by Clifford Rean. March 6.

The Aunt Miss Theresa Osborne
 The Wife Miss Mildred Howard
 The Husband Mr. Clifford Marle
 —Hippodrome, Putney.

MY WIFE FROM LONDON, sketch, by Walter Roy. Played by Mr. Walter Roy, Miss Adah Dick, Miss Isobel Carma, and Mr. Frank Reynor. May 29.—Empire, Finsbury Park.

NECKLACE OF AMBER, THE, fairy fantasy, by M. Edmonston. Produced at the matinee given by the students of the Thorne Academy. May 2.—Ambassadors.

NEIL GALLINA, play, in three acts, by Rutherford Mayne. December 13.
 Neil Gallina Mr. Jackson Grahame
 Barbara Miss Josephine Mayne
 Thomas Mr. Chas. K. Ayre
 James McCoy Mr. Joe Roney
 Billy Baird Mr. Norman Gray
 Flapper McKeown Mr. John Brennan
 —Grand Opera House, Belfast.

NELLIE, THE BEAUTIFUL CLOAK MODEL, play, in four acts, by Owen Davis. September 4.

Nellie Grey Miss Gwenda Wren
 Tom Bedford Miss Eva Norman

Nellie the Beautiful Cloak Model. (cont.)

William Roland Bedford.....Mr. John Beauchamp
 Mrs. Margaret Horton Miss Elinor Foster
 Walter Hilton Mr. John McNally
 Jack Carrol Mr. Owen Roughwood
 Ike Otto Mr. Harry Rogers
 Hortense Drake Miss Hilda Antony
 Polly Joy Miss Mabel Knowles
 Mrs. McTish Miss Dora Hargreaves
 Hicks Mr. Jack S. mmons
 Adolph Mr. Reginald Gatty
 Blake Mr. Tom Langdon
 Hobbs Mr. Lynn Williams
 Sally Wade Miss Kathleen Allen
 Clara Nelson Miss Nellie Smith
 Mrs. Scott Lipton Miss Sarah Bradstreet
 Mrs. James Leroy Miss Fay Cowles
 Vivian Miss Marie Davenport
 Pansy Clairé Miss Kathleen Saintsbury
 Gertrude O'Neil Miss Maudie Westbrook
 Maud O'Neil Miss Tessie Westbrook
 Lance Mr. W. J. Robertson
 Mike Mr. Tom Cort
 Elevator Man Mr. Chas. Elliott
 Mrs. Jones Miss Marguerite Lennox
 —Kennington.

NEWSBOY'S DREAM, THE, musical fantasia, by Edmund Page. (Originally produced in Sydney.) Presented at a matinee arranged by Lady Jellicoe in aid of the Home for Soldiers' and Sailors' Children. October 21.

Ned Miss Muriel Brown
 Bob Miss Vera Ashley.
 P.C. Waters Mr. Fred Borthwick.
 Lady of Pity Viscountess Maitland.
 —King's, Edinburgh.

NEWLYWEDS AND THEIR BABY, THE, musical farce, founded by Graham Primrose on the cartoons of George McManus. September 4.—Hippodrome, Boscombe.

NIC, comedy, in three acts, by William Boyle. October 25.

Peter O'Carroll Mr. Peter Nolan
 Mrs. O'Carroll Miss Maureen Delany
 Bessy O'Carroll Miss Irene Kelly
 John O'Carroll Mr. C. Cruise O'Reilly
 Nicholas O'Carroll Mr. Ambrose Power
 Mr. Corcoran Mr. Fred O'Donovan
 Miss McNeil Miss May Craig
 —Abbey, Dublin.

NIGHT BEFORE, THE, Scottish domestic comedy, in three acts, by Harry Lauder. (January 8, Copley, Boston, U.S.A.) August 7.

Auld Rob Macbeth Mr. John Clyde
 Mrs. Macbeth Miss Jean Douglas Hicks
 Bessie Macbeth Miss Mona Harrison
 Mrs. Twaddle Miss Peggie Yeoman
 Jock Lowrie Mr. Willie Black
 Wullie Watt Mr. Harry Layden
 Peggie Pattan Miss Belle Mora
 The Fiddler Mr. Barry Furniss
 Piper M'Phee ..Pipe-Major Donald MacLennan
 Young Dougal Mr. Sidney Black
 Dople John Mr. George V. Campbell
 Jimmy Morrison Mr. J. H. Scotland
 —Royal Lyceum, Edinburgh.

NIGHTS OF GLADNESS, revue, libretto by George Arthurs, music by Louis Jerome, produced by Larry Ceballos. Principal artists, Miss Winnie Collins, Miss Maud Esmond, Mr. J. H. Wakefield, Mr. Carter Livesey, Mr. Uty Rowlands. July 3.—Empire, Hackney.

1916 PLUMS, THE. (See Armstrong (Barney) Musical Mélange.)

NIPPER'S BANK, THE, playlet, by Fred Bentley. (Produced under the title of "Baby's Bank," April 24, Palace, Portsmouth.) Played by Stella E. Ray and Mr. Fred Bentley. August 28.—Alexandra, Stoke Newington.

NOSON O FARRUG (A FROSTY NIGHT?), Welsh play, in one act, by R. G. Berry. Played by Mr. Luther Evans, Miss Margaret Jenkins, Miss Alice Watkin, and Mr. Stanley Davies. Presented at the matinée given by the London Welsh Stage Society in aid of Mrs. Lloyd George's National Fund for supplying additional comforts for Welsh troops at home and abroad. February 29.—Haymarket.

NOTHING NEW, revue, by John Hastings Turner, music by Lawrence Hanray. Principal artists: Mr. Lane Bailiff, Miss Doris Lloyd, Mr. Wilfred Shine, Miss Yarde, Miss Muriel Pratt, Mr. Charles Troode, Miss Eileen Thorndike, Mr. Ashton Pearse, Mr. Christian Morrow, Mr. Charles R. Rose, Miss Margaret Dean. December 23.—Repertory, Liverpool.

NOW SHOWING, musical burlesque, in five scenes, by Arthur Rose, music by T. W. Thurban, produced by Arthur Rose (January 3, Hippodrome, Colchester). Principal artists, the Poluski Brothers, Miss Gladys Huxley, Miss Clarice Howard, Mr. Gordon Sherry, Miss Edith Thorne, Mr. Campbell Goldsmith, Mr. Thos. Browron. January 16.—Empire, Penge.

NOW'S THE TIME, new version, introducing Mlle. Adeline Genée in the ballet "Spring," arranged by M. Alexander Genée, with music by Sir Frederick Cowen. January 10.—Alhambra.

OGRE, THE, presented by the Davies-Gilbert Comedy company in aid of the Eastbourne Red Cross Equipment Society, the Princess Alice Memorial Hospital, and the Eastbourne Eye Infirmary. (Amateur.)—Devonshire Park, Eastbourne.

OH CÉSAR! musical farce, libretto by A. M. Thomson and Max Remberton, lyrics by Adrian Ross, music by Nat D. Ayer and Arthur Wood, produced under the direction of Robert Courtneidge. December 23.

Percy Potts	Mr. Rex London
Margaret Potts	Miss Cicely Courtneidge
Jack Hornby	Mr. Harold Climance
Mary Douglas	Miss Connie Walters
Dick Hamilton	Mr. Denis King
Count Marchesi	Mr. George de Warfaaz
Princess César	Miss Dorma Leigh
Alec Turnbull	Mr. William Black
William Turnbull	Mr. Peter Bermingham
Hotel Manager	Mr. F. Randle Ayrton
Waiter	Mr. Gilbert Laye

CHARACTERS IN ANCIENT ROME.

César	Mr. George de Warfaaz
Empress Poppœa	Miss Dorma Leigh
Chancellor	
Steward of Applan	Mr. F. Randle Ayrton
Baths	
Police-man	
Blacksmith	
Waiter	
Myrrha	Miss Mona Financime
Pyrria	Miss Evelyn Laye

—Royal Lyceum, Edinburgh.

OH LAW! burlesque revue, in three scenes, book and lyrics by Ronald Jeans, music by Lawrence Hanray. (May 3, King's, Southsea; revised version, under the title of "On and Off," presented on October 2 at the Balham Hippodrome.) Principal artists, Miss Beatrice Read, Mr. Vernon Watson, Miss Lynn Rossiter, Miss Alice Maydue, Mr. Jimmy Russell, Mr. Edgar

Oh Law! (cont.)

Cooke, Mr. Miroy Cooper, Mr. J. Poole Kirkwood, Mr. Paddy Dupres. May 15.—Empire, Finsbury Park.

OH, MISS! farce, in three acts, by Harry Lowther. April 24.—Kemble, Hereford.

OH! YOU MUST, revue, in six scenes, produced by Flora Cromer. Principal artists, Miss Flora Cromer, Mr. Arthur Conner, Miss Lily Clare, Miss Edie King, Miss Peggy Power, Miss Ethel Beech, Miss Kitty Frame, Mr. Tom Major, Mr. Bert Morland, Mr. Will E. Stopp, Mr. Tom Dean, the Eight Compton Girls. January 3.—Shoreham Theatre.

OLD COUNTRY, THE, play, in three acts, by Dion Clayton Calhrop. Last performance (the 95th) November 25. September 2.

Rev. Stephen Laycock ..	Mr. Lawrence Hanray
Mr. Smallwood	Mr. E. Bodney
Miss Burdon	Miss Evelyn Beaumont
Mary Lorimer	Miss Rosalie Toller
Millicent Alborough	Miss Edith Johnston
Annette Alborough	Miss Vane Featherston
James Lane Fountain ..	Mr. Gerald du Maurier
Rev. Alfred Knolle	Mr. H. Athol Forde
Mr. Honey	Mr. W. F. Fletcher
Mr. Moon	Mr. R. Riche
A Butler	Mr. Horton Cooper
A Manservant	Mr. Vivian Harbord
Reuben Hudson	Mr. A. E. George
Mrs. Fountain	Miss Nina Boucault
Dr. Frederick Blackburn	Mr. T. Glideon Warren
Henry Parramer	Mr. Henry Vibart
Adam Cattle	Mr. Sydney Valentine

—Wyndham's.

OLD LADY, THE, comedy, in one act, by Bernard Duffy. December 11.

John Fitzpatrick	Mr. Jackson Grahame
Reynold	Mr. Norman Gray
Lola Fulton	Miss Elaine Grant
Mrs. Fitzpatrick	Miss Josephine Mayne
Kate	Miss Marie Lawson

—Grand Opera House, Belfast.

OFF AND ON, comedy-duologue; by Elizabeth Asquith. Played by Miss Elizabeth Asquith, Mr. Nelson Keys, and Mr. Gerald du Maurier, at the Serbian Relief Fund Matinée. May 9.—Theatre Royal, Drury Lane.

ON AND OFF, burlesque revue, book and lyrics by Ronald Jeans, music by Lawrence Hanray. (Produced under the title of "Oh Law" on May 8 at the King's, Southsea; May 15, Empire, Finsbury Park.) Principal artists; Mr. Archie Glenn, Mr. Jimmy Russell, Mr. Frank Prior, Mr. Bobby Lewis, Miss Beatrice Allen, Miss Lynn Rossiter. October 2.—Hippodrome, Balham.

ONE GOOD TURN, play, in one act, by Martin Swayne and Eille Norwood. September 25.

George Sanderson	Mr. James Welch
James Bray	Mr. Henry Wenman
Mrs. Loring	Miss Daisy Cordell

—New, Northampton.

ONE OF THE FAMILY, sketch, by Louis Cowen. Played by Miss Rachel Lowe and company. November 27.—Metropolitan.

ONE OF US, comedy, in one scene, by Barnett Lando. Played by Mr. Barnett Lando, Mr. Edward Dignon, and Miss Becky Cohen. May 1.—South London Palace.

OTELLO, revival of Verdi's opera. (February, 1887, Scala, Milan; July 5, 1889, Lyceum, London; first time in English, October 8, 1892, Prince's, Manchester), at the reopening of Sir Thomas Beecham's London season. June 13.—Aldwych.

OUR LASSIE, musical farce, written and composed by Floyd Ariston, produced by Thornley Dodge and Patrick O'Neill. Presented at matinee for wounded soldiers. May 4.—London Pavilion.

OUR MISS CINDERS, musical comedy, in two acts, by W. T. Ivory and Frederic Baugh, music by Kenneth Morrison. March 27.

Sir Lincoln Pynkun Mr. J. T. Macmillan
 Harry Graham Mr. Cyril Dane
 Freddie Gayne Mr. W. Melford
 The Rajah of Rhum Mr. Tudor Williams
 Samuel Trotter Mr. Cliff Inman
 Penelope Miss Rosie Hayes
 Poppy Meadows Miss Alva Harvey
 Princess Irawaddi Miss Violet Beatrice
 Carrie Miss Clara Reid
 Miss Gertie Gatwick .. Miss Fluffy Feathers
 Miss Tottie Tattenham .. Miss Hilda Marion
 Lady Arabella Aeset .. Miss Rosie Nethersole
 Miss Backitt Miss Marie Coates
 Diana Redclyffe Miss Kitty Bayliss
 Yvonne Rupert Miss Ethel Tay
 Joan Farquharson Miss Amy Young
 Iris Felix Miss Amy Maitland
 Ma-Hla-Byn Miss Brownie Hall
 Maya Miss Rosie Johnson
 Shwr-Tsan Miss Marie Frank
 Durga Miss Edith Atkinson
 Jahanara Begam Miss Louie Ross
 Choud Bibi Miss Renée Tyrell
 Cynthia Miss Fay Desmond
 —Palace, Battersea.

OLLAYA, Spanish sketch, by E. Temple Thurston. Played by Miss Doris Keane and Mr. Gerald Lawrence, at the Serbian Relief Fund matinee. May 9.—Theatre Royal, Drury Lane.

PADDLY POOLS, faery play, by Miles Malleston. Presented by the students of the Academy of Dramatic Art. April 11. (Also played at the matinee in aid of the British Women's Hospital "Star and Garter" Building Fund at the Court on July 1.)

Grandpa Miss Joan Temple
 Tony Miss Marjory Holman
 The Little Old Man Miss Fabia Drake
 His Three Friends Miss Cecily Davies
 Miss Cecile Green
 Miss Betty Potter
 The Short Green Grass Miss Ivy Edwards
 The Wild Flowers Miss Nora Swinburne
 The Trees Miss Gladys Spencer
 The Soul of All the Rabbits

..... Miss Estelle Desmond
 Miss Stella de Valois
 Miss Lucy Mackay
 Miss Dohy Neave
 Miss Fanny Deitz
 Miss Vera Foster
 The Spirits of the Sun-
 set Miss Ethel Hodgson
 Miss Ruth Lennard
 Miss Dorothy Turner
 Miss Sybil Faye

—New.

PAIR OF KNICKERBOCKERS, A, revival of Eden Philpotts's one-act play. (December 26, 1890, St. George's Hall.) Played by Mr. Arthur Boucherier and Miss Kyrie Bellew. January 17.—London Coliseum.

PAN IN AMBUSH, play, in one act, by Marjorie-Patterson. Presented by the Pioneer Players. February 6.

The Poet Mr. Campbell Gullan
 The Faun Miss Marjorie Patterson
 Caroline Miss Doreen Whitten
 Gertrude } Pupils { Miss Marion Leman
 Victoria } Miss Katharine Hazel Jones
 Botany Teacher Mr. Miles Malleston
 Schoolmistress Miss Helen Hays
 —Court.

PALS, Irish play, in four acts, by Eva Elwes. (December 27, 1915, Grand, Luton.) January 10.

Mekey O'Donnel Mr. Cecil Gray
 Philip Hyde Mr. Stanley Villiers
 Pat O'Hara Mr. Newton Pearce
 Victor de Valois Mr. Jerrold Heather
 Auguste de Rochefor Mr. John Durant
 General Lord Harlow Mr. Wilfred Stanhope
 Sergeant Mr. J. Campbell Graeme
 Caroline Desmond Miss Helena Walbran
 Mrs. Desmond Miss Kitty Clover
 Marquise de Valois Miss Hilda Shirley
 Cerise de Beaumont Miss Nancy Mitchell
 Sheila Desmond Miss Maude E. Ward
 —Royal, Stratford.

PARISH PUMP, THE, comedy, in three acts, by Frank G. Layton. (September 28, 1914, Gaiety, Manchester.) Presented by Miss Horniman's company. Last performance (the 24th) February 5. January 10.

Jeremiah Chebs Mr. Charles Groves
 Mrs. Chebs Mrs. A. B. Tapping
 Jane Miss Marie Royter
 Ada Chebs Miss Muriel Pope
 William Chebs Mr. Reginald Fry
 Rev. Peregrine Potts .. Mr. Grendon Bentley
 John Rogers Mr. Ernest Haines
 David Wislaw Mr. Herbert Lomas
 Humphrey Dix Mr. Gordon Ash
 Hall Porter Mr. Archibald McLean
 Ada's Girl Friends Miss Marie Leman
 Miss Alice Calvert
 Lord Silverditch Mr. Stanley Drewitt
 —Duke of York's.

PARDON ME, "revusical comedy," in six episodes. (Revised version of "Stop! Look! Listen!" November 1, 1915, Hackney Empire.) Presented by James A. and Herbert B. Jewel and Eli Berens. Principal artists, Mr. Herbert B. Jewel, Mr. James A. Jewel, Miss Clarice Farrey, Mr. Charles Denham, Miss Violet Parry, Mr. Fred Marsh, Mr. Robert Barbour, Terris and Romaine. February 14.—Euston.

PARIS TO MAIDENHEAD, musical comedy revue, book by L. T. Croke, music by Dario. Presented by Miss Gertrude Bain. Principal artists, Mr. Jack Barker, Mr. Jack Lennox, Mr. Mark Daly, Miss Ivy Proudfoot, Miss Juliet Page, Miss Doris Thompso, Mr. L. Stevenson, Miss Beryl Ginome. October 2.—Empire, Camberwell.

PARKER'S WEDDING, sketch. Played by Mr. Charles Austin and company. January 10.—Hackney Empire.

PARTITION, play, in one act, by D. C. Maher. November 15.

Molly Kelly Miss Maureen Delany
 Bridgie Kelly Miss Irene Kelly
 Jamsie Kelly Master McCann
 Andy Kelly Mr. Fred O'Donovan
 Iggy Murphy Mr. C. Cruise O'Reilly
 "Long" Reilly Mr. Arthur Shields
 Mrs. McCloone Miss Sheila O'Sullivan
 Maggie McGee Miss Mary Sheridan
 Bennett Mr. Hubert Maguire
 Donnelly Mr. Peter Nolan
 Sergeant McIlweaney Mr. Louis O'Connor
 Home Rule Constable Mr. Charles Saurin
 Ulster Sergeant Mr. Michael Orr
 Ulster Constable Mr. Fred Harford
 —Abbey, Dublin.

PATSY IN WILLOW-PAT LAND, children's play, written by Rowland R. Gibson and Grenville Fulton. December 23.

Patsy Miss Estelle Desmond
 Mother Miss Miranda May
 Nurse Mrs. Dillon
 Pym, Prince of the Pixies. Miss Vera Lennox
 First Pixie Miss Phyllis Collins

Patsy in Willow-Pat Land (cont.).

Second Pixie Miss Katie Snow
 Inspector Pixie Miss Mabel Ireston
 Philosopher to the Man in the Moon
 Mr. Gordon Paine
 Poet Mr. H. Connerton
 Gravedigger Little Tony
 Man in the Moon Mr. Geo. Barron
 Old Woman in the Sun Miss Kate Weston
 Niang, Mistress of the Winds

Mlle. Favronawa
 Rabbit Miss Daisy Snow
 Lion Dog Mr. George Goldby
 Dragon Mr. Guy Helbrough
 Blue Moon Miss Joyce Langford
 The Toad Miss Jackson
 —Midland, Manchester.

PAYING GUESTS, revue, in one scene, by F. Bowyer and G. H. Hickman, music by Jacobowski. Principal artists, Mr. Frank Benson, Miss Vera Patey, Miss Nannie Hanton, Mr. Billy Stewart, Mr. James Osram, the Sisters Osram, Mr. Syd Stocker, Mr. Harry Terry, Miss Beattie Thomas, Pareva, the Mavra Dancing Octet. September 11.—Hippodrome, Derby.

PEG O' MY HEART, revival of J. Hartley Manners's comedy. (Originally produced Court, New York, December 20, 1912; October 5, 1914, Devonshire Park, Eastbourne; October 10, 1914, Comedy.) October 18.—Globe.

PELL MELL, revue, by Fred Thompson and Morris Harvey, music by Nat D. Ayer, lyrics by Clifford Grey and Hugh E. Wright. Principal artists: Mlle. Alice Delysias, M. Leon Morton, Miss Dorothy Minto, Mr. Nat D. Ayer, Mr. Morris Harvey, Mr. J. M. Campbell, Mr. William Wheeler, Miss Peggy Foster, Miss Helen Beltramo, Miss Mona Fraser, Miss Marie Cooke, Miss Maisie Walsh, Miss Joan Court-hurst, Miss Ann Furrell, Miss Winifred Bateman, Miss Mabel Lumley, Miss Olga Andrea, Miss Blanche Hardy, Miss Moya Nugent, Mr. Harold Bradley, Miss Florence Vie, M. Louis Rossini, Mr. Neville Hoyte. June 5.—Ambassadors. (On September 25 Mr. Nigel Playfair took up the part originally played by Mr. Morris Harvey.)

PEN, comedy, in three acts, by Horace Annesley Vachell, adapted from Morley Roberts's novel "Lady Penelope." Last performance (the sixteenth) May 18.—May 3.

Earl of Bradstock Mr. Allan Aynesworth
 Viscount Bramber Mr. Geoffrey Douglas
 Captain Victor Goby Mr. Dawson Milward
 Rufus Q. Plant Mr. Franklyn Roberts
 Isidore de Vere Mr. Warwick Ward
 Bob Mr. Arthur Lowrie
 Field Mr. Henry Nelson
 The Duchess of Goring Miss Ellis Jeffreys
 Lady Penelope Brading Miss Marie Hemingway
 Harriet Weekes Miss Gwendolen Floyd
 —St. James's.

PETE, revival of Hall Caine and Louis N. Parker's dramatisation of "The Manxman" (August 29, 1908, Lyceum), by Mr. Matheson Lang. Last performance (the fifteenth) March 8. February 24.—Strand.

PETER PAN, revival of J. M. Barrie's play (December 27, 1904, Duke of York's). December 23. (Matinée.)—New.

PETIT DUC. LE, revival of comic opera by Méilhac and Halevy, music by Charles Lecocq (April 8, 1907, Coronet; English adaptation by Saville Rowe and Bolton Rowe done at the Philharmonic Hall, April 27, 1878, under the title of "The Little Duke), with alteration and additions by Mr. Arthur C. Chapman and Mr. Sterlina Mackinlay, by the Mackinlay Operatic Society. January 21.—King's Hall, Covent Garden.

PHŒBUS AND PAN, revival of John Sebastian Bach's opera, in one act, by Sir Thomas Beecham during his London season. June 22.—Aldwych.

PICK-ADILLY, revue, in two acts and six scenes, by C. H. Bovill, music composed and arranged by Kennedy Russell. Principal artists: Mr. James Gooden, Miss Patricia Gordon, Mr. Lewis Douglas, Miss Evelyn Florence, Miss Anna Matthews, Mr. Alfred Austin, Miss Amy Elliott, Mr. Dublin Gordon, Mr. Len Teel, M. Alex. Goudin, Mlle. Andree Dhery, Miss Dorothy Jordan, Miss Kitty Fielder, Miss Zoe Gordon, Miss Dorothy Hanson. April 18.—London Pavilion.

PICTURES, THE, revival of Mr. Walter R. Matthews's "exaggeration," in one act (September 13, 1915, Gaiety, Manchester), by Miss Horniman's company during their London season, January 24.

Harry Binch Mr. Charles Groves
 Mrs. Rowbotham Mrs. A. B. Tapping
 A Young Lady Miss Marie Leman
 De Vere Montague Mr. Ernest Haines
 Alfred Mr. Tommy Nickson
 Sparrow Mr. Gordon Fleming
 Mrs. Binch Miss Marie Royter
 Edouard Lefranc Mr. Archibald McLean
 —Duke of York's.

PICTURE ON THE WALL, THE, play, in one act, by Charles Dalmont (with introductory music specially composed by Alfred C. Reynolds). December 18.

Woman Miss Madge McIntosh
 First Man Mr. Alfred Brandon
 Second Man Mr. Franklin Dyall
 —Her Majesty's, Dundee.

PIERROT'S CHRISTMAS, A ("Le Noel de Pierrot"), wordless play, in three acts, written by Ferdinand Bessier, music by Victor Monti, produced by arrangement with Ricordi and Co. Last performance (the sixty-eighth) December 30. November 21. (Matinée.)

Mme. Pingoun Miss Dora Gregory
 Pierrot Mr. Norman McKinnel
 Fanette Miss Joan Morgan
 Jacques Mr. Cecil Mannering
 Fanette (later) Miss Mary Glynn
 A Little Girl Miss Joan Morgan
 —Apollo.

PINCH ME, "posterevue," by E. C. Matthews, music by James A. Glover-Kind (presented as "Somebody's Looking," April 10, Hippodrome, Rotherhithe, and title afterwards changed to "All Right"). Principal artists: Mr. Charles Benny, Miss Elsa Ray, Miss Beulah Preston, Miss Lillian Deano, Mr. Walter Williams, Miss Molly O'Neil, Mr. H. Royle, Mr. Leslie Roy, Mr. Arthur Mervin. January 24.—Pavilion, Weymouth.

PLAY IN MIME, A, wordless play, devised by Joan Temple, incidental music by Harold Scott. Presented by the students of the Academy of Dramatic Art. April 11.—New.

PLEASE HELP EMILY, play, in three acts, by H. M. Harwood. Last performance (the 213th) July 29. January 27.

Francis Mr. H. R. Hignett
 Emily Delmar Miss Gladys Cooper
 Cyrus P. Murdoch Mr. Paul Arthur
 Richard Trotter Mr. Charles Hawtrey
 Herbert Threadgold Mr. Nigel Playfair
 Sir Samuel Lethbridge Mr. Frederick Kerr
 Lady Lethbridge Miss Elisabeth Kirby
 M. Bosc M. Jules Delacro
 Réne Dufour M. Georges de Warfaaz
 Julia Marchmont Miss Helen Haye
 Mrs. Moxon Miss Lottie Venne

Please Help Emily (cont.).

A Waiter	Mr. Edgar Payne
A Belgian	Mr. F. Fels
The Lady of the Big Hat ..	Miss Gladys Maude
A Detective	Mr. E. W. Tarver
A Gendarme	M. A. Viroux
Servant (at Sir Samuel's) ..	Mr. T. A. Braidon
George Delmar	Mr. Eric Lewis

—Playhouse

PLEASED TO MEET YOU, new edition of revue by Cyril Cartwright and Temple Smith (May 24, 1915, Empire, Camberwell). Principal artists: Miss Vivien Carter, Miss Cavendish, Mr. C. A. Stephenson, Mr. Jack Cardiff, Miss Tilly Fould, Mr. Bert Walsh, Mr. Eric Thornby. February 7.—Empire, Camberwell.

PLOUGH-LIFTERS, THE, comedy, in two acts, by John Guinan. Produced by the Abbey Players. March 28.

Kieran Coghlan	Mr. J. A. O'Rourke
Shawn Dodley	Mr. Fred O'Donovan
Christy Doran	Mr. J. M. Kerrigan
Lucky Meara	Mr. Arthur Shields
Garry Rigney	Mr. Arthur Sinclair
Jerry Foley	Mr. Sydney J. Morgan
Winny Foley	Miss Kathleen Murphy
Ethier Coghlan	Miss Nora Desmond

—Abbey, Dublin.

POACHED EGGS AND PEARLS, canteen play, in two scenes, by Gertrude Jennings. November 21. Last performance (the sixtieth) December 30. (Matinée.)

Lady Clara Teviot	Miss Doris Lytton
Lady Mabel Corroby	Miss Dorothy Fane
The Duchess of Froom	Miss Gertrude Scott
Miss Deacon	Miss Betty Ward
Lady Penzance	Miss Rosa Sullivan
Bill	Mr. Ben Field
George	Mr. Eddie Garr
Jimmy Ackland	Mr. Cecil Manning

—Apollo.

POET OF DUNROBIN, THE, burlesque scena, written and composed by George Arthurs and Bert Lee, played by Mr. Neil Kenyon. October 2.—London Pavilion.

POETASTER: OR, HIS ARRAIGNMENT, revival of Ben Jonson's comic satire (first produced in 1601) by Mr. William Poel before the London Shakespearean League in connection with the Shakespearean Tercentenary. April 26.—Hall of the Society of Apothecaries.

POOR LITTLE RICH GIRL, THE, revival of Eleanor Gates's play (January 21, 1913, Hudson, New York; December 30, 1913, New). December 18.—Gaiety, Manchester.

POPULAR NOVELIST, THE, sketch, by Dion Clayton Calthrop. Presented at the matinee in aid of the Church of England Waifs and Strays' Society War Emergency Fund. Played by Miss Hilda Moore and Mr. Gerald du Maurier. May 16.—Palace.

POSTAL ORDERS, comedietta, in one act, by Roland Pertwee. November 15.

Miss Budd	Miss Esther Whitehouse
Miss Evans	Miss Mary Clare
Miss Parker	Miss Ethel Griffies
Gladys Graham	Miss Madge Compton
Ralph Wayne	Mr. Henry Daniel

—Haymarket.

POTASH AND PERLMUTTER IN SOCIETY, comedy, in three acts, with a happy ending, by Montague Glass and Roi Cooper Megrue (produced in America under the title of "Abe and Mawruss" at New Haven; October 21, 1915, Republic, New York; produced in England as "Potash and

Potash and Perlmutter in Society (cont.).

Perlmutter in Society," September 4, Royal, Manchester). September 12.

Abe Potash	Mr. Augustus Yorke
Mawruss Perlmutter	Mr. Robert Leonard
Marks Pasinsky	Mr. Leo Colmer
Mozart Rabiner	Mr. Peter Wisner
Boris Andrieff	Mr. Ernest Milton
Henry S. Wolff	Mr. Geoffrey Wilmer
Mr. B. Gans	Mr. Frank Pewley
Sol Klingner	Mr. H. de Lange
Leon Sammet	Mr. A. Lubimoff
Mr. Kaye	Mr. J. Milton
Mr. Lubinow	Mr. Dick Webb
Dr. Citron	Mr. Gus Sharland
Mr. Fixberg	Mr. Alfred Woods
Sensator Murphy	Mr. Jack Grey
A. J. Redmond	Mr. Charles Russ
Rosie Potash	Miss Millie Hyton
Irma Andrieff	Miss Elise Martin
Ruth Perlmutter	Miss Laura Cowie
Miss Cohen	Miss Nancy More
Mrs. B. Gans	Miss Madeline Seymour
Mrs. Sol Klingner	Miss Rachel de Solla
Miss Klingner	Miss Enid Clavell
Mrs. Saminett	Miss Amy Willard
Mrs. Kaye	Miss Diana Durand
Miss Kaye	Miss Pattie Wells
Mrs. Lubinow	Miss Marie Stella
Katie	Miss Gerlie Birch
Sidney	Mr. Albert E. Bennett
A Waiter	Mr. S. Edgar

Guests: Misses Haydon, Daunt, Clement and Dombey. —Queen's.

PRIDE OF THE O'GRADY'S, THE, play, in four acts, by Nellie Whithread (originally produced as "An Irishman's Home," March 27, 1915, Opera House, Cork). September 25.

Ronald McDermod	Mr. Denis Mackey
Marie	Miss Amy Manfree
Paddy Coonan	Mr. Chalmers Mackey
Marmaduke Hollings	Mr. William Van
Alex. Hollings	Mr. Frank Dalton
Dorothy Hollings	Miss Maud Lillian
Terence O'Grady	Mr. J. P. McBride
Mme. O'Grady	Miss Jeanette Lyons
Sergeant Hegarty	Mr. Will Aynesworth

—Paisley, Paisley.

PRETTY 'PRENTICE, THE, fantastic modern ballet, in one scene, written by C. Wilhelm, with music composed and arranged by Guthbert Clarke. April 24.

Julia Jacobson, trading as "Rosalie"
Mme. Zanfretta
M. d'Esprit, representing a Paris House
M. Givre

Patty, "The Pretty 'Prentice"
Mme. Adeline Genée

Mannequins Misses Langley, Florence, Carlotte and Reine
Milliners Misses Hill, Farrant, Banks, and Mortimer

Pages Misses Osmond, Cunninghame, Renée, and McKenzie

Lady Customers Misses Taylor, McFarlane, Vanoni, and Clark
Officers Misses Newton, Dawson, Courtland, and Shortis
—London Coliseum.

PROFESSOR'S LOVE STORY, THE, revival of J. M. Barrie's comedy (June 25, 1894, Comedy) by Mr. H. B. Irving. September 7.—Savoy.

PROPOSAL, THE, farce, by Anton Tohekov. (Produced for the first time in English.) March 18.

Stepan Stepanovitch Chubukov
Mr. Felix Aylmer
Natalya Stepanovna .. Miss Margaret Chatwin
Ivan Vaisilevitch Lomov .. Mr. Joseph A. Dodd
—Repertory, Birmingham.

PHYGMALION AND GALATEA, revival of W. S. Gilbert's comedy (December 9, 1871, Haymarket) on the occasion of the matinee in aid of the Princess Club Hospital. Miss Mary Anderson played Galatea, supported by Mr. Basil Gill, Lady Tree, Mr. Ben Greet, Miss Claire Pauncefort, Miss Madge Titheradge, Mr. William Stack, Mr. W. R. Staveley, and Mr. Russell Thorndike. October 20.—His Majesty's.

QUEEN WHO LOVED A SOLDIER, THE, romantic play, in six scenes, March 23.

Lothair Mr. Harry Aynsleigh
Raoul, Grand Duke de Brevennes

Mr. J. Edward Whitty
General Grindoff Mr. Guy P. Ellis
Lieutenant Max Mr. R. B. Lennard
Count Von Balluste Mr. Fred Sutcliffe
Sergeant Kaufmann Mr. W. T. Weldon
Venetia, Queen of Regalicia, Miss Carrie Baillie
Ravina, Grand Duchesse de Caspina

Miss Marie Clavering
Terizeta Miss Jean Stanley
Patricia O'Farrell Miss Ethel Van Praagh
—Huddersfield.

RAPID PROMOTION, farce, adapted from the French of F. Whicheler, by Louis Hillier and H. F. Maltby. December 18.

Estella Miss Gladys Mason
Paquita Miss Ida Taylor
Dolores Miss Mabel Hunt
Flora Miss Rosie Levarde
Señora Alva Miss Irene Graham
Pablo Mr. Charles Groves
Captain Alva Mr. Warwick Ward
President of the Republic .. Mr. George Otway
General Guerrero Mr. Frederick Morland
Lieut. Demarara Mr. Kenneth Cove
Colonel Castello Mr. Fred Withers
Major Nikola Mr. T. Martin
The Mayor Mr. H. M. Hollis
The Mayoresas Miss Maud Locker
—Gaiety, Hastings.

RAT, THE, dramatic episode, in one act, by Leon Pollock, March 6.

The Tiger Clifton Alderson
The Ferret E. H. Brooke
The Rat Christine Silver
—Metropolitan.

RAZZLE-DAZZLE, revue, in seventeen scenes, by Albert de Courville, Wal Pink, and Basil Macdonald Hastings, music by Herman Darewski and Manuel Klein. Produced by Albert de Courville. Principal artists: Miss Shirley Kellogg, Mr. Frederick Ross, Miss Phyllis Beddells, Mr. Alec Fraser, Mr. Ernest Sefton, Mr. Shaun Glenville, Mr. Dean Tribune, Miss Edie Veno, Miss Hilda Glyder, Daley and Healey, Mr. Harry Dearth, Mr. L. Laurence, Miss Eileen Dennes, Mr. Walter Langford, Mr. Roper Lane, Mr. Fred Durrant, Mr. J. Durrant, Mr. T. Ford, the Five Dorinos, Mr. Robert Emmet Keane, Heogland, Saron and Whitaker, Miss Whitaker, Davidson and Dean, Mr. J. Davidson. (Mr. George Formby joined the cast on June 26.) June 19. Sixty-nine performances at Drury Lane. Last performance there, August 12. Transferred to the Empire, with Mr. Harry Tate and Mr. Jamieson Dodds added to the cast, on August 19.

READY MONEY, condensed version presented by Mr. Allan Aynsworth on the occasion of his first appearance in variety. January 10.—Hippodrome, Boscombe.

REAL LADY RAFFLES, THE, sketch, by A. Myddelton Miles. Produced by Fred Moule, September 11.

Lady Raffles Miss Nellie Morris
Lady Detective Miss Jean Gilmour
The "Star" Miss Evelyn Brewster
—Hippodrome, Rotherhithe.

REAL THING AT LAST, THE, skit, by Sir James Barrie. Produced at the matinee in aid of the Princess Victoria of Schleswig-Holstein's Y.M.C.A. Auxiliary Committee for providing funds for concerts for the troops. The cast included Miss Gladys Cooper, Miss Marie Lohr, Miss Teddie Gerard, Mr. Nelson Keys, Mr. Edmund Gwenn, Mr. Frederic Norton. (Introduced into the regular bill at the Coliseum on March 13.) March 7.—London Coliseum.

REHEARSING A REVUE, revue. Principal artists: Mr. Uty Rowlands, Mr. Ireland Cutter, Mr. Freddy Rigby, Miss Cassie King, Miss Lois du Cane. April 3.—Palace, Tottenham.

RELEASING A MAN, comedy. Presented at the matinee on behalf of the Dorsset Guild of Workers' Fund.—Royal, Bournemouth.

REST CURE, THE, Gertrude Jennings's one-act play (March 16, 1914, Vandeville), presented at the matinee in aid of the British Women's Hospital "Star and Garber" Building Fund. July 1.—Court.

RICH RELATION, THE, Comedy, in one act, by Harold Williams. December 11.

Maid Miss Marie Leman
Mr. Posselwhite Mr. John Cecil
Mrs. Posselwhite Miss Marie Royter
Mr. Kaye Mr. C. Wordley Hulse
Mrs. Kaye Miss Muriel Pope
Jerry Harris Mr. S. L. Butler
Silas Harris Mr. Archibald McLean
Lady Harris Mrs. A. B. Tapping
—Gaiety, Manchester.

RICHARD III., revival of Shakespeare's tragedy by Mr. Martin Harvey during his Shakespearean season. May 22.

King Edward IV. Mr. Malcolm Keen
Edward, Prince of Wales Miss Eileen Glover
Richard, Duke of York .. Miss Dorothy Glover
George, Duke of Clarence

Mr. Harcourt Williams
Richard, Duke of Gloucester
Mr. Martin Harvey

The Duke of Buckingham
Mr. Owen Roughwood

The Duke of Norfolk Mr. Albert Imrie
Earl Rivers Mr. Wilson Gunning
Lord Stanley Mr. Walter Howe
Henry, Earl of Richmond .. Mr. Franklin Dyllal
Lord Hastings Mr. Albert E. Raynor
Marquis of Dorset Mr. A. B. Imeson
Lord Grey Mr. Leslie Vernon
Lord Lovel Mr. Hugh Fraser
Sir William Brandon Mr. Harold Curtis
Sir William Catesby Mr. C. B. Ford
Sir Richard Ratcliffe Mr. Alfred Fisher
Lord Mayor of London Mr. Paul Barry
The Bishop of Ely Mr. J. Cross
Sir James Blunt Mr. H. Fielding
Sir Robert Brackenbury Mr. Hugh Casson
1st Murderer Mr. Alfred Ibberson
2nd Murderer Mr. J. Cooke Bèresford
1st Messenger Mr. G. R. James
2nd Messenger Mr. H. Graves
3rd Messenger Mr. F. Percy
Sir James Tyrrel Mr. Maurice Keston
Queen Margaret Miss Genevieve Ward
Queen Elizabeth Mr. Nancy Price
Duchess of York Miss Annie Schletter
Page to Richard Miss Bessie Elder
Lady Anne Miss N. de Silva
—His Majesty's.

RIDDLE, THE, drama, in three acts, by Anthony Wharton and Morley Roberts. Last performance (the forty-first) July 22. June 17.

James Stronach, K.C. .. Mr. Dion Boucicault
Ceell Orme Mr. Martin Lewis
William Rigg Mr. Oswald Marshall
Professor Beveridge Mr Stanley Drewitt

THE STAGE YEAR BOOK.

Riddle, The, (cont.)

Dennis Mr. W. G. Fay
 Beatrice Abbott Miss Isobel Elsom
 Mrs. Abbott Miss Helen Ferrers
 Helen Lytton Miss Irene Vanbrugh
 —New.

RISK IT, musical comedy revue, in three scenes, by Harry Henderson, lyrics by John B. Lee (October 25, 1915, Palace, Kilmarnock). Principal artists: Mr. Billy Walters, Miss Sylvia Watt, Mr. Claude Boulby, Mr. Will Fyfe, Miss Vi Hartley, Miss Lil Bolton. March 20.—Empire, Penge.

ROMANY GIRLS, THE, gypsy operetta, by A. T. Dancey, music by A. Sugden and H. Silvester. Presented by the London District Command Pay Office Social Club. March 31.—Cripplegate.

ROMEO AND JULIET, music-drama, by J. E. Barkworth. Produced by the Harrison Frewin Opera Company. January 7.

Juliet Miss Mylanwy Newell
 Lady Capulet Miss Marjory Lawrence
 The Nurse Miss Gwen Cartmell
 Mercutio Mr. Lewys James
 Friar Laurence Mr. Kingsley Lark
 Tybalt Mr. Harry Tremayne
 Peter Mr. Harry Lawn
 Benvolio Mr. Harry Walthall
 Paris Mr. Ernest Llewellyn
 The Prince Mr. James Morris
 Capulet Mr. Jay Ryan
 Romeo Mr. William Boland
 —Grand Opera House, Middlesbrough.

ROMEO AND JULIET, revival of opera by Barbier and Carre, music by Gounod (version prepared by H. B. Farnie, July 11, 1867, Covent Garden; given for the first time in English by the Carl Rosa Opera Company, January 15, 1890; Court, Liverpool) during Sir Thomas Beecham's London season. July 11.—Aldwych.

ROOM 314, sketch, by Frank Stayton. (August 28, Hippodrome, Manchester.) September 25.

Professor Mr. O. B. Clarence
 Wife Miss Vivienne Whitaker
 Husband Mr. Cecil Morton Yorke
 Professor's Wife Miss Dorothea Bretherton
 —Metropolitan.

ROSEBUDS, musical comedy farce, in one scene, by Chris Hamilton, lyrics by Fred Arthur, music by Wool Forde. (March 13, Palace, Bath.) March 27.

Richard Thistle Mr. Eric Thorne
 Lobell Thistle Miss Rita Rae Vivian
 Robert Thistle Mr. Bert Harland
 Pat Shamrock Mr. Tom May
 Violet Miss Ruby Leyton
 Lily Miss Vi Sinclair
 Pageboy Miss Emily Stressing
 Customer Miss Edith Chambers
 Poppy Primrose Miss Lilian Hewittson
 Marguerite (Rosebud) .. Miss Mabelle George
 —Empire, Camberwell.

ROSIE POSIE, revusical musical playlet, by Harry Curwen. Principal artists: Mr. Harry Curwen, Miss Nan Carrier, Miss Marie Stockdale, Mr. Frank E. Melville, Miss Vi Sinclair, Miss Ruth Gray. October 9.—Hippodrome, Darlington.

ROTTERS, THE, comedy, in three acts, by H. F. Maltby (July 10, Winter Gardens, New Brighton). (Transferred to the Strand, August 28.) Last performance of piece at both theatres (the 87th) October 7, July 29.

Councillor John Clugston, J.P.
 Mr. Charles Groves
 Mrs. Clugston Miss Clare Greet

Percy Clugston Mr. Arthur Cleave
 Winnie Clugston Miss Marga la Rubia
 Estelle Clugston .. Miss Eva Leonard-Boyne
 Charles Berry Mr. Gordon Ash
 Paube Miss Constance Lamming
 Police Inspector Wicks .. Mr. Sydney T. Pease
 The Strange Lady Miss Helen Pennidiss
 —Garrick.

ROUND TABLE, THE, Arthurian music drama, by Rudand Bougaton. Performed by the Gastonbury Festival School. August 14.—Gastonbury.

RULING THE ROOST, farcical comedy, by Denton Spencer, presented for the first time in London by Ronald Bayne and Beatrice Drury. June 26.—Empire, Shoreditch.

RUN FOR HIS MONEY, A. (See BUXELL.)
 RUTH, CONVICT 22, drama, by H. Half-Mitchelson. October 9.

Colonel Worthing Mr. J. O. Cuthbertson
 Rev. Wilfred Worthing Mr. Fred Edouin
 Hugh Horner Mr. Fred Maxwell
 Bobbie Clayton Mr. Douglas Ives
 Buzzard Mr. Edward Keith
 Sheriff Mr. F. Thorpe Tracey
 Lady Constance Fernmore Miss Rosabelle Dodd
 Grace Worthing Miss Lois du Cane
 Ruth, the Convict Miss Violet Carlyle
 —Royal, Middlesbrough.

SALLY IN SOCIETY, Lancashire farce, with music, in three acts, by the author of "Miss Lancashire, Limited." August 7.

Sir James Denby Mr. Tom Carroll
 Lady Adela Miss E. Eden
 Bobby Mr. Bert Thomas
 Lord Tippet Mr. Eric Daunt
 Lady Tippet Miss Kathleen Cranston
 Almut Mr. Graham Roberts
 Miles Mr. John Vert
 Berta Miss Gerie Lena
 Marjorie Miss Maie Mohr
 Billy Buttercup Mr. Payne Fletcher
 Monsieur Fouconner Mr. Graham Roberts
 Jane Miss Ellen Thompson
 Mr. Hardman Mr. John Higgins
 Sally Sparks Miss Florence Baines
 —Empire Palace, Barnsley.

SAMPLES, revival of Harry Grattan's revue (November 30, 1915, Playhouse), by Mr. Andre Charlot. Principal artists: The Terry Twins, Mr. Billy Bass, Miss Winifred Roma, Miss Edith Drayson, Miss Veronica Brady, Mr. Eddie Garr, the Misses Phyllis and Greetie Ryan, Miss Betty Blake, Mr. Cyril Blacker, Mr. Norman Bowyer, Mazuz and Mazette, Wania, Miss Norah Swinbourne. Last performance of revival (the 46th) November 18. October 24 (matinée). —Comedy.

SAMSON AND DELLAH, revival of Camille Saint-Saens's opera, in English (originally produced December 2, 1877, Weimar, as "Samson et Dalila," September 25, 1893, Covent Garden (concert performance). First regular stage performance April 26, 1909, Covent Garden, at the opening of Sir Thomas Beecham's autumn season. October 14.—Aldwych.

SARAH SLEEPS OUT, comedy, in one act, by Charles Windermere (adapted from "Just the Thing," June 14, 1912, Royal, Margate; October 22, 1912, Little). September 4.

Dick Rallan Mr. Charles Windermere
 Cecil Babby Mr. Frederick James
 Horatio Hatch Mr. C. B. Keston
 Mr. Slater Mr. Claude Rider
 Wilding Mr. W. E. Langley
 Locksmith Mr. Hugh Rhodri
 Mrs. Tudworth Miss Meta Pelham
 Carrie Miss Mollie Maitland
 Sarah Miss Porothy Fane
 —Aldwych.

SAVITRA Indian play, presented at an open-air performance under the auspices of the Indian Art and Dramatic Society. June 27.—Melbury Road, Kensington.

SAVITRI, opera, in one act, by Gustav von Hoist. Presented by the London School of Opera. December 5.—Wellington Hall, St. John's Wood.

SAY WHEN, revue, by F. W. Hawkins, produced by Charles Cardie. Principal artists: Jackson and Martie, Miss Harrie Fawn, Mr. Charles Cardie, Miss Dorothy Caird, Miss Marjorie Caird, Miss Anita, the Four College Belles. September 11.—Hippodrome, Peterborough.

SCAPEGOAT, THE, comedy-drama, in one act, by Alan Storm. August 7.

Samuel Stewart Mr. Benson Kleeve
Florence Moore Miss Amy Willard
Joseph Williams Mr. George Owen
Richard Powers Mr. James Carew
—Alexandra, Stoke Newington.

SCHOOL DAYS, revue, in three scenes, music by Cutlibert Clark, lyrics by Douglas Stuart. Principal artists: Miss Jessie Berg, the Four Vagabonds, Miss Madge Vincent, Mme. Juliet Vedey, Mme. Marie Davis, Mr. Douglas Stuart, Mr. Ernest French. February 21.—Palace, Tottenham.

SCOTCH AND COCKNEY, revue, by John Warr, music by Trooper Billie Myles, produced by Fred Farnen. Principal artists: Mr. Harry Merrilees, Mr. Jack Gallon, Miss Doris Passmore, Miss Ruby Layton, Miss Jean McBride, Mr. Eric Dudley, Miss Clarice Howard, Mr. Pat Keogh, Mr. Dan Whitley, Miss Doris O'Brien. October 23.—Hippodrome, Devonport.

SECRETO, comedy dialogue, in one act, by Emilie Davies (produced under the direction of Mr. Len Delmar). August 2.—Empire, Finsbury Park.

SEE-SAW, "musical show," in two acts and ten scenes, by Arthur E. Eliot, Herbert Sargent, and Arthur Weigall, edited by R. C. Carton; music by Ivor Novello, Philip Abraham, Willy Rodstone, and others; stage production by Ernest Dagnell and David Miller; dances and ensembles by George Shurley. Principal artists: Miss Phyllis Monkman, Mr. Serge Morozoff, Miss Betty Blake, Miss Malvina Longfellow, Miss Josy Demense, Mr. Norman Bowyer, Mr. Eric Royce, Mr. Percy Carr, Miss Edris Coombs, Mr. Jack Hulbert, Mr. Jack Humphries, Mr. Arthur Hatherton, Mr. Jimmy Leslie, Mr. Billy Danvers, Miss Doris Barrington, Miss Ruby Miller, Miss Eileen Macarthy, Miss Eileen Molyneux, Miss Winnie Melville, Miss Joy Gaskell, Miss Irene Greville. December 14.—Comedy.

SELF DEFENCE, comedy dramatic playlet, in one scene, by Denton Spencer (February 7, Hippodrome, Bury). May 15.

Shillito Grafton Mr. Albert Brasque
Ettie Weatherley Miss Cora Duncan
—Granville, Waltham Green.

SELLING A PUP, playlet, in one scene, by Margaret Kaye. November 20.

Gerald Mr. G. P. Huntley
Geraldine Miss Irene Browne
Thorne Mr. George de Lara
—London Coliseum.

SETTING OF THE SUN, THE, playlet, by Charles Harnan (October 13, 1892, Court, Liverpool; September 24, 1899, Metropole, Canterbury). Revived as curtain-raiser to "The Private Secretary." August 21.—Opera House, Leicester.

SHAKESPEARE'S LEGACY, play, by J. M. Barrie, produced at the Women Munition Workers' Matinee. April 14.

Mr. Bantry Mr. Gerald du Maurier
Mrs. Bantry Miss Lily Lane
An English Queen Miss Grace Lane
A Scottish Queen Miss Stella Campbell
—Theatre Royal, Drury Lane.

SHELL OUT, second edition of revue, by Albert de Courville and Wal Pink, with music by Herman Darewski (August 24, 1915, Comedy), introducing new features and songs. Last performance (the 315th) April 15. February 2.—Comedy.

SHOULD A WOMAN FORGIVE? drama, by Eva Elwes. June 12.

Gilbert Lane Mr. Edward Swinton
Silas Gripper Mr. Edward Aldworth
Barnaby Rudge Mr. Will Casey
George Lambert Mr. Geo. DeLaforce
Timothy Stokes Mr. A. C. Ashton-Roe
Capt. Otto Faber Mr. Tom E. Wood
Sergt. Muller Mr. Henry Bedford
Fauny Cooper

Amie Mitchell (Mrs. Will Casey)
Constance Lane Miss Phyllis Massey
Lucy Gripper Miss Florrie Kelsey
—Royal Palace, Liverpool.

SHOW ME THE WAY TO YOUR HEART, revue, in two acts and six scenes, by Jack Williams (February 14, Olympia, Coalville). Principal artists: Miss Olive Williams, Mr. Fred Walker, Mr. Jack Nicholson, Miss Bessie Blake, Miss Hilda Vivien, Miss Gertie Brewster, Miss Ivy Maurice, Miss Dorothy Drury, Mr. James Davis, Mr. Eric Wingfield. June 19.—Elephant and Castle.

SHOW SHOP, THE, comedy, in four acts, by James Forbes (December 31, 1914, Hudson, New York). Last performance (the 63rd) June 17. April 18.

Jerome Belden Mr. A. E. Matthews
Max Rosenbaum Mr. Edmund Gwenn
Wilbur Tompkins Mr. Henry Wenman
Johnny Brinkley Mr. George Elton
A Night Clerk Mr. C. J. Woodings
Granby Smith Mr. Arthur Cleave
A Scene Painter Mr. Jack Crichton
Maginnis Mr. J. M. East
Ike Goldman Mr. H. Burrows
Hickson Mr. A. Wood
Steve Mr. O. Burton
Mr. Billings Mr. Edwin Ellis
Monk Mr. W. Braithwaite
Walters Mr. H. Knox
Mrs. Dean Lady Tree
Ella Brinkley Miss Leticia Fairfax
Sadie Miss Margaret Moffatt
Miss Farrington Miss Margaret Campbell
Miss Donohue Miss Violet Blyth Pratt
Miss Toby Miss Gay Desmond
Bettina Dean Miss Marie Lohr
—Globe.

SHUSH, musical comedy revue, by Harry Curwen, music by Walter B. McMillan. Principal artists: Mr. Harry Shaw, Mr. Harry Bickley, Mr. Tommy Francis, Miss Edith St. Clare, Miss Isa Gibson, Miss Ruth Beaumont, Mr. Eric Thorner, Mr. W. U. Howarth. November 20.—South London.

SILVER CRUCIFIX, THE, romantic drama, in four acts, originally written by Rupert Hughes, re-written and re-constructed by Walter Howard (August 28, 1915, Junction, Manchester). Last performance (the thirty-seventh) March 28. February 26.

René Lescarre Mr. Walter Howard
 Pasaol Mr. Alfred Paumier
 Raymond du Barry Mr. Ernest Leicester
 Victor Mr. Brian Egerton
 Henri Mr. S. Edgar
 François Mr. Walter Dale
 Grouchy Mr. Chris Walker
 Captain Carillac Mr. Hilliard Vox
 Dr. Mareschal Mr. Arthur Leigh
 Fritz Mr. William Dorrien
 Yvonne Miss Blanche Stanley
 Mitzi Miss Violet Leicester
 Claire Miss Nellie Stanley
 Zuzu Miss Alice Bell
 Celeste Miss Gwladys Faunce
 Madeline Miss Annie Saker
 Gabrielle }
 —Prince of Wales's.

SIN OF MURRAY LORIMER, M.D., THE, drama, in two acts, by Isabel Castleton. Played by Mr. Ernest Leigh, Miss Isabel Castleton, Miss Nell du Maurier, Miss Tribby Tweedale, October 17.—Assembly Rooms, Balham.

SING BOYS, SING, musical mélange. Produced by T. P. Selbit (September 11, Palace, Bath). Artists: Corporal A. Waterson, Private Bert Shaw, Private George Rossi, Private Jack Fowler, Sergeant Frank Bulford, Private Arthur Townsend, Sergeant Harry Dungey, Bandsman Charles Clare, Private Bert Danson, Gunner Brown, September 18.—Euston.

SISTER-IN-LAW, THE, light comedy, in three acts, by Cyril Hallward. Last performance (the twelfth) August 12. August 3.

Jane Miss Iola Lambarde
 Caroline Bawtreay Miss Marie Illington
 Nellie Bawtreay Miss Christine Silver
 Phillip Bawtreay Mr. Nigel Playfair
 Dorothy Marston Miss Mary O'Farrell
 Lawrence Hill Mr. Sam Sothorn
 William Mr. H. R. Hignett
 —Wyndham's.

SLACKER, THE, domestic play, by Henrietta Schrier and Lodge Percy (title afterwards changed to "My Heart is Calling You"). March 27.

Phil Murket Mr. E. Warden
 Ned Marsden Mr. Dennis Leslie
 Dave Steele Mr. J. W. Wilkinson
 Steve Ingersoll Mr. Sydney T. Russell
 Dennis Le Grande Mr. Fenton Wingate
 Inspector James Mr. Dick Danvers
 William Mr. Alfred Stone
 Red Horrocks Mr. W. J. Greene
 Rev. Thos. Bond Mr. Peter Johns
 Nora Steele Miss Maud Elliott
 Mattie Steele Miss Polle Denville
 Eva Steele Miss Flo Bevan
 Nell Marsden Miss Margaret Frame
 —Grand, Nottingham.

SNOOKERED, sketch. Produced by Miss Margaret Tueskie. Played by Miss Margaret Tueskie, Mr. Will Ellythorne, Mr. Harry Ost, and Mr. Gene Morelle. August 28.—Palace, Bath.

SO EARLY IN THE MORNING, comedy, in three acts, by V. Langbridge. Produced by the Incorporated Stage Society. January 28.

Lady Endsleigh .. Miss Molly Hamley-Clifford
 O'Riordan Mr. Basil Sydney

So Early in the Morning (cont.).

Lord Endsleigh Mr. Ernest Bodkin
 Milly St. Leger Miss Darragh
 Wyndham St. Leger Mr. George Bealby
 Hon. Dennis Endsleigh

Mr. E. Harcourt-Williams
 Deirdre Kerrigan Miss Mary O'Farrell
 A Housemaid Miss Joan Vivian-Rees
 Another Housemaid Miss Marion Lockey
 Ninette Miss Dora Sevensing
 A Gardener Mr. Augustus Keogh
 —Queen's.

SOLDIER PRIEST, THE, drama, in three acts, by J. W. Whitbread. January 31.

Father Patrick Fitzgerald
 Mr. Mathew H. Glenville
 Jack Brownlow Mr. Sydney A. Monckton
 Lennie McMahon Miss Maude Lanibert
 Dennis O'Donohue Mr. Bert Pemberton
 Col. Nugent Pallister Mr. Oscar Power
 Max Hoffmann Mr. Geo. Langdon
 Benjamin Burnstyn Mr. Sidney Ellis
 Sergt. Haggerty Mr. Robt. Mann
 Orderly Brown Mr. Tom Atkinson
 Winnie Desmond Miss Genna Lyndon
 Mary McMahon Miss Mysie Montie
 Biddy Dolan Miss Nellie Richmond
 —Royal, Wolverhampton.

SOME BIRD, comedy, by Keith Murray. September 25.—New, Salisbury.

SOME (MORE SAMPLES), revue, by Harry Grattan, lyrics by Clifford Harria and Valentine, music composed, arranged, and selected by James W. Tate. Principal artists: Miss Lee White, Mr. 'Gene Gerard, Mr. Clay Smith, Mr. Peter Bernard, Rebla, Mr. Guy le Feuvre, Betty, Miss Tiny Grattan, Miss Billie Carleton, Miss Beatrice Lillie, Miss Peggy May. June 29.—Vaudeville.

SOME GIRLS, revue, written, arranged, and produced by Frank Ashworth and Jackson Owen, music by G. H. Hunt (August 7, Tivoli, Manchester). Principal artists: Mr. Jackson Owen, Miss Madeline Hall, Miss Kit E. Cameron, Miss Phyllis Darsley, Miss Nancy Molloy, Miss Bessie Leslie, Miss Jessie Seary, Mr. Ken E. Scott, Mr. Arthur Carvey, Mr. Fred White, the San Remo Girls. September 25.—Bedford.

SOME KISS, revue, written and composed by Harry Carlton. Produced by Leonard Barry and Charles West. Principal artists: Mr. Leonard Barry, Miss Marie Reeve, Mr. Guy Shanks, Mr. Edward Henry, Mr. Billy Selwyn, Mr. Dan Gordon, Miss Dorothy Norman. June 26.—Royal, Bath.

SOME TREASURE, revue, book and lyrics by Charles Baldwin (June 5, Hippodrome, Margate). Principal artists: The Six Brothers Luck, Mr. Billy Lytton, Mr. Gus Elton, Miss Mabelle Thorne, Miss Rita Vincent, Mr. Ernie Bee, Mr. Alf Bassett, Mr. Syd Brandon. June 12.—Edmonton.

SOMEBODY'S LOOKING. (See "Pinch Me.")
SOMETHING SIMPLE, a "Victor Hicks' creation," in one scene. Produced by Leslie Stiles. October 28.

The Girl Miss Alice Russon
 The Real Man Mr. Gregory
 The Chalk Man Mr. Austin
 —Empire, Chiswick.

SOMEWHERE A HEART IS BREAKING, drama, in four acts, by Ivan P. Gore (March 27, Royal, Leigh). April 8.
 Gen. Sir Philip Moore Mr. Will White
 Gaynor Carton Mr. Theophilus Charlton
 Dick Moore Mr. Cyril Page
 Inspector Timothy Trim .. Mr. Victor du Cane

Somewhere a Heart is Breaking (cont.)

Sergt. Simeon Breeve Mr. Hal Wellfox
 Police Constable Mr. Will Manton
 A Servant Mr. George Ross
 Dolores Wilbur Miss Freda Beckett
 Penelope Trium Miss Winnie Crichton
 Ruth Staveley Miss Winifred Maude
 —Royal, Stratford.

SOMEWHERE IN FRANCE, ballet, arranged by Mlle. Lydia Kyasht, to music by Cuthbert Clarke. Played by Mlle. Lydia Kyasht and company. July 3.—London Coliseum.

SON OF A SOLDIER, THE, military drama, in four acts, by Horace Stanley (March 22, 1915, Royal, Macclesfield). March 27.

Major Philip Ormsby .. Mr. T. B. Brabazon
 Lieutenant Francis Brice Mr. William McReavy
 Max Heinrich Mr. Roland A. Bridge
 Sergeant Simon Trotter .. Mr. George H. Doyle
 Private Tom Nibble Mr. Dan Mining
 Sam Swipes, A.B. Mr. Horace Stanley
 Ned Derrick Mr. A. W. Norman
 Lieutenant Francis Brice Mr. William McReavy
 "Spindle Smith" .. Mr. Harry G. Johnson
 Benito Gennaro Mr. Fred Barker
 Madge Ormsby Miss Evelyn Seymour
 Ada White Miss Kate Kilpack
 Ruth Derrick Miss Amy Shaw
 Zobedie Miss Hilda Miller
 Draga Gennaro Miss Margaret Tieski
 —Brixton.

SONGS OF THE TRENCHES, series of vocal and dramatic scenes, music by Jean Nougues, lyrics by Armand Varlez. Produced at the matinée in aid of Lady Paget's Fund for the Blind (and afterwards played on the variety stage as "In the Trenches"). June 30.—Prince of Wales's.

SONNIE, playlet, in one act, by A. Patrick Wilson. October 2.

John Grant Mr. Edward Chester
 Mary Grant Miss Emily Seabright
 Jennie Grant Miss Vi Moffat
 Effie Grant Miss May Moffat
 Bill Scott Mr. Andrew Laing
 —Royal, Glasgow.

SPANISH MINK, A, "dramatic surprise," in one act, by Kenelm Foss. May 22.

Cordova Mr. Jerrold Robertshaw
 Juan Mr. Frank J. Cariello
 Rosario Miss Ethel Warwick
 Popocatapetl Miss Louie West
 —Metropolitan.

SPOTS, revue, in five scenes, by Freda Spry and Alfred Ellerton. Produced by the Big Feature Syndicate (November 1, 1915, Gaiety, Hastings). Principal artists: Mr. A. G. Spry, Mr. B. S. Monté, Miss Freda Spry, Miss Elsie Taylor, Mr. Eric Hobart, Mr. Will Lorenzi, Miss Mollie Ward, Mr. Jim Duckett, the Sisters Oxlee. January 3.—Palace, Bow.

SPRING SONG, THE, play, in three acts, adapted by Sydney Blow and Douglas Hoare from Henri Keroul and Albert Barrés "Le Chopin." October 30.

Paul Dartignac Mr. Ralph Lynn
 André Collardot Mr. Cyril Raymond
 His Royal Highness Boris Petroff
 Mr. Bruce Winston
 Anatole le Blanc Mr. E. M. Robson
 Pedro Lopez Mr. Cecil Ward
 Castro Catarez Mr. J. H. Brewer
 Robillard Mr. Tom Tindall
 Gravier Mr. Harry Cane
 Alphonse Mr. Patrick Ludlow
 Jacques Mr. Ivan Leslie

The Spring Song (cont.)

Mme. Morney Miss Ada Blanche
 Mme. Lopez Miss Hannah Jones
 Pepita Lopez Miss Dorothy Cheney
 Lolotte Miss Mira Kenham
 Celestine Miss O'Dwyer
 Josette de Valmondois Miss Eve Blanche
 —Royal, Brighton.

STAND AND DELIVER, romantic play, in four acts and seven scenes, by Justin Huntly McCarthy. Last performance (the forty-fifth) May 6, March 30.

Claude Duval Mr. Arthur Bouchier
 Tobias Paddock Mr. Charles Rock
 Chevalier de Pontac .. Mr. Murray Carrington
 Mr. Justice Hogben .. Mr. Jerrold Robertshaw
 Arklnshaw Mr. Roy Byford
 Dognose Mr. Sydney T. Pease
 Fender Mr. Julian Cross
 Sir John Unthanke Mr. Frank Petley
 Gaoler Mr. W. S. Hartford
 A Bellman Mr. Frank Ridley
 The Duke of Buckingham .. Mr. Manrico Baccl
 Lord Brounker Mr. George Laundy
 Sir Charles Sedley Mr. Christopher Steele
 Sir Peter Lely Mr. Tom Heslewood
 Richard Talbot Mr. Charles Doran
 Berinthia Opie Miss Kylie Bellew
 The Duchess of Richmond
 Miss Frances Torrens

The Countess of Shrewsbury
 Miss Ethel Carrington
 The Comtesse de Soissons .. Miss Marie St. Paul
 Miss Frances Jennings ... Miss Dorothy Green
 Miss Tabitha Hogben .. Miss Stella St. Audrie
 Miss Boynton Miss Patricia Clive
 Miss Temple Miss Winifred Evans
 Orange Moll Miss Miriam Lewes
 —His Majesty's.

STEP IN THE OFFICE, sketch, adapted from O. Henry's story, "The Hypotheses of Failure," by George Grossmith. Produced by Oswald Stoll in conjunction with Joseph Coyne, by arrangement with George Grossmith and Edward Laurillard (December 4, Hippodrome, Bristol). December 18.

Lawyer Gooch Mr. Joseph Coyne
 Archibald Mr. Ernest Joyner
 Client No. 1 Mr. Louis Payne
 Client No. 2 Miss Barbara Gott
 Client No. 3 Mr. Lennox Pawle
 —London Coliseum.

STOP PRESS, burlesque, in five columns, book by James and Robert Hargreaves, music composed, selected, and arranged by Magin. Principal artists: Mr. Tom Major, Miss Kitty Major, Mr. Jack Warman, Miss Edna Clyde, Mr. George Laurence, Miss Gladys Ainsley. March 27.—Surrey.

STOP YOUR NONSENSE, revue, book and lyrics by Harry Curwen, music by Alan d'Albert. Principal artists: Mr. Harry Huley, Miss Brena Brent, Miss Sonia Seal, Miss Violet Barnett, Mr. Val Morgan. March 13.—Tivoli, Hull.

STORM, THE, romance of the Canadian railroad, in two scenes. Played by Mr. H. St. Barbe West, Miss Dorothy Radcliffe, Mr. R. A. Brandon, Mr. A. E. Warren, and Mr. Harry Austin. January 31.—Hippodrome, Golder's Green.

STORY OF A JEWESS, THE, play, by the Rev. John McClaren and Alfred Denville. Produced by Her Majesty's Repertory Company January 3.—Her Majesty's, Walsall.

STORY OF THE ANGELUS, THE, drama, in three acts, by Dorothy Mulford. February 7.

Heinicr Cramer Mr. Frank A. Lovett
 Emilie Vincelle Mr. Eric Morden
 Simon Peterus Mr. Bartlett Garth
 Pere Van Hayden Mr. George A. Andrews
 Albert Dessain Mr. T. Cleak Morton
 Father Philippe Mr. Fred Clifford
 Ludwig Cassell Mr. Arthur L. Stevens
 Cecille Vincelle Miss Gwendolyn Verschoyle
 Annette Perrone Miss Lillian Drake
 Merc Van Hayden Miss Lena Nazoby
 Angela Miss Dorothy Mulford
 — Hippodrome, Willesden.

STRATFORD PAGEANT, A, fairy prologue and Shakespearean review, written by May Sheppard and H. Saxe Wymdham. Produced by the pupils of the Guildhall School of Music July 13.—Guildhall School of Music.

STUDYING ECONOMY, comedy playlet, presented by T. E. Wood and company. June 19.—Colhus's.

SUBURBAN GROOVE, THE, comedy, in three acts, by W. F. Casey (produced by the Abbey Players in Dublin in October, 1908), for the first time in England. July 13.

Dick Dalton Mr. Sydney J. Morgan
 James O'Connor Mr. J. A. O'Rourke
 Mrs. O'Connor Miss Nora Desmond
 Jack O'Connor Mr. Felix Hughes
 Una O'Connor Miss Kathleen Drago
 Claude Callan Mr. Arthur Smeaur
 — Shakespeare, Liverpool.

SUMIDA RIVER, THE, opera, in one act, libretto translated from the Japanese by Marie C. Stopes and Jopi Sakurai; music by Clarence Raybould. Given for the first time in a theatre. Originally produced at the Glastonbury Festival with pianoforte accompaniment. December 9.

Mother Miss Irene Lemon
 Ferryman Mr. Herbert Simmonds
 Traveller Mr. Arthur Jordan
 Child's Spirit Miss Helena Pickard
 Chorus:—Sopranos, Gladys Fisher, Estelle Harper, Kitty Raybould, Gladys Simmonds; Contraltos, Naomi Florence, Ida Garratt.
 —Repertory, Birmingham.

SUMMER BOARDERS, revue, by Harry Dent. Principal artists: Mr. Frank Benson, Miss Clara Bernard, Miss Lelan Merry, Mr. Billy Stewart. December 11.—Empire, Wolverhampton.

SUNSHINE, revue, in four scenes, by Dick Ray, lyrics by Julian Ross, music by C. G. V. Fentiman (May 1, Kussaal, Rogner). Principal artists: Mr. Dick Ray, Miss Florence Thurston, Miss Connie Moore, Mlle. Celma Bohe, Mr. Geoff. Mepp, Mr. Lauri Bailey, Mr. George Graham, Mr. Alfred Tilbury, Miss Marie Daley, Miss Ethel Matthews, Miss Mary Norton. June 5.—Surrey.

SUNSHINE, children's ballet. Presented by the pupils of Miss Helen May at the matinée in aid of the Red Cross. July 18.—Ambassadors.

SUNSHINE OF PARADISE ALLEY, THE, play, in eight scenes, by Eva Elwes (February 28, Osborne, Manchester). March 13.

David Wensley Mr. Ralph St. John
 Clod Stevens Mr. George Arthurs
 Guy Selby Mr. Arthur Elwyn
 Detective-Sergt Thayerckd Mr. Chas. Dockwray
 Lady Fairfax Miss Helen Hartley
 Lady Ernestine March Miss Irene Munroe
 Stevens Miss Clara Santley
 Paradise Liz Miss Susie Beaven
 Jill—"the Sunshine" Miss Peggy Courtney
 —Elephant and Castle.

SUNSHINE SUE, revue. August 7.—Royal, Macclesfield.

SWEET SEVENTEEN, comedy, by J. L. J. Carter. Presented by the Kemie Dramatic Society. April 8.—Passmore Edwards Settlement.

S'WHAT'S THE MATTER, revue, written and invented by Harry Joseph. Principal artists: Miss Lena Stanton, Mr. T. Owen Hunter, Mr. Harry Joseph, Mr. Bobbie Gray, Miss Lena Joseph, Valerie and West. May 22.—Empire, Edmonton.

SWEEPS OF '98, THE, historical comedy, by John Masefield. Produced by the Birmingham Repertory Company. October 7.

Tiger Roche Mr. William J. Rea
 Hostess Miss Mary Raby
 Major Sirr Mr. William Armstrong
 Thomas Judkin Fitzpatrick

Mr. Joseph A. Dodd
 Major Sandys Mr. Frank D. Clewlow
 Captain Mr. Alfred J. Brooks
 First Soldier Mr. Noel Shammion
 Second Soldier Mr. Dennis King
 —Repertory, Birmingham.

SWORD OR SURPLICE, topical dramatic playlet, by Matthew Boulton. January 24.

The Vicar Mr. Albert Ward
 The Vicar's Wife Miss Kitty Lofting
 The Gardener Mr. Matthew Boulton
 —Alexandra, Stoke Newington.

TALENT IN TATTERS, playlet, by Ernest Diggins. Played by Signor Maria Mariani and company. May 22.—Hippodrome, Rotherhithe.

TAMING OF THE SHREW, THE, revival of Shakespeare's play, by Mr. Martin Harvey during his Shakespearean season. May 15.

A Lord Mr. Hugh Casson
 Christopher Sly Mr. Rutland Barrington
 Hostess Miss Mary Lawrence
 Page Mr. Harley Merica
 Huntsman Mr. Alfred Fisher
 —PERSONS IN THE PLAY.

Baptista Mr. Walter Howe
 Vincentio Mr. Malcolm Keen
 Lucentio Mr. Franklin Dyal
 Petruchio Mr. Martin Harvey
 Gremio Mr. J. Cooke Beresford
 Hortensio Mr. Wilson Gunning
 Tranio Mr. A. B. Imeson
 Biondello Mr. Frank Millray
 Grumio Mr. E. M. Robson
 Curtis Miss Bessie Elder
 A Pedant Mr. Albert Ibherson
 A Tailor Mr. Percy Vernon
 A Haberdasher Mr. Leslie Vernon
 A Widow Miss Marie Linden
 Bianca Miss Maud Rivers
 Katherine Miss N. de Silva
 —His Majesty's.

TAMING OF THE SHREW, THE, revival of Shakespeare's comedy, by Mr. Oscar Asche during his season at the Apollo. January 29.—Apollo.

TANGO QUEEN, THE, comedy-sketch, by Marjory Risien Russell. Produced by the pupils of the Florence Etlinger School, under the direction of Miss Kate Rorke. June 26.—Florence Etlinger School.

TELLING THE TRUTH, sketch, in one act, by Arthur Rose. May 29.

Tony Lambert Mr. Bert Coote
 Svbil Arnold Miss Elsie Tyeppes
 The Detective Mr. J. C. Aubrey
 Hood [man-servant] Mr. D. Macfarlane
 Burglar Mr. James Crackaby
 —Victoria Palace.

TEMPTATIONS OF A LONELY WIFE, THE, domestic play, in seven scenes, by Dennis Clyde and Annette Howard. October 23

Jack Leger Mr. Fred J. Webb
John Porter Mr. Percy Warlow
Lord Lesmere Mr. Howard Lloyd
Sin How Mr. Chas. de Roy
Dr. Gaston Blair Mr. Dennis Clyde
Countess Stetchonye. Miss Marie Danvers-Smith
Mignonette Little Myra Rosalind
Sarah Opp Miss Nancy Newell
Freda Leger Miss Ada Oakley
—Olympia, West Bromwich.

THAT'S THAT, revue, in seven scenes, written and produced by Charles Danvers. Principal artists: Mr. Nat Lewis, Mr. Bert Royston, Mr. Arthur Breton, Mr. Ted Young, Miss Madge Stirling, Miss Almee Samunns, Miss Evelyn Rayment, Miss Phyllis Ray, Miss Maie Dillon. October 16.—Empire, Camberwell.

THEODORE AND CO., musical play, by H. M. Harwood and George Grossmith (founded on the French of Pierre Gavault), music by Ivor Novello and Jerome D. Kern, lyrics by Adrian Ross and Clifford Grey (September 4, Court, Liverpool). September 19

Bombas, 24th Duke of Shetland
Mr. G. Davy Burnaby
Pony Twitchin Mr. Leslie Henson
Right Hon. George Wye Mr. Fred Leslie
Mr. Blissett Mr. Frederick Morant
Cosmo Leggallos Mr. Henri Leoni
Mr. Satterthwaite Mr. Victor Gouriet
Crump Mr. Robert Nainby
Delatour Mr. Frank Hector
A Man with a Blue Envelope

Mr. Ralph Roberts
The Emir of Baluchistan Mr. J. Grande
His Interpreter Mr. Fred Raynham
Sir Basil Bowlwell, R.H.G.

Mr. Jameson Thomas
Lord Theodore Wragge

Mr. George Grossmith
Lady Theresa Wye Miss Gladys Homfrey
Lady Pansy Miss Madge Saunders
Hon. Sapphire Blissett Miss Julia James
Fudge Robinson Miss Peggy Kurton
Alma Miss Irene Richards
Cleo Miss Adrah Fair
Lady Diana Camden Miss Ivey Collette
Lady Moya Miss Violet Ashton
Molly Pershore Miss Barbara Dunbar
Marjorie Carstairs Miss Connie Guy
Lady Lilly Miss Vera Davis
Lady Billy Miss Lillian Caldicott
Elizabeth Anne Miss Margaret Gamble
Mary Ellen Miss Maude Dunham
Ethel Emily Miss Joyce Barbour
Rosa Maud Miss Dorothy King
Matilda Kate Miss Cherry Constant
Harriett Jane Miss Mercia Swinburne
Charwoman Miss Muriel Barnby
—Gaiety.

THEY DIDNT WANT TO DO IT, musical extravaganza, by Arthur Rose (revised version of "In the Bulrushes," August 7, 1911, Surrey). Principal artists: Mr. Charlie Rich, Mr. Freddie Malcolm, Miss Dorothy Wheeler, Mr. Claude Gardner, Mr. W. E. Phillips, Mr. Forest Tell, Miss Ada Terry, Miss Elsie Roby. October 2.—Hippodrome, Poplar.

THERE AND BACK, revue, by John Warr, music by Harry Dawson, produced by George Shurley. Principal artists: Miss Marie Brayman, Miss Clarice Howard, Miss Amy Preston, Miss Jean McBride, Mr. Harry Merrylees, Mr. Frank Attree, Mr. Arthur O. Callaghan. July 24.—Bedford, Camden Town.

THEIR MUTUAL FRIEND, play, in one act, by E. M. Robson. August 7.

Dick Percy Foster
His Missus Helen Temple
Their Mutual Friend G. Worsley Hulso
—Gaiety, Manchester.

THIS AND THAT, revue, in thirteen scenes, by Harry Grattan, music by Jas. W. Tate, lyrics by Clifford Harris and Valentine, dances and ensembles arranged by Frank Gordin and Wania. Principal artists: Miss Clarice Mayne, Mr. Jas. W. Tate, Miss Mary Robson, Mr. Will West, Mr. Gerald Williams, Mr. Edward Steadman, Mr. Norman Bowyer, Miss Irene Greville, Mr. W. Wania, Miss Nora Swinbourne, Miss Betty Blake, Miss Jane Forester, Miss Eileen Molyneux, Miss Irene Magley, Miller and Lyle, Mazuz and Mazette, Mr. Harry Newman. Last performance (the 48th) October 21. September 15.—Comely.

THREE CHEERS! revue, in two acts and prologue, by Harry Grattan, music by Herman Darewski, lyrics by Adrian Ross, produced by Austen Hurgon. Principal artists: Mr. Harry Lauder, Miss Ethel Levey, M. Lucien Mussiere, Miss Blanche Tomlin, Mr. Walter Williams, Mr. Jack Edge, Miss Ivy Shilling, Mr. Fred A. Leslie, Miss Ivy St. Heller, Miss Adelaide Grace, Miss Phyllis Hughes, Mr. Hamish McLeod, Mr. Gerald Valentine, Mr. William Rokeby, Mr. Dan F. Roe, Mr. Tom Redmond, Mr. Reginald Sheridan, Miss Lucie Donati, Mr. Mackenzie Murdock. December 22.—Shaftesbury.

THREE WEEKS AND A BIT, revue, in prologue and five scenes, with book by Wor-ton David and A. J. Mills, music and lyrics by Bennett Scott and Fred Godfrey. Principal artists: Miss Nellie Carlyle, Mr. Adrian Burgon, Mr. George S. Young, Mr. Fred Anderson, Mr. Harrington Weeks, Mr. Ted Mercel. April 24.—Palace, Tottenham.

THROUGH TOIL TO VICTORY, pageant, in three scenes, by Louis N. Parker, music by Julius Harrison. Produced at the Women Munition Workers' matinee. April 14.

Belgium Miss Viola Tree
Serbia Miss Lydia Bilbrooke
Montenegro Miss Henrietta Watson
Italy Miss Lillian Braithwaite
Portugal Miss Margaret Hatstan
Japan Miss Iris Hopy
Russia Miss Amy Brandon-Thomas
France Mlle. Delysia
Great Britain Miss Lillah McCarthy
She who Crowns with Glory
Miss Hilda Trevelyan
Peace Mme. Kirby Lunn.
—Theatre Royal, Drury Lane.

THUMBS UP, revue, by H. B. Levy, music by Fred Brown. Principal artists: Mr. Freddie Hackin, Mr. Harold Pyott, Mr. Freddie Regent, Mr. J. Armstrong, Mr. Albert Doyle, Mr. Tom Gibson, Mr. Stan Anison, Mr. Andrew McManus, Miss Evelyn Major, Miss Peggy Macdonald. May 29.—Hippodrome, Putney.

TIGER'S CUB, romance of Alaska, in three acts, by George Potter (December 6, 1915, Grand, Southampton). January 29. (Transferred to the Queen's, June 26.) Last performance of run at both houses (the 208th) July 22.

David Summers Mr. Basil Gill
Hank Bloss ("The Tiger") Mr. Sam Livesey
Bill Slark Mr. Charles Glenney

Tiger's Cub (cont.).

Father Jerome Mr. Halladay Hope
 Sheriff Carson Mr. Ambrose Manning
 "Blinky" Duncan Mr. A. B. Imeson
 Le ne Wolf Mr. H. A. Saintsbury
 Hilda Tempest Miss Frances Dillon
 The Cub Miss Madge Titheradge
 —Garrick.

TIME, PLEASE, revue extravaganza, in two scenes and six episodes, by Eva Kelland and Espinosa, music by F. Bradsell (April 22, Royal, Torquay). Principal artists: Miss Eva Kelland, Mr. Carr Lynn, Mlle. Ravodna, Miss Topsy George, Miss Nina de Leon, Mr. Maurice Heath, Mr. J. McDougal, May 15.—Olympia, Shoreditch.

TOM BROWN, V.C., patriotic sketch, produced for the first time in London by Henshall and Foster. June 26.—Imperial Palace, Canning Town.

TOMMY DODD, revusical musical comedy, book by Herbert Sydney, music by Ernest Longstaffe. June 26.

Tommy Dodd Mr. Sydney Vereker
 Hector Standish Mr. Norman Granville
 Lord Willens Mr. Cumming
 Rev. Philomet Topnoddy Mr. Conrad Clerk
 Aaron Beamish Mr. Joe R. Tate
 Samuel Upright Mr. George Russell
 Herr Snuffit Mr. James Turner
 Mad Brownie Mr. Claud Seaton
 First Director }
 Second Director } By Members of the Company
 Third Director }
 Fourth Director }

Dinkie and Flossie Lister and Lowndes
 'Arry and 'Arriet French and Belgian
 Darby and Joan Other Allies
 Sylvia Topnoddy Miss Marie de Burgh
 Miss Shortensh Miss Howard
 Beattie Beamish Miss Evelyn Davies
 Amelia Dodd Miss Jessie Jess
 Supported by Oxlee Troupe of dancers.
 —Royal, Canterbury.

TONY'S LUCK, comedy episode, produced by Miss Ida Crisp and Mr. Fred Leslie. September 25.—Collins's.

TOO LATE, miniature play, in two acts, by Walter W. Ellis. January 10.

Jim Garston Mr. E. Rayson-Cousens
 Harry Garston Mr. Richard Boseo
 Bill Holmes Mr. Frank Denis
 Harold Clarke Mr. Leslie Hamilton
 Newsboy Mr. Andrew Smith
 Peg Garston Miss Elsie Craig
 —Collins's.

TOP HOLE, revue, by Wilfred Dane. Principal artists: Mr. Carlton Fredericks, Mr. Tom Dennis, Mr. Willie Whooley, Mr. Wilfred Dane, Mr. J. W. Taylor, Miss Beatrice Wynne, Mlle. Cordelia, Miss Della Fredericks, Miss Margot Domican, Miss Cecilia Wallis, Miss Maud Walle. April 8.—Assembly Rooms, Great Malvern.

TOSCA, LA, revival of Puccini's opera (July 12, 1900, Covent Garden), during Sir Thomas Beecham's season. July 22 and December 15.—Aldwych.

TOTO, "new comedy with music," by Gladys Unger, lyrics by Arthur Anderson, music by Archibald Joyce and Merlin Morgan. (April 10, Royal, Plymouth). Last performance (the seventy-seventh) June 17. April 19.

Charles Morel Mr. Peter Gawthorne
 Monsieur Jollette Mr. Stanley Turnbull
 Ernest le Maître Mr. William Pringle

Toto (cont.).

Phillipe Brevannes Mr. Stafford Dickens
 Archibald Mr. Richard Carfax
 Lucian Mr. William Vaughan
 Léon Mr. John E. Conan
 Manager Mr. Luke Sydney
 Morange Mr. Arthur O'Callaghan
 Marcel Mr. Fred Farren
 Madame Jollette Miss Louie Pounds
 Alix Morel Miss Enid Sass
 Mademoiselle Elise Miss Dorothea Myrtel
 Toto Duval Miss Mabel Russell
 —Duke of York's.

TOY CART, THE, play, in five acts, founded upon the "Mriehchakatika" of Sudraka, by Arthur Symons, produced by Basil Sydney. Presented by the Incorporated Stage Society. July 9.

Charudutta Mr. Arthur Wontner
 Maitreya Mr. Franklin Dyall
 Vardhamana Mr. Vernon Crabtree
 Another Officer Mr. Vernon Crabtree
 Vasantasena Miss Rhoda Symons
 Ramha Miss Rose Edouin
 Samsthanaka Mr. Basil Sydney
 Radanika Miss Valentine Erskine
 Rohasena Miss Ivy Pike
 A Gambler Mr. Robert Atkins
 A Bystander Mr. Robert Atkins
 A Second Gambler .. Mr. D. Lewin Mannerling
 A Mendicant Friar Mr. Geoffrey Clarke
 Mandanika Miss Marya Nowablika
 A Third Gambler Mr. E. H. Brooke
 Samsthanaka's Attendant .. Mr. E. H. Goddard
 An Officer Mr. V. Tarver Penna
 The Judge Mr. Tom Reynolds
 The Provost Mr. Patrick Kirwan
 The Recorder Mr. Edwin Greenwood
 A Third Bystander Mr. Edwin Greenwood
 A Second Bystander .. Miss Joan Vivian-Rees
 A Fourth Bystander Mr. E. H. Brooke
 A Child Miss Agnes Carter
 A Chandala Mr. Roy Byford
 A Second Chandala .. Mr. Theodore E. Nugent
 —Queen's.

TRAMP, THE, drama, by E. Hill Mitchelson. May 22.

Colonel Lang Mr. J. O. Cuthbertson
 Captain Sidney Wise Mr. Douglas Ives
 Joseph Hawke Mr. Fred Maxwell
 The Tramp Mr. Stanley W. Healey
 Thomas Rye Mr. Ted Mooney
 Sam Slater Mr. W. Haughton Macaulay
 Bill Burns Mr. Frank Sutherland
 Sylvia Doughty Miss Rosabelle Doid
 Lady Kitty O'Neil Miss Maud Weston
 Poppy Pride Miss Tina Langlois
 Dina Lang Miss Violet Carlyle
 —Royal, Middlesbrough.

TRAPPED; OR, ONE GOOD TURN, playlet, by P. Sturrock Campbell (adapted from Arthur Eckersley's "An Actor's Story"). April 14.

Sherwood Mr. Henry Bowler
 Thorndike Mr. P. Sturrock Campbell
 —King's, Edinburgh.

TRIGONOMETRY, play, in one act, by Henrietta Leslie. Produced by the pupils of the Florence Etlinger School. July 12.—Etlinger School.

TRISTAN AND ISOLDE, revival of Wagner's opera (1865, Munich; June 20, 1882, Drury Lane; first time in English by the Carl Rosa Opera Company, April 15, 1898, Royal Court, Liverpool) during the Beecham opera season. June 15.—Aldwych.

TUMULTY CASE, THE, comedy, in three acts, by William Paul, December 13.

Mr. Taggart Mr. Walter Kennedy
Mrs. Taggart Miss Evelyn Fitzgerald
Bessie Taggart Miss Eva Greenwood
Stanley Taggart Mr. Victor Firth
Joe Weir Mr. Norman Gray
Mr. Russell Mr. Chas. K. Ayre
Mabel Russell Miss Patry Brady
Harry Jackson Mr. C. W. Lewis
Mat Tumilty Mr. Joseph Roney
Oscar Blavatsky Mr. Jackson Grahame
Violet Miss Marion Cummins
—Grand Opera House, Belfast.

TWELFTH NIGHT, Shakespeare's play, presented at the fête in aid of the Red Cross, July 13.—Middle Temple.

TWELFTH NIGHT, revival of Shakespeare's play by the Birmingham Repertory Company, March 11.—Repertory, Birmingham.

UNE D'ELLES, playlet, in one act, by Lysianne Bernhardt, April 10.

Irene de Mérisande .. Mme. Sarah Bernhardt
Germaine Mlle. Seylor
Jean Brugeres M. Normand
Dr. Reymond M. Demeubourg
Gerard M. Montbars
Michel de Mérisande M. Baert
—London Coliseum.

UNEXPECTED WIFE, THE, play, in three acts, by John E. Strange, March 27.

Sir John Meridith... Mr. Royden R. Campbell
Philip Meridith..... Mr. Edward Vivian
George Stead Mr. Tom Lyle
Herbert Henry Holly-Birdie.. Mr. Dan Dunville
Ben Forsdyke } Mr. Arthur Bayden
Jack Mainstay }
P.C. No. 294 Mr. Jack Stanley
Hon. Archie Westwood ... Mr. Arthur Weston
Corombo Mr. Tom Nater
Jones Mr. George Barker
Waiter Mr. Fred Porslain
Bill }
Rupert Launcelot } Miss Mabel Johnson
Susan Sweet }
Mary Walters Miss Holly Haslewood
Ruth Stein Miss Valerie Russell
Bill Rayne Mr. Stanley Ravenscroft
—Grand, Wash-on-Dearne.

UP BOYS AND AT 'EM, drama, in ten-scenes, by Sheila Walsh (April 5, 1915, Metropole, Manchester), June 5.

Silent Doyle Mr. James English
Carl Schmidt Mr. Stanley Radcliffe
Lieut. Dare Elverton Mr. Harry Grey
Colonel Sylvester Mr. Harry Emmerson
Peter Bramble Mr. Fred C. Colwyn
Joseph Binks Mr. Edwin Cole
Tom Smithers Mr. L. Halfpenny
Ben Davies Mr. George Prestwick
Slippy Sam Mr. Tom Wardrop
Hans Schultz Mr. Jack Lea
Sister Agatha Miss Lallah Davis
Lucia Montana Miss Felicia Baring
Sarah Ellen Smithers Miss Jenny Clare
Silver Doyle Miss Dorothea Kirke
—Elephant and Castle.

UPLIFTING OF EUGENE DEMAYNE, THE, play, in three acts, by C. S. Millington, September 8.

Dr. Hamen Trafford Mr. W. Earle Grey
Ida Myshall Miss Muriel Munro
Colonel Myshall Mr. Louis O'Connor
Eugene Demayne Mr. J. B. Magennis
Esme Miss Enid Ellis
Clutney Mr. M. McGobrick
—Abbey, Dublin.

VANITY FAIR, revue, in twelve scenes, book by Arthur Wimperis, additional scenes by Lauri Wylie and Alfred Parker, lyrics by Arthur Wimperis and Percy Greenbank, music by Herman Ereck, mise-en-scene by P. L. Flors, dances and ensembles by George Shurley, and the stage production in general by J. A. E. Malone. Principal artists: Miss Marion Peake, Miss Begine Flory, Mr. Nelson Keys, Miss Gwendoline Brogden, Mr. Jan Oyra, Miss Helen Beltramo, Miss Rosie Campbell, Mr. Jack Stephens, Mr. Arthur Playfair, Mr. Stanley Lozan, Miss Moya Mannering, Mr. Roy Royston, Mr. Douglas Phillips, Miss Verita Vivien-Vivien, Miss Eileen Leslie, Miss Thorpe, Miss Gina Palermo, Miss Teddie Gerard, Mr. Willis Stacey, Mr. George Hayes, Miss Eileen Leslie, Mr. Iago Lewis, the Sixteen Palace Girls, November 6.—Palace.

VERY THING, THE, revue, in four scenes, Principal artists: Mr. Frank Foster, Miss Edie King, Miss Constance Jeffereys, Mr. Syd Franks, Miss Clarice Chesney, Otto and Olga, and the Mendelssohn Trio, December 7.—Hippodrome, Rotherhithe.

VICAR'S WIFE, THE, melodrama, in eight scenes, by Herbert Sydney (November 29, 1915, Junction, Manchester), April 24.

Lieut. George Arnold .. Mr. E. St. Clair Forbes
John Stanmere Mr. G. Raymond Wallace
George Thornton Mr. Chas. Lind-Vivian
Rev. Christopher Denton... Mr. Arthur S. Rose
Billy Lueks Mr. Victor Knight
Mike Lurgan Mr. Albert V. Western
William Mobbs Mr. Alex. Somerville
Benjamin Boles Mr. Edwin Clarke
Flora Denton Mrs. Harry Tilbury
Lucy Dell Miss Cissie Hall
Celia Stanmere Miss Aimee Grattan Clydes
—Royal, Woolwich.

VICAR'S SEN, THE, drama, by J. Wright-

Aitkin, May 29.
Jack Hale, R.N. Mr. J. Wright-Aitkin
Arnold Garside Mr. Roberto Lena
Rev. Js. Halliday Mr. Chas. H. Longden
Bob Mason Mr. Ernie Turner
Bill Mason Mr. Evan Roland
Detective Smith Mr. Alfred Mann
Dr. Shaw Mr. Arthur Arnfield
P.C. Jones Mr. Arthur Turner
Polly, Bob's wife Miss Una Linley
Lucy Gray Miss Jennie Weston
Dorothy Halliday Marie E. Longden
—Royal, Woolwich.

WAGES OF HELL, THE, dramatic sketch, in prologue and one scene, by the Rev. A. J. Waldron, May 8.

CHARACTERS IN THE PROLOGUE.

Captain Von Hoffman Mr. Chas. Vane
Beryl Raphael Miss Lucille Sidney
Nun of the Holy Order Miss Pearson

CHARACTERS IN THE PLAY.

Beryl Raphael Miss Lucille Sidney
Adele Raphael Miss Adele Lawson
Van Raite Mr. Chas. Vane
Smith Mr. Frank Seddon
Dave Raphael Mr. John Lawson
—Empire, Camberwell.

WAIT TILL THE CLOUDS ROLL BY, comedy drama, by G. Roydon Duff, June 26.

Joseph Peters George Tempest
Josephine Peters Mrs. Marriott-Watson
Jenny Ada Gower
Geoffrey Carstairs T. W. Dunscombe
Mrs. Carstairs E. Vanbrugh
Montgomery Wart Tony Shane
Moreton Holt Robert Montrose
Zelia Forrest Edith Broughton
Jacques Bois Arthur Jones
—Queen's, Dublin.

WAITING AT THE CHURCH, playlet, by Frederick Lonsdale. September 25.

Jimmy Mr. Charles Hawtrey
Ernest Farwell Mr. J. R. Tozer
Lord Ewell Mr. Edgar Payne
George Mr. Patrick Digan
Lady Ewell Miss Elizabeth Kirby
Daphne Miss Gladys Maude
—London Coliseum.

WATER BIRDS, "musical water absurdity, in three dips," by Herbert C. Sargent, lyrics and music by Robert Reilly, scenic effects by Lydia Dreams and James A. Hicks, and the entire staging by Robert Reilly. Principal artists: Mr. Woolmer Young, Miss Doris Deane, Mr. Frank Henning, Mr. Billy Bernhart, Miss Elsa Sinclair, Miss Blanch Ray, the Eight Russell Girls, Mr. Bert Danie, Miss Peggy Ellis, Miss Nora Hilton, Miss Helen Rook, Miss Netta Halliday. November 20.—Middlesex.

WATERSPOUT, THE, comedy, in one act, by Alfred Turner (produced as curtain-raiser to "Ye Gods"). August 21.

Sir John Thornley, Bart. Mr. C. B. Keston
Geoffrey Rivers Mr. Geo. Rowlands
Bill Bennett ("One-Eyed Bill") Mr. Fred Eastman
James Mr. W. E. Langley
Lady Thornley Miss Dorothy Fane
—Aldwych.

WEALTHY WALTER GEORGE, playlet, by Walter Hackett. Played by Lady Tree, Mr. Henry Ainley, Mr. Holman Clark, Mr. Ernest Thesiger, Mr. H. B. Irving, Mr. Tom Reynolds, Mr. D. Jefferies, and Mr. Ernest Graham. Produced at the Theatrical Garden Party. July 11.—Royal Botanic Gardens, Regent's Park.

WE CAN'T BE AS BAD AS ALL THAT, comedy, in three acts, by Henry Arthur Jones (December 30, 1910, Nazimova, New York). September 4.

Lady Katherine Greenop. Miss Kate Phillips
Lady Carnforth Miss Alison Claire
Violet Engaine Miss Lois Heatherley
Miss Fred Chinnery. Miss Hester Whitehouse
Fanny Chirk Miss Evelyn Kerry
Bickmore Miss Greta Hayward
Sir Ralph Newell Mr. Frank Esmond
Fulkes Bissett Mr. Vernon Fortescue
Topham Bargeny Mr. Martin Sands
Harry Stackpool Mr. Danell Greene
Lord Carnforth Mr. Victor C. Rolfe
Toller Mr. W. S. Hartford
Marsh Mr. Claude Edmunds
Mrs. Engaine Miss Violet Vanbrugh
—Hippodrome, Croydon.

WEDDING BELLES, farcical comedy, in three scenes, by Gilbert Payne. March 20.
Colonel Vandyke Brown ... Mr. James Daly
Jack Armstrong Mr. Frank Melville
Madge Armstrong Miss Susie Belmore
Archie Washington Mr. Fred Fulton
Stella le Brunn Miss Lil Marjorie
Policeman XO Mr. John May
Sarah Scabb Miss Gertrude King
Eriettia Noodle Miss Ethyl Errol
Nathaniel Noodle Mr. Gilbert Payne
—Hippodrome, Rotherham.

WEED-END GIRL, THE, revue, by George Stuart, with lyrics and music by Fred E. Cliffe (April 10, Palace, Northampton). Principal artists: Miss Maudie Gould, Miss Beatrice Evelyn, Mr. C. Calvert, Mr. Jess Sweet, Mr. John Levey. April 17.—Empire, Camberwell.

WEEK END, THE, farce, in one act, by Stanley Cooke. October 30.

Monty Mr. Stanley Cooke
Derek Mr. Rajah Rham Singh
Fanny Miss Katie Gordon Lee
Lu-Lu Miss Ethel Norbury
Claudia Miss Kate Kearney
—Palace, Chelsea.

WELL, I NEVER DID, revue, written by Harold Simpson and John Tiller, invented and arranged by John R. Huddlestone and John Tiller (version of "Well, I Never," July 6, 1914, Winter Gardens, Blackpool). Principal artists: Miss Nora Delaney, Mr. Tom D. Newell, Miss Eileen Desmond, Mr. Fred J. Little, Miss Ruby Kimberley, Miss Dolly Prince, Mr. Arthur Conquest, Mr. Norman Osborne, Mr. Ernest Langford, Mr. Charles Verno, Mr. Teddy Gibbs, Mr. Barney Dixon. July 3 (matinée).—Winter Gardens, Blackpool.

WE'RE ALL IN IT, revue, in two acts and eight scenes, by Frank Dix and George Arthurs, music by Lionel Monckton and Herman Funk, dances and ensembles arranged by George Shurley, and the staging by F. J. Blackman. Principal artists: Miss Dorothy Ward, Mr. George Graves, Mr. Will Evans, Miss Eileen Molyneux, Mr. Lupino Lane, Miss Dorothy Sabin, Miss Blonnie Tomlin, Miss Madge White, Mr. Charles Gurry, Mr. Fred Tooze, Mr. Aubrey Ashton, Mr. Victor Blythe, Miss Mabel Heath, Miss Marjorie Dunbar, Miss Carlotta Silvano, Miss Kathleen Murray, Mr. Gus Wheatman, Mr. Frank Perfit, Mr. Fred Russell, Mr. Bertie White, Mr. Cameron Carr, Mr. Cecil Alden, the Westminster Singers, and the Empire Girls.—July 13, Empire. (Transferred to the Palace, when new version, with Mr. Will Evans in the part originally played by Mr. George Graves, and Miss Nancy Buckland added to the cast, was produced on August 21.)

WHAT A BARGAIN, sketch, in one act, by Lilian Merew and Violet Langbridge. February 7.

"Chick" Creighton Mr. James Welch
Madge Creighton Miss Marjorie Day
Ann Miss Athene Seyler
Freddie Walters Mr. Gerald Kirby
Furniture Man Mr. Bertram Phillips
—London Coliseum.

WHAT A CHANGE, sketch, by Fred Rome. Played by Mr. Joe Elvin and company (July 31, Royal Hippodrome, Eastbourne). August 7.—Palace, Camberwell.

WHAT HAPPENED AT MIDNIGHT, play, in nine scenes, by Florence Marriott Watson and C. Vernon Proctor. February 21.

Basil Armstrong Mr. George Temple
Sir Richard Hartleigh Mr. Charles Poulton
Valentine Gordon Mr. Marc C. Challands
Damon Falkner, M.D. Mr. F. Marriott Watson
Hon. Trent Chaloner Mr. Rhys Meredith
Henry Souce Mr. George Scarlett
Mark Stiff Mr. A. Jones
Jacques Bois Mr. Will Steyne
Mary Stiff Miss Mary McDermott
Bobbie Stiff Miss Ada Gowie
Anita Bellini Miss Florence Matthews
Dylis Miss Dora Weber
Lady Laura Hartleigh Miss Dora Weber
Muriel
—Victoria, Walthamstow.

WHEN DAYDREAMS END, fantasy, in three acts, by Noel Streetfield. Played by Eastbourne Amateurs. January 13.—Devonshire Park, Eastbourne.

WHEN IRLISH EYES ARE SMILING, revue, in six scenes, by Jack Williams (April 12, 1915, Grand, Ebbw Vale). Principal artists: Mr. Bert Reid, Mr. Percy Godfrey, Miss Millie Hall, Miss Lill Carr, Mr. Harry Jordan, February 28.—Empire, Camberwell.

WHEN LOVE CREEPS IN YOUR HEART, romantic play, with music, in three acts, by Leonard Mortimer, the title and the song of the same name by arrangement with the Star Music Company. January 17.

Geoffrey Gard Mr. Rupert Talbot
Noel Gard Mr. Ernest Stidwell
Otto Nuber, alias Oliver Newton

Mr. Henry G. Gilpin
Austin Ford..... Mr. Ted Halford
Jenkin Jenkins..... Mr. Fred Mace
Kaffir Harris..... Mr. Lionel Gadford
Sherman Blinks Mr. D. T. Morris
O. B. Cairful Mr. Maurice Haines
Iris Cooper..... Miss Winifred Rees
Morris Monkton Mr. Richard Tamu
Norrie Hayes..... Miss Blanche Lee
Pebbley Beech, "Pebbles" Mr. Louis Gaye
Toby Trumpet Mr. Louis Walsh
Glydie Leigh Miss Lillie Stidwell
Meegan Morgan..... Miss Winifred Rees
Blodwyn Jenkins Miss Ida Clifford
Gwendoline Rees Miss Violet Wilkinson
Peter Slow Mr. Leonard Mortimer
—Elephant and Castle.

WHEN THE HEART IS YOUNG, drama, by T. Hill. April 24.

Allan..... Mr. Joseph Millane
Meg..... Miss Elsie Hewitt
Mrs. Laidlaw..... Miss Ethel Edwards
Lucy..... Miss Phyllis Watson
Captain Pottle..... Mr. Owen James
Joe..... Mr. Fred Imbert
Henry Furnival Mr. J. Hamilton
Tom Didds Mr. Herbert Daneville
—Hippodrome, Oldham.

WHERE IS HE? play, in one act, by T. D. Davies (translated from the Welsh by the author). September 4.

Marged Miss Margaret Halstan
Lisa Miss May Agate
Shan Lloyd Mrs. A. B. Tapping
Simon Morris Mr. C. Wordley Hulse
Rev. Daniel Roberts Mr. Stanley Drewitt
—Gaiety, Manchester.

WHERE THE RAINBOW ENDS, revival of the fairy play, in four acts, by Clifford Mills and John Ramsey, music by Roger Quilter (December 21, 1911, Savoy). December 26 (matinée).—Globe.

WHICH SHALL I MARRY? playlet, by Ralph T. Kettering, music by Guy Jones. May 29.

John Bland } Clifton Alderson
Jack Hart }
Jeannette Winifred Love
A Young Girl }
Mrs. Bland } Maxine Hynton
Mrs. Hart }
—Hippodrome, Liverpool.

WHITE-HEADED BOY, THE, comedy, in three acts, by Lennox Robinson. December 13.

Mrs. Geoghan Miss Eileen O'Doherty
George..... Mr. Breffni O'Rorke
Peter..... Mr. Arthur Shiels
Katie Miss Dorothy Lynd
Baby..... Miss Maureen Delany
Jane Miss May Craig
Denis..... Mr. Fred O'Donovan
Donogh Brosnan..... Mr. Peter Nolan
John Duffy..... Mr. Chas. C. O'Reilly
Delia Miss Irene Kelly
Aunt Helen..... Miss Maire O'Neill
Hannah Miss Shelia O'Sullivan
—Abbey, Dublin.

WHO'S GOT IT? musical comedy revue, by L. Lewis and Tom Nelson, music arranged by Frank Parker. Principal artists: Miss Rose Surtilla, M. Cassini, Mr. Tom Nelson, the Gotthams, Mr. Arthur Wilmer, Mr. Harry Cook, the Martins. June 5.—Palace, Bath.

WHOSO DIGGETH A PIT, play, in two acts, by Walter T. Clifford. May 1.

Rev. Anthony Blatchford .. Arthur Esdalle
Philip Blatchford .. Mr. Frederick C. Biron
Capt. Arthur Gilchrist Mr. Walter T. Clifford
David Armstrong Mr. Tom Carolan
Tom Itshbigger Mr. Fergus Leslie
Lady Sybil Waring Miss Evie Conway
Constance Grey .. Miss Violet Bray Weaver
Mme. Vinaud Miss Marie Stoddart
Kate Armstrong Miss Jean Millar
Little Roy Miss Bertha Hanbury
Valene Vinaud Miss Shirley Dalton
—Grand, Radcliffe.

WIDOW'S MIGHT, THE, light comedy, in three acts, by Leonard Huskinson and Christopher Sandeman. November 15.

Lady Deborah Carstairs Miss Ellis Jeffreys
Teddy Maynard Mr. Gordon Ash
Poppy, his wife Miss Marie Hemingway
Major Gerald Heathcote Mr. Rupert Stutfield
Joseph Tollinder Mr. Paul Arthur
Mabel, his wife Miss Athene Seyler
Rebecca Gluckstein Miss Nancy Price
Hilton Mr. A. Harding Steerman
Jackson Mr. Henry Daniell
—Haymarket.

WIFE WITH TWO HUSBANDS, THE, drama on present day life, by C. Vernon Proctor. July 24.

John Bluntt Mr. Jerrold Heather
Constance Bluntt Miss Daisy Cook
Kate Bluntt Miss Olive Jeffrey
Norah Miss Heather Hugh
Granny Miss M. Nelson-Ramsay
Morris Kennard Mr. Harry C. Robinson
George Fairley Mr. Conrad Clerke
Charles Court Mr. Allan Caruthers
Martha Miss Florrie MacInnes
—Elephant and Castle.

WILY WIDOW, THE, comedy, in one act, by Edith Carter, presented for the first time on the variety stage (originally produced by the Kemble Dramatic Society at the Passmore Edwards Settlement, April 8). June 12.

Mrs. Slack Edith Carter
Nellie Olive Duke
Harold Gray Henry Fielding
—Empire, Camberwell.

WINDOW CLEANER, THE, farcical sketch, in one scene, by F. Firth Shephard. April 10.

Minim Miss Ethel Brooks
Mary Miss Hettie Scudamore
Montague Mumps Mr. Fred Milner
—Middlesex.

WINTER'S TALE, THE, revival of Shakespeare's play, by Mr. Richard Flanagan. September 11.

Leontes Mr. Percy Rhodes
Mamillius Master Walter Dearn
Camillo Mr. Charles Stirling
Antigonus Mr. Charles March
Phocian Mr. Edward Benson
Polixenes Mr. Rathmell Wilson
Florizel Mr. Harry T. Wood
Mopsa Miss Molly Rigby
Dorcas Miss Louie Bain
Neatherd Miss Maria Hill
Dion Mr. J. B. Harvey
Time Mr. Richard Cowell
Shepherd Mr. W. F. Stirling
Clown Mr. Victor Mason
Autolycus Mr. Ernest Spading
Mariner Mr. J. Wentworth
Jailor Mr. T. Hey

Winter's Tale (cont.).

Hermione Miss Sybil Ruskin
 Perdita Miss E. Godfrey Turner
 Paulina Miss Una Kasleigh
 Emelia Miss Lillian Stanley
 Angela Miss Minnie Webb

—New Queen's, Manchester.

WITHIN OUR GATES, War melodrama, in eight scenes, by Dorothy Lloyd Townrow. May 1.

Sir John Merton, R.N.

Mr. Charles Elton Morgan
 Lieut. Allan Rivers Mr. Charles Locke
 Lieut. Aubrey Fitzroy .. Mr. Victor Raymond
 Wilhelm Von Roon Mr. Gilbert Hall
 Heinrich Banonstein .. Mr. J. B. Carriekford
 P.C. Belton Mr. Frank Preston
 Lady Viola Merton Miss Louise Grafton
 Richards Miss Lillian Irish
 Hon. Peggy Allison .. Miss Florence Hayward
 Cynthia Merton Miss Clare O'Sullivan

—King's, Longsight.

WOMAN AND WINE, revival of drama, by Ben Landeck and Arthur Shirley (October 11, 1897, Pavilion). Last performance (the 67th) October 28. September 9.—Lyceum.

WOMAN OF THE UNDERWORLD, A dramatic sketch, in one scene, by Norman H. Lee. April 24.

Quinn Mr. Arthur G. Leigh
 Larry Dalton Mr. James Fergusson
 Matt Grimshaw Mr. Richard F. Symons
 Forman Mr. William Gugen
 Peg Miss Helena Millais

—Euston.

WOMAN POWER, play, in seven scenes, by Fred Moule and Frederick Baugh. December 4.—Palace, Battersea.

WOMAN PROPOSES, play, in one act. March 8.—Adelphi.

WOMAN'S HEART, A romantic domestic drama, in ten scenes, by Ben Landeck (March 6, Royal, Leicester). November 13.

Gilbert Pearson Mr. George Gaisford
 Paul Locklesley Mr. C. H. Herberte
 Dan Elphinton Mr. J. Forbes Knowles
 Bill Mr. John Lerey
 Bob Mr. Frank Kinusley
 Sir Philip Gilmore Mr. Joe Kockley
 Rev. Mr. Merton Mr. Fred G. Kay
 Cynthia Warrington Miss Mary Lovett
 Susan Merton Miss Susie Beaven
 Jessie Merton Miss Amy Dalby

—Royal, Stratford.

WOMAN'S SOUL, A play, in four acts, by Ardeen Foster (produced at a matinee in aid of the Blue Cross Fund). July 28.

Colonel Robert Redfern .. Mr. Alan Stevenson
 Thomas Kenton Mr. Frank G. Cariello
 Jack Kenton Mr. Arthur Ewart
 George Roseman Mr. Basil Dyne
 Samuel Verney Mr. E. W. Royce, sen.
 Connie Torrington Miss Olga Andreane
 Zole Polifème Miss Ann Furrell
 Dorothy Kenton Miss Dorothy Whitaker
 Mrs. Redfern Miss Elma Morris

—Kingsway.

WOMEN'S TRIBUTE, THE: AN EXTRA-ORDINARY GENERAL MEETING, reported by Louis N. Parker. Played by Lady Tree, Miss Viola Tree, Miss Ellen O'Malley, Miss Miriam Lewes, Miss Henrietta Watson, Miss Athene Seyler, etc. Produced during the Women's Tribute Week. July 8.—Covent Garden.

WONDER GIRL, THE; OR, WHAT'S SHE LIKE, operatic piece. August 31.—County Hall, St. Albans.

WOODLAND PRINCESS, THE, fairy play. Performed by the pupils of Mme. Alice Vandek at the matinee in aid of the Star and Garter Fund. June 28.—Comedy.

WORST MARRIAGE IN THE WORLD, THE. (See "God Keep You Safe.")

WOULD YOU BELIEVE IT, revue, by Tom Gott, lyrics and music by Frank Waller, dances arranged by Will Shepherd, presented by Bert Lauraine (March 29, 1915, Empire, Otley). Principal artists: Mr. Bert Lauraine, Miss Maisie Rosslyn, Miss Lola la Mar, Mr. Johnny Cecil, Mr. Sid Weston, Mr. Charles Hestor, Mr. Dan Barley, Mr. Marcus Boyle, Miss Gabrielle Hope, Miss Dora Douglas, Hector and Lauraine, the Rosmead Troupe, the Romany Five, Calais Girls, Mr. Whitten. May 22.—Brixton.

WULLIE, Scottish comedy sketch, by Ellis Drake. Played by Miss Ellis Drake, Mr. George Westland, Miss Bunty Scott, Mr. John Fraser, Miss Lillian Urquhart. June 19.—Empire, Finsbury Park.

YE GODS, fantastical farce, in three acts, by Stephen Robert and Eric Hudson. May 20. (Transferred to the Strand, June 19; Aldwych, August 12; Shaftesbury, October 2.) Last performance (the 219th) November 11.

Mrs. Carter Miss Frances Wetherall
 Mrs. Roylance Miss Stella St. Audrie
 Kitty Roylance Miss Mary Merrall
 Mrs. Jordan Miss Barbara Gott
 Mrs. Manx Miss Dorothy Fane
 Signora Bianca Miss Kathleen Grey
 Iris Vane Miss Clare Manfield
 Violet Barrow Miss Dina Verchesi
 Polly Brown Miss Pauline Hugen
 Colonel Blodwell Mr. Fewless Llewellyn
 Professor Conway Mr. Frederick James
 Doctor Jordan Mr. Yorke Stephens
 Silas P. Raymond Mr. Lauderdale Maitland
 Fulson Mr. Fred Eastman
 Charlie Vane Mr. Harold Hawkins
 Rev. John Barrow Mr. Clifford Heatherley
 Jimmy Carter Mr. Charles Windermere

—Kingsway.

YOU CAN'T CATCH ME, revue, in one scene. Produced by Mr. Harry Leslie, and played by "The Nobodies" Concert Party. October 1.—Rusholme Pavilion, Manchester.

YOUNG ENGLAND, light opera, by Basil Hood, music by G. L. Clutsam and Hubert Bath (November 20, Prince of Wales's, Birmingham). December 23. (Matinée.)

Francis Drake Mr. Harry Dearth
 John Oxenham Mr. C. Hayden Coffin
 Sir George Sydenham Mr. Frank Barclay
 William Courtenay Mr. Herbert Cave
 Tom Moon Mr. Walter Passmore
 Sam Best Mr. Ambrose Manning
 Harry Sydenham Mr. Edward Benfield
 The Beadle of Plymouth ... Mr. Arnold Bell
 John Doughty Mr. Leonard Shepherd
 An Ostler Mr. S. Woodin
 A Drawer Mr. C. Ridley
 A Verger Mr. T. Stelford
 Eli Penwhistle Mr. B. Leeds
 Queen Elizabeth Miss Doris Woodall
 Betty Sydenham Miss Clara Butterworth
 Joan Miss Dorothy Jay
 Tib Mr. Roy Wilson

—Daly's.

YOUTH, play, in three acts, by Miles Malleson. Presented by the Stage Society. March 26.

Nina Geoffreys Miss Athene Seyler
 Douglas Hetherly Mr. Milton Rosmer
 Joe Mr. Nigel Playfair
 George Denton Mr. Roland Pertwee
 Ferris Mr. Norman Page
 Cecil Wainwright Mr. Henry Ainley
 May Mr. Fred Groves
 Anthony Gunn Mr. Leonard Shepherd
 Tom Mr. Kenneth Kent
 The Rev. John Hetherly .. Mr. H. R. Tignett
 Estelle Miss Lillian Braithwaite

—Court.

AUTHORS OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS AND COMPOSERS WHOSE PLAYS, OPERAS, ETC. HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1916; ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH ENGLISH ADAPTATIONS HAVE BEEN MADE.

No references are included to the familiar operas.

- ADAMS, ARTHUR H.—"Mrs. Pretty and the Premier."
 AISTON, ARTHUR.—"Goldman, Limited."
 AITKIN, J. WRIGHT.—"The Vicar's Sin."
 ALDIN, CECIL.—"The Happy Family."
 AMBIENT, MARK.—"The Light Blues."
 ANDERSON, ARTHUR.—"Toto."
 ANDREIEV, LEONID.—"The Dear Departing."
 ANSTRUTHER, EVA.—"My Lonely Soldier."
 ANTHONY, THELMA V.—"Coppernob."
 ARISTON, FLOYD.—"Our Lassie."
 ARMSTRONG, CAPTAIN CECIL.—"The Babes in the Wood."
 ARMSTRONG, CECIL FERARD.—"Gentlemen."
 ARTHURS, FRED.—"Rosebuds."
 ARTHURS, GEORGE.—"Jingle Bells," "Nights of Gladness," "We're All in It," "The Poet of Dunrobin."
 ASCHE, OSCAR.—"Chu Chin Chow."
 ASHLEY, WILLIAM.—"How Jerry Got Off."
 ASHMAN, CHARLES.—"I'm Right."
 ASHWORTH, FRANK.—"Some Girls."
 ASQUITH, ELIZABETH.—"Oh and On."
 AUBREY, WALTER.—"Mind Your Eye."
 AYER, NAT D.—"The Bing Boys are Here," "Pell Mell," "Look Who's Here," "Houp La," "The Hula Girl," "Oh! Cæsar."
 BAILEY, T. G.—"Anno Domini."
 BAILEY, WARD.—"At a Stepmother's Mercy."
 BAKER, GEORGE.—"Dark Town Jingles," "Dusky Revels."
 BALDWIN, CHARLES.—"The Locksmith," "Some Treasure."
 BARKWORTH, J. E.—"Romeo and Juliet."
 BARNETT, W. GRAHAM.—"Kultur."
 BARRE, ALBERT.—"The Spring Song."
 BARRIE, SIR JAMES.—"The Real Thing at Last," "A Kiss for Cinderella," "Shakespeare's Legacy," "The Admirable Crichton," "The Professor's Love Story," "Peter Pan."
 BARTLE, ARTHUR.—"Grandfather."
 BATH, HUBERT.—"Young England."
 BAUGH, FREDERIC.—"Our Miss Cinders," "Woman Power."
 BAYLEY, MONTE.—"Covet Not."
 BAYNES, SIDNEY.—"Kisses."
 BECHHOFFER, C.—"A Merry Death."
 BELLAMY, CISSIE.—"Her Marriage Lines."
 BENTLEY, FRED.—"The Nipper's Bank."
 BERESFORD, J. D.—"Howard and Son."
 BERLIN, IRVING.—"Follow the Crowd."
 BERNARD, GEORGE.—"The Idol of the Studios."
 BERNARD, HUGH.—"The Dawn of Happiness."
 BERNHARDT, LYSIANNE.—"Une d'Elles."
 BERRY, R. G.—"Noson O Farrug" (A Frosty Night).
 BESIER, RUDOLF.—"Kultur at Home," "Buxell."
 BESSIER, FERDINAND.—"A Pierrot's Christmas."
 BILHAUD, PAUL.—"High Jinks."
 BLERIOT, J.—"The Man in the Moon."
 BLISS, LEO.—"Cotourland."
 BLOW, SYDNEY.—"Back to Blighty," "The Spring Song."
 BOTTOMLEY, GORDON.—"King Lear's Wife."
 BOUCAULT, DION (the late).—"A Legend of the Devil's Dyke."
 BOUGHTON, RUTLAND.—"The Round Table."
 BOULTON, C.—"Elegant Edward."
 BOULTON, MATTHEW.—"Sword or Surplice," "Aunt Sally," "The Brass Door Knob."
 BOVILL, C. H.—"Mr. Manhattan," "Piecadilly," "Half-past Eight."
 BOWMAN, FREDERICK H. U.—"Enslaved by a Mormon," "The Confession."
 BOWYER, F.—"Paying Guests."
 BOYLE, WILLIAM.—"Nic."
 BRADSELL, F.—"Time, Please."
 BRAHAM, PHILIP.—"Mr. Manhattan," "The Bing Boys are Here," "Back to Blighty," "See-Saw," "The Hula Girl."
 BRANDON, J. G.—"For Those in Peril."
 BRICKHAM, BERNARD.—"The Chef."
 BRIDGEMAN, J. V.—"The Cockney Sport."
 BRIEUX, EUGENE.—"The Arm of the Law."
 BRIGHOUSE, HAROLD.—"Hobson's Choice," "The Clock Goes Round."
 BROOKE, H. SULLIVAN.—"Lady Birds."
 BROOKE, RUPERT.—"Lithuania."
 BROWN, FRED.—"Thumbs Up."
 CAINE, HALL.—"The Iron Hand," "Pete."
 CALDERON, GEORGE.—"The Maharani of Arakan."
 CALTHROP, DION CLAYTON.—"The Popular Novelist," "A Dramatic Situation," "The Old Country."
 CALVERT, CAYLEY.—"A Legend of the Devil's Dyke."
 CAMBRIDGE, J. G.—"The Love Thief."
 CAMPBELL, P. STURROCK.—"Trapped; or, One Good Turn."
 CARLETON, ROYCE.—"Her Mother's Crucifix," "The Confessions of a Wife," "His Second Wife," "The House of Fear," "Because Love Made you Mine."
 CARLISLE, G. H.—"Don't be Jealous."
 CARLTON, ARTHUR R.—"The Cure."
 CARLTON, HARRY.—"Some Kiss."
 CARNEY, GEORGE.—"Bubble and Squeak."
 CARRE, MICHAEL.—"L'Enfant Profigue."
 CARRICK, HARTLEY.—"Follow the Crowd."
 CARTER, EDITH.—"The Wily Widow," "Love and the Thief."
 CARTER, J. L. J.—"Sweet Seventeen," "Darby and Joan."

- CARTON, R. C.—"Lord and Lady Algy."
 CARTWRIGHT, CYRIL—"Pleased to Meet You."
 CASEY, W. F.—"The Suburban Grove."
 CASSIDY, MRS. J. RICE—"His Mother's Son, V.C."
 CASTELL, C. A.—"The Best Policy."
 CASTLETON, ISABEL—"The Sin of Murray Lotimer, M.D."
 CECIL, EDWARD—"The Fourth Man."
 CHAPIN, HAROLD—"Innocent and Annabel."
 CHAPMAN, WILLIE—"Dusky Revels."
 CHEVALIER, ALBERT—"My Old Dutch."
 CHILDERSTONE, CHARLES—"Hip, Hip, Hooray," "Eyes Front," "Fall In."
 CHILTON, H. HERMAN—"The Ant."
 CLARK, CUTHBERT—"School Days," "The Pretty 'Prentice," "Somewhere in France," "The Happy Family."
 CLARKE, H. SAVILE—"Alice in Wonderland."
 CLIFFE, FRED E.—"The Week-end Girl," "The Hilarity Girl."
 CLIFFORD, WALTER T.—"Whoso Diggeth a Pit."
 CLUTSAM, G. H.—"Back to Blighty," "Young England."
 CLYDE, DENNIS—"Anna of the Night Club," "The Temptations of a Lonely Wife."
 COBB, THOMAS—"Mrs. Pomeroy's Reputation."
 COHAN, GEORGE M.—"Broadway Jones."
 COHEN, MRS. HERBERT D.—"The Lonely Festival."
 COLLINS, ARTHUR—"The Best of Luck."
 COLLINS, SEWELL—"A Day in a Dug Out."
 COLLMAN, HARRY—"Extra Special."
 CONNOR, H.—"The Devonshire Girl."
 CONGREVE, WILLIAM—"The Double Dealer."
 CONNER, THEO F.—"Darlings."
 CONOLEY, J.—"The Man in the Moon."
 COOKE, STANLEY—"The Girl from Upstairs," "The Week End."
 CORSER, E. C.—"A House of Cards."
 COTES, MRS. EVERARD (SARA JEANNETTE DUNCAN)—"Beauchamp and Beecham."
 COWAN, M. A.—"For Sale."
 COWEN, LOUIS—"One of the Family."
 COWEN, SIR FREDERICK—"Spring."
 CROKE, L. T.—"Paris to Maidenhead."
 CROMO, JACK—"Behind the Scenes."
 CURWEN, HARRY—"Stop your Nonsense," "Rosie Posie," "Shush."
 CUSHING, CATHERINE CHISHOLM—"Kitty Mackay."
 D'ALBERT, ALAN—"Stop Your Nonsense."
 DALE, ARTHUR M.—"The Muddler."
 DALMON, CHARLES—"The Picture on the Wall."
 DALY, PAUL—"Dusky Revels."
 DAMERELL—"Keep Off the Grass."
 DANCEY, A. T.—"The Romany Girls."
 DANE, WILFRED—"Top Hole."
 DANIEL, FRANCIS—"Her Marriage Lines."
 DANVERS, CHARLES—"That's That."
 DAREWSKI, HERMAN—"Shell Out," "Joyland," "Cupid's Club," "Razzle-Dazzle," "Three Cheers," "As Irish as Ever."
 DAREWSKI, MAX—"Little Miss Mustard."
 DARIO—"Paris to Maidenhead."
 DARELL, CHARLES—"The King and the Actress," "The Millionaire and the Woman."
 DAVID, WORTON—"Three Weeks and a Bit," "Little Miss Mustard," "Look Who's Here."
 DAVIS, CHRIS—"Cocktails."
 DAVIS, OWEN—"Nellie, The Beautiful Cloak Model."
 DAVIES, EMILIE—"Secrets."
 DAVIES, HUBERT HENRY—"The Mollusc."
 DAVIES, T. D.—"Where is He?"
 DAWSON, HARRY—"There and Back."
 DE BANVILLE, THEODORE—"Les Fourberies de Nerine."
 DE CROISSET, FRANCIS—"The Magic Table," "The Hawk."
 DE COURVILLE, ALBERT—"Joyland," "Shell Out," "Fun and Beauty," "Razzle-Dazzle," "Flying Colours," "The Big Show."
 DE GRAY, GEORGE A.—"The Gates of Mercy."
 DE GROOT—"A Modern Eve."
 DE LARA, FREDERIC—"The Doctor's Dream."
 D'ENEREAZ, JEANNE—"The Captive."
 DENT, HARRY—"Summer Boarders."
 DENVILLE, ALFRED—"Annie Laurie," "The Story of a Jewess."
 DE POLIGNAC, ARMAND—"Les Mille et Une Nuits."
 DERWENT, CLARENCE—"The Family Failing."
 DERWENT, ELFRIDA—"The Family Failing."
 DESPLAS, GEORGE C.—"Labergette."
 DE WARFAAZ, GEORGES GOFFIN—"Labergette."
 DICKEY, PAUL—"The Misleading Lady."
 DIGGES, ERNEST—"Talent in Tatters."
 DIX, FRANK—"We're All in It," "A Factory Girl's Honour."
 DOUGLAS, R. H.—"Any Complaints?"
 DOWLEY, HARRY—"The Devonshire Girl."
 DRAKE, ELLIS—"Wullie."
 DRINKWATER, A. E.—"The Home-Coming."
 DRINKWATER, JOHN—"The God of Quiet."
 DRURY, W. P.—"His Heritage."
 DUFF, G. ROYDON—"Wait Till the Clouds Roll By."
 DUFFY, BERNARD—"Fraternity," "The Old Lady," "The Counter-Charm."
 DUMAS—"Monte Cristo."
 EARLE, GEORGIA—"Getting Acquainted."
 ECKERSLEY, ARTHUR—"Edward," "Trapped, or One Good Turn."
 EDEN, GUY—"Goldman, Limited."
 EDGAR, MARRIOTT—"Frolics," "Fall In."
 EDMONDS, E. VIVIAN—"Her Only Son."
 EDMONSTON, M.—"The Necklace of Amber."
 EDWARDS, JACK—"A Colour Scheme."
 ELIOT, ARTHUR E.—"See-Saw."
 ELLIS, FRED A.—"Hullo, Peace!"
 ELLIS, WALTER W.—"Too Late."
 ELWES, EVA—"John Raymond's Daughter," "Pals," "The Sunshine of Paradise Alley," "Should a Woman Forgive?" "Heaven at the Helm," "The Cottage Girl," "A Mother's Prayer," "The Fishermid of Old St. Malo."
 EMERY, L.—"The Devonshire Girl."
 ENTHOVEN, GABRIELLE—"Ellen Young."
 ENDEN, HARRY—"Introduce Me."
 ESPINOSA—"Time, Please!"
 EVEN, S. M.—"It Pays to Advertise."
 EVREINOF, NIKOLAI—"A Merry Death."
 EWER, MONICA—"The Holy Bond," "The Man Who Arrived."
 EXLEY, VINCENT—"It's Warm."
 FAGAN, JAMES BERNARD—"Bella Donna," "The Fourth of August."
 FENTIMAN, C. G. V.—"Sunshine."
 FILIPPI, ROSINA—"Gossips."
 FINCH, LOUIS—"The Man in the Moon."
 FINCK, Herman—"My Lady Frayle," "We're All in It," "Broc-a-Brac," "The Light Blues," "Vanity Fair."
 FITZ-PATRICK, BERT—"Hullo, Charlie."
 FLEMING, BRANDON—"Crackers."
 FOLEY, CAPTAIN E. GREEN, R.A.M.C.—"The Babes in the Wood."
 FOLEY, JACK—"The Man in the Moon."

- FOOTE, SAMUEL.—"The Liar."
 FORBES, JAMES.—"The Show Shop."
 FORDE, WOOL.—"Rosebuds."
 FOSS, KENELM.—"A Spanish Minx."
 POSTER, ARDEEN.—"A Woman's Soul."
 FRANCE, EGBERTON.—"In the Secret Service."
 FRASER-SIMSON, HAROLD.—"The Maid of the Mountains."
 FREWIN, HARRISON.—"The Gay Lothario."
 FRIML, RUDOLPH.—"High Jinks."
 FULTON, GEOFFREY.—"A Bad Girl's Wedding."
 FULTON, GRENVILLE.—"Patsy in Willow-Pat Land."
 FURBER, DOUGLAS.—"Charivari."
 GALLON, TOM.—"The Devil Pays."
 GARDNER, CLAUDE.—"Line Up Here."
 GATES, ELEANOR.—"The Poor Little Rich Girl."
 GAULD, MRS. FINLAYSON.—"A Brass Farthing."
 GAVAULT, PIERRE.—"Theodore and Co."
 GERARD, STANLEY.—"Cupid's Club."
 GIBSON, ROWLAND R.—"Patsy in Willow-Pat Land."
 GIBSON, WILFRED WILSON.—"Hoops."
 GIDEON, MELVILLE.—"The Big Show."
 GILBERT, W. S.—"Comedy and Tragedy," "Pygmalion and Galatea."
 GINNETT, FRED.—"Dick Turpin's Ride to York."
 GLASS, MONTAGUE.—"Potash and Perlmutter in Society."
 GLOVER, JAMES.—"Lady Birds."
 GODDARD, CHARLES.—"The Misleading Lady."
 GODFREY, FRED.—"Three Weeks and a Bit."
 GOLD, NAT.—"Follow Me."
 GOLDSMID, CARMEL.—"Daughters of Shem."
 GORDON, SAMUEL.—"Daughters of Shem."
 GORE, IVAN P.—"Somewhere a Heart is Breaking."
 GOTT, TOM.—"Would You Believe It."
 GOULDING, EDMUND.—"Ellen Young."
 GRAHAM, CAPTAIN HENRY.—"The Maid of the Mountains."
 GRANT, L.—"It Pays to Advertise."
 GRATAN, HARRY.—"More." "Samples," "Some (More Samples)," "This and That," "Three Cheers."
 GRAY, DELPHINE.—"The Conference."
 GREENBANK, PERCY.—"Half-past Eight," "The Miller's Daughters," "High Jinks," "Vanity Fair," "Hoop La."
 GREY, CLIFFORD.—"The Bing Boys are Here," "Pell Mell," "Why, Certainly," "High Jinks," "Theodore and Co.," "The Kodak Girl."
 GRIBOVEDOF, ALEXANDER SERGEYE-VITCH.—"The Misfortune of Being Clever."
 GROSSMITH, GEORGE.—"The Bing Boys are Here," "Theodore and Co.," "Step in the Office."
 GUINAM, JOHN.—"The Plough-Lifters."
 GUITRY, SACHA.—"Jean III: ou, L'Irresistible Vocation du fils Mondoucet."
 GUNNELL, BERT.—"The Devonshire Girl."
 GUPTA, K. N. DAS.—"The Hero and the Nymph."
 HACKETT, WALTER.—"The Barton Mystery," "Wealthy Walter George," "Mr. Jubilee Drax."
 HAINES, ALFRED.—"The Hula Girl."
 HAINES, HERBERT E.—"Back to Blighty."
 HALLWARD, CYRIL.—"The Sister-in-Law."
 HAMILTON, CHRIS.—"Rosebuds."
 HAMILTON, HENRY.—"The Best of Luck."
 HAMMERSLEY, LILY.—"After the Divorce."
 HANNAN, CHARLES.—"Master of the Situation," "The Setting of the Sun."
 HANRAY, LAWRENCE.—"Nothing New," "Oh, Law."
 HARDY, THOMAS.—"The Dynasts."
 HARGREAVES, JAMES.—"Stop Press."
 HARGREAVES, ROBERT.—"Stop Press."
 HARGREAVES, WILLIAM.—"Every Day in the Week."
 HARKEE, L. ALLEN.—"Her Proper Pride."
 HARRIS, CLIFFORD.—"Some (More Samples)," "High Jinks," "This and That."
 HARRIS, SPARROW.—"The Man in the Moon."
 HARRISON, JULIUS.—"Through Toil to Victory."
 HARVEY, MORRIS.—"Pell Mell."
 HARWOOD, H. M.—"Please Help Emily," "Theodore and Co."
 HASTINGS, B. MACDONALD.—"The Fourth Act," "Razzle-Dazzle," "Bedrock."
 HASTINGS-WALTON, GLADYS.—"Let No Man Put Asunder," "The Light that Leads me Home," "The Black Sheep of the Family," "If Love Were All."
 HAUBERBACH, OTTO.—"High Jinks."
 HAWKINS, F. W.—"Say When."
 HAYMAN, JOSEPH.—"Hip, Hip, Hooray."
 HERBEE, H.—"It's Warm."
 HENDERSON, HARRY.—"Risk It."
 HENGLER, MR.—"The Golden West."
 HENNEQUIN, MAURICE.—"High Jinks."
 HENRY, JOE.—"Cocktails."
 HENRY, O.—"Step in the Office."
 HENSON, LESLIE.—"How's Your Father?"
 HERBERT, CHARLES J.—"The Blue Room Girl."
 HEWSON, J. JAMES.—"The Knight in Silver Armour."
 HICHENS, ROBERT.—"Bella Donna," "The Law of the Sands."
 HICKMAN, G. H.—"Paying Guests."
 HICKS, SEYMOUR.—"The Happy Day," "Bluebell in Fairyland."
 HILL, T.—"When the Heart is Young."
 HILLER, LOUIS.—"Rapid Promotion."
 HOARE, DOUGLAS.—"Back to Blighty," "The Spring Song."
 HOFFE, MONCKTON.—"Beautiful Mrs. Blain."
 HOOD, BASIL.—"Eric-à-Brac," "Young England."
 HOPE, ANTHONY.—"Love's Logic."
 HORAN, JAMES.—"Isadore, You Tell Her."
 HORNIMAN, ROY.—"The Mystery of John Wake."
 HOUGHTON, STANLEY.—"Hindle Wakes."
 HOWARD, ANNETTE.—"Anna of the Night Club," "The Temptations of a Lonely Wife."
 HOWARD, WALTER.—"The Silver Crucifix."
 HUDDLESTONE, JOHN R.—"Well, I Never Did."
 HUDSON, ERIC.—"Ye Gods!"
 HUDSPETH, FRANK.—"The House Opposite."
 HUGHES, GEORGE.—"Bubble and Squeak."
 HUGHES, RUPERT.—"The Silver Crucifix."
 HULBERT, JACK.—"The Light Blues."
 HUNT, G. H.—"Some Girls."
 HUNTER, HORACE.—"The Man from Manchester."
 HUNTER, T. FELTOW.—"Her Hour of Triumph."
 HURGON, AUSTEN.—"Girl Wanted."
 HUSKINSON, LEONARD.—"The Widow's Might."
 HYDE, RICHARD.—"It's O.K."
 HYLTON, JACKSON.—"Frolics."
 HYLTON, JACKSON.—"Eves Front," "Fall In."
 IVORY, W. T.—"June in Japan," "Our Miss Cinders."
 JACOBOWSKI.—"Paying Guests."
 J. M. W.—"A Brown Paper Parcel."
 JACKSON, BLANCHE.—"Her Little Bit of Heaven."

- JACKSON, LEICESTER.—"Her Little Bit of Heaven."
- JACOBS, W. W.—"The Boatswain's Mate," "Beauty and the Barge."
- JAMES, L. CAIRNS.—"The Critic; or, An Opera Rehearsal."
- JEANS, RONALD.—"Oh, Law."
- JENNINGS, GERTRUDE.—"The Bathroom Door," "Elegant Edward," "The Rest Cure," "Poached Eggs and Pearls."
- JEROME, LOUIS.—"Nights of Gladness."
- JONES, EDWARD.—"More."
- JONES, F.—"Quick March."
- JONES, GUY.—"Which Shall I Marry?"
- JONES, HENRY ARTHUR.—"We Can't Be as Bad as All That."
- JONES, SIDNEY.—"The Happy Day."
- JONSON, BEN.—"The Alchemist," "Poetaster; or, His Arrangement."
- JOSEPH, HARRY.—"S'What's the Matter?"
- JOYCE, ARCHIBALD.—"Toto."
- KAYE, MARGARET.—"Selling a Pup."
- KELLAND, EVA.—"Time, Please."
- KERKER, GUSTAVE.—"The Belle of New York."
- KERN, JEROME D.—"Theodore and Co.," "High Jinks."
- KEROUX, HENRI.—"The Spring Song."
- KETTERING, RALPH T.—"Which Shall I Marry?"
- KIMBERLEY, MRS. F. G.—"Brave Women Who Wait," "Just a Little Pair of Shoes," "Back Home in Tennessee."
- KIND, JAMES A. GLOVER.—"Pinch Me!"
- KING, COXTON.—"Caretaker Within."
- KIRWAN, PATRICK.—"Asking for Trouble."
- KITCHEN, RUBEN.—"I'll Bet You."
- KITTS, CHARLES S.—"A Billet for Two."
- KLEIN, ARTHUR.—"The Girl of the Future."
- KLEIN, MANUEL.—"Razzle-Dazzle."
- KNOBLOCK, EDWARD.—"The Hawk," "Home on Leave."
- KOECKY, FRANCIS.—"In the Carpathians."
- LANDA, MR. and MRS.—"For all Eternity."
- LANDECK, BEN.—"A Woman's Heart," "Woman and Wine."
- LANDO, BARNETT.—"One of Us."
- LANDOR, LUCAS.—"Bluff."
- LANGBRIDGE, V.—"So Early in the Morning," "What a Bargain."
- LAUDER, HARRY.—"The Night Before."
- LAYTON, FRANK B.—"The Parish Pump," "The Ferriport Election."
- LEE, BERT.—"The Poet of Dunrobin."
- LEE, JOHN B.—"Risk It."
- LEE, NORMAN H.—"The Affair of Room 14," "Keep Going," "A Woman of the Underworld," "The Girl Who Took the Risk."
- LEE, VERNON.—"Ariadne in Mantua."
- LEIGH, FRED.—"A la Carte."
- LEONARD, ALF.—"A la Carte."
- LEONARD, HERBERT.—"All Plums."
- LESLIE, MRS. HENRIETTA.—"Coffee for Two," "Trigonometry."
- LEVY, H. B.—"Thumbs Up."
- LEVY, JOSE G.—"The Girl from Cairo's."
- LEWIS, GEORGE ENCYL.—"Behind the Scenes."
- LEWIS, L.—"Who's Got It?"
- LISTER, RUPERT.—"Her Vow."
- LISTER, FRANK.—"The Love Kiss."
- LITCHFIELD, EMMA.—"Home Once More."
- LODGE-PERCY, MR. and MRS.—"The Girl Who Went Straight," "The Heart of a Shop Girl," "The Slacker."
- LONDON, JACK.—"A Fine Bit o' Work."
- LONGSTAFFE, ERNEST.—"Tommy Dodd."
- LONSDALE, FREDERICK.—"High Jinks," "Waiting at the Church," "The Maid of the Mountains."
- LOWTHER, HARRY.—"Oh, Miss."
- LUMSDEN, HARRY.—"Auntie Mirren."
- LYONS, A. NEIL.—"London Pride,"
- MACLAREN, REV. JOHN.—"The Story of a Jewess," "Annie Laurie."
- MACLENNAN, R. J.—"A Button for Luck."
- MAGINI.—"Stop Press."
- MAHER, D. C.—"Partition."
- MALLESON, MILES.—"Youth," "Paddy Pools."
- MALTBY, F. H.—"The Rotters," "Rapid Promotion."
- MANNERS, J. HARTLEY.—"Peg o' My Heart."
- MAPES, VICTOR.—"The Boomerang."
- MARRIS, EDWARD.—"Money for Nothing."
- MARTIN, RADCLIFFE.—"Love's Young Dream," "Congratulations."
- MASEFIELD, JOHN.—"The Sweeps of '98."
- MATTHEWS, E. C.—"Pinch Me!"
- MATTHEWS, WALTER R.—"The Pictures," "Hymen and Co."
- MAUDE, AYLMER.—"The First Distiller."
- MAUDE, LOUISE.—"The First Distiller."
- MAUGHAM, W. SOMERSET.—"Caroline."
- MAY, HAZEL.—"The Incomplete Wife."
- MAYBAN, FRANK.—"Findings Keepings."
- MAYNE, ERNIE.—"Eyes Front."
- MAYNE, RUTHERFORD.—"The Gomeril," "Nell Gallina."
- MCCARTHY, JUSTIN HUNTLY.—"Stand and Deliver."
- McMILLAN, WALTER B.—"S'husk."
- MEGRUE, ROI COOPER.—"Potash and Perlmutter in Society."
- MEHER, DONOVAN.—"Cocktails."
- MELODY, HARRY.—"I'm Right."
- MELVILL, RUTH.—"The Call of Conscience."
- MEREW, LILIAN.—"What a Bargain."
- MERRIMAN, RICHARD.—"A la Carte."
- MILES, A. MYDDLETON.—"The Real Lady Raffles."
- MILLANE, JOSEPH.—"The Confessions of a Wife."
- MILLER, ELIZABETH YORK.—"Match Boxes."
- MILLINGTON, C. S.—"The Uplifting of Eugene Demayne."
- MILLS, A. B.—"See-Saw."
- MILLS, A. J.—"Three Weeks and a Bit."
- MILLS, MRS. CLIFFORD.—"The Basker," "Where the Rainbow Ends."
- MITCHELSON, E. HILL.—"The Tramp," "Ruth, Convict 22," "Ashamed of the Man She Married."
- MONCKTON, LIONEL.—"We're All in It," "Bric-à-Brac."
- MONTI, VICTOR.—"A Pierrot's Christmas."
- MOORE, CHARLES J.—"Hip, Hip, Hooray."
- MOORE, MARSHALL.—"The Captive."
- MOORE, T. STURGE.—"Judith."
- MORAND, EUGENE.—"Les Cathédrales."
- MORGAN, H. E.—"The Flag Day."
- MORGAN, MERLIN.—"Toto."
- MORRIS, FRED J.—"The Deserter."
- MORRISON, KENNETH.—"June in Japan," "Our Miss Cinders."
- MORRISON, LANCE-CORPORAL GEORGE.—"The Babes in the Wood."
- MORTIMER, LEONARD.—"When Love Creeps in Your Heart."
- MORTON, HUGH.—"The Belle of New York."
- MORTON, MICHAEL.—"My Superior Officer."
- MOULE, FRED.—"Jim, Jam, Jim," "Woman Power."
- MOUSSORGSKY, MODESTE.—"Boris Godonow."
- MULLORD, DOROTHY.—"The Man with Three Wives," "The Story of the Angelus."
- MURRAY, DOUGLAS.—"A Fine Bit o' Work."
- MURRAY, KEITH.—"Some Bird."
- MURRAY, PATRICIA.—"Kitty's Catch."
- MUSSET, ALFRED DE.—"A Quoi Révent Les Jeunes Filles."
- MYERS, MARTHA.—"Kitty's Catch."
- MYLES, BILLIE.—"Scotch and Cockney."
- NEAT, JOHN.—"Keep Off the Grass,"

- NELSON, TOM.—"Who's Got It?"
 NOBLE, THEOBALD.—"The Chef."
 NORTON, FREDERIC.—"Chu Chin Chow."
 NORWOOD, ELLIE.—"One Good Turn."
 NORWORTH, JACK.—"Eyes Front."
 NOUGUES, JEAN.—"The Cup of the Seasons,"
 "The Magic Table," "Songs of the
 Trenches."
 NOVELLO, IVOR.—"The Bing Boys are Here,"
 "Theodore and Co.," "See Saw."
 O'KELLY, SEUMAS.—"Driftwood."
 ORME, MICHAEL (Mrs. J. T. Grein).—"The
 Eternal Snows."
 OWEN, HAROLD.—"Mr. Wu."
 OWEN, JACKSON.—"Some Girls."
- PAGE, EDMUND.—"The Newsboy's Dream."
 PARKER, ALFRED.—"Kisses," "Lady Birds,"
 "Introduce Me," "Good Morning, Conduc-
 tor," "Brie-à-Brac," "The Joy Wheel,"
 "Vanity Fair."
 PARKER, LOUIS N.—"Pete," "Beauty and
 the Barge," "Disraeli," "Through Toil to
 Victory," "The Women's Tribute; or, an
 Extraordinary General Meeting," "Drake,"
 "An English Nosegay."
 PARKIN, WILL.—"The Man in the Moon."
 PARRY, JUDGE.—"Disraeli."
 PARSONS, DONAH.—"The Magic Table."
 PATTERSON, MARJORIE.—"Pan in Ambush."
 PATTERSON, FRED.—"Keep Going."
 PAUL, WILLIAM.—"The Tumilty Case."
 PAYNE, GILBERT.—"Wedding Bell(s)."
 PEARN, VIOLET.—"Hush!"
 PEARSE, ASHTON.—"A Month Come Sun-
 day."
 PEMBERTON, MAX.—"My Lady Frayle,"
 "Oh! Cæsar."
 PEREZOFF, ALFRED.—"Au Revoir, Paris."
 PEREZOFF, JULES.—"Au Revoir, Paris."
 PERTWEE, ROLAND.—"Early Birds,"
 "Postal Orders."
 PERUGINI, STELLA.—"In the Good Old
 Days."
 PETERS, WILLIAM F.—"Flying Colours."
 PETHER, HENRY.—"A la Carte."
 PHILIPS, AUSTIN.—"The Fourth Man."
 PHILLIPS, REV. W. F.—"The Call."
 PHILLPOTS, EDEN.—"A Pair of Knicker-
 bockers," "The Mother," "Bedrock," "The
 Farmer's Wife."
 PIERNE, GABRIEL.—"Les Cathédrales."
 PINK, WAL.—"Including Costs," "Shell Out,"
 "Joyland," "Fun and Beauty," "Raz-
 zle-Dazzle," "Flying Colours," "The Holy
 Friar," "The Big Show," "As Irish as
 Ever."
 POLLOCK, LEON.—"The Rat."
 PONSONBY, EUSTACE.—"The Bing Boys are
 Here," "The Magic Table."
 POTTER, GEORGE.—"Tiger's Cub."
 PRICE, GRAHAM.—"The Magic Rose Bush."
 PRICE, FRANK.—"Mother's Sailor Boy."
 PRIMROSE, GRAHAM.—"The Newlyweds and
 Their Baby."
 PROCTOR, C. VERNON.—"What Happened at
 Midnight," "The Wife with Two Hus-
 bands."
 PRYOR, F. R.—"Her Proner Pride."
 PUCCINI, GIACOMO.—"Manon Lescaut."
- "Q" (Sir Arthur Quiller-Couch).—"The Mayor
 of Troy."
 QUILTER, ROGER.—"Where the Rainbow
 Ends."
- RALEIGH, CECIL.—"The Best of Luck."
 RAMSEY, JOHN.—"Where the Rainbow
 Ends."
 RAY, DICK.—"Follow Me," "Crackers,"
 "Sunshine."
 RAY, GEORGE.—"Carry On," "Mind Your
 Eye,"
- REAN, CLIFFORD.—"My Wife's Baby."
 REDSTONE, WILLY.—"See-Saw."
 REED, T. H.—"A Modern Eve."
 REEKIE, LISTER.—"Behind the Scenes."
 REEVE, R. GUY.—"The Hula Girl."
 REILLY, ROBERT.—"Water Birds."
 RHODES, BERT.—"The House on the Cliff."
 RHODES, BLANCHE.—"The House on the
 Cliff."
 RICHARDS, SAM.—"Hullo, Peace!"
 RICHMOND, KENNETH.—"Howard and Son."
 RIVERS, MONICA.—"My Lady Poverty."
 ROBERT, STEPHEN.—"Ye Gods."
 ROBERTS, LIEUTENANT EVELYN.—"The
 Mouse."
 ROBERTS, MAUDE.—"Dream Castle."
 ROBERTS, MORLEY.—"Pen," "The Riddle."
 ROBERTS, OSBORNE.—"Dream Castle."
 ROBERTS, RALPH.—"Lady Birds," "Mr.
 Manhattan," "The Magic Table."
 ROBERTSON, ————"A Modern Eve."
 ROBERTSON, T. W.—"Castle."
 ROBINSON, MR.—"Money for Nothing."
 ROBINSON, LENNOX.—"The White-headed
 Boy."
 ROBSON, E. M.—"Their Mutual Friend."
 RODD, RALPH.—"The Dawn of Happiness."
 ROLLS, ERNEST C.—"Little Miss Mustard."
 ROME, FRED.—"What a Change."
 ROSE, ARTHUR.—"Now Showing," "Telling
 the Truth," "Love Letters," "They Didn't
 Want to Do It."
 ROSS, ADRIAN.—"The Happy Day," "Theo-
 dore and Co.," "The Light Blues," "The
 Happy Family," "Oh! Cæsar," "Three
 Cheers."
 ROSS, JULIAN.—"Sunshine."
 ROZE, RAYMOND.—"Arabesque."
 ROY, WALTER.—"My Wife from London."
 ROYLAT, EDWARD E.—"Dark Town Jingles."
 RUBENS, PAUL A.—"The Happy Day," "The
 Miller's Daughters."
 RUBENS, PAUL.—"Half-Past Eight," "High
 Jinks."
 RUBINSTEIN, RONALD.—"Boodle."
 RUSSELL, KENNEDY.—"Pick-a-Dilly."
 RUSSELL, MARJORIE RISIEN.—"The Tango
 Queen."
 RUTLAND.—"Keep Off the Grass."
- SAKURAI, JOJI.—"The Sumida River."
 SALTOUN, WALTER.—"The Girl Who
 Wouldn't Marry," "Her Forbidden Sacri-
 fice."
 SAMUEL, HAROLD.—"Charivari."
 SANDEMAN, CHRISTOPHER.—"The Widow's
 Might."
 SARGENT, HERBERT C.—"Keep Fit," "Girl
 Wanted," "Jimmy Josses, K.C.," "Water
 Birds," "See-Saw."
 SCOTT, BENNETT.—"Three Weeks and a Bit."
 SCOTT, HAROLD.—"A Play in Mine."
 SCOTT, HARRY.—"Introduce Me."
 SCHRIER, HENRIETTA.—"See Mr. and Mrs.
 Lodge-Percy."
 SETON, HENRY.—"Lucky Jim."
 SEXTON, JAMES.—"Boys of the Old Brigade."
 SHEPARD, F. FIRTH.—"The Window
 Cleaner," "Extra Special."
 SHEPPERD, MAY.—"A Stratford Pageant,"
 "The Masque of Peace."
 SHERIDAN, RICHARD BRINSLEY.—"The
 Critic; or, An Opera Rehearsal."
 SHIRLEY, ARTHUR.—"My Old Dutch,"
 "Woman and Wine."
 SIDNEY, HERBERT.—"Her Bridal Hour."
 SILVESTER, H.—"The Romany Girls."
 SIMPSON, HAROLD.—"Eyes Right," "A Cab-
 inet Secret," "The Magic Table," "Well,
 I Never Did," "The Girl of the Future."
 SLAUGHTER, WALTER.—"Bluebell in Fairy-
 land," "Alice in Wonderland."

- SLOAN, A. BALDWIN.—"A Day in a Dug-Out."
 SMART, EDWARD Y.—"Don't be Jealous."
 SMITH, CHARLES F.—"Entre Nous; or, Cribb and Plagiarisms."
 SMITH, Temple.—"Pleased to Meet You."
 SMITH, WINCHELL.—"The Boomerang."
 SMYTH, DR. ETHEL.—"The Boatswain's Mate."
 SPARROW, FRED W.—"Charivari."
 SPENCER, DENTON.—"Self-Defence," "Ruling the Roost."
 SPOTTISWOODE, SYBIL.—"Kultur at Home."
 STANFORD, SIR CHARLES VILLIERS.—"The Critic; or, An Opera Rehearsal."
 STANLEY, HORACE.—"The Son of a Soldier."
 STAYTON, FRANK.—"The Joan Danvers," "Room 314."
 STILES, LESLIE.—"Something Simple."
 ST. MICHAEL, W.—"The Day of Reckoning."
 STOPES, MARIE C.—"The Sumida River."
 STORM, ALAN.—"The Scapgoat."
 STRANGE, JOHN E.—"The Unexpected Wife."
 STREATFIELD, NOEL.—"When Daydreams End."
 STRETTON, GORDON.—"Dark Town Jingles."
 STUART, DOUGLAS.—"School Days."
 STUART, GEORGE.—"The Week-end Girl," "The Hilarity Girl."
 STURMAN, PAUL.—"I'm Right."
 SYDEN, A.—"The Romany Girls."
 SUTRO, ALFRED.—"The Great Redding Street Burglary."
 SWAYNE, MARTIN.—"One Good Turn."
 SYDNEY, BASIL.—"The Toy Cart."
 SYDNEY, HERBERT.—"Tammy Dodd."
 SYKES, ERNEST.—"Cinderella."
 TAGORE, SIR RABINDRANATH.—"The Maharan of Arakan."
 TALBOT, HOWARD.—"My Lady Frayle," "Mr. Manhattan," "High Jinks," "The Light Blues," "Houp La."
 TATE, JAMES W.—"Some (More Samples)," "High Jinks," "This and That."
 TCHERKOV, ANTON.—"The Proposal."
 TEMPLE, JOAN.—"A Play in Mime."
 TERRY, J. E. HAROLD.—"The Man Who Stayed at Home."
 THOMAS, A. E.—"Her Husband's Wife."
 THOMAS, BRANDON.—"Charley's Aunt."
 THOMAS, VINCENT.—"A May-Night Idyll," "A Cabinet Secret."
 THOMPSON, FRED.—"Lady-Birds," "Mr. Manhattan," "The Bing Boys Are Here," "Pell Mell," "Houp La."
 THOMPSON, A. M.—"Oh, Caesar."
 THURBAN, T. W.—"Now Showing."
 THURSTON, E. TEMPLE.—"Ollaya."
 THICKWELL, A. J.—"Birds of a Feather."
 TILLER, JOHN.—"Well, I Never Did," "Eyes Right."
 TOLSTOY, LEO.—"The First Distiller."
 TOURS, FRANK.—"Mr. Manhattan."
 TOWNROW, DOROTHY LLOYD.—"Within Our Gates."
 TREVOR, HUNTLEY.—"Au Revoir, Paris."
 TREVOR, LEO.—"Dr. Johnson."
 TRIPP, D. HOWARD.—"Chords of Memory."
 TURNER, ALFRED.—"The Waterspout."
 TURNER, JOHN HASTINGS.—"Nothing New."
 TWISS, J. OLIVER.—"Magnificent Mac."
 UNDERWOOD, MARION.—"God Keep You Safe."
 UNGER, GLADYS.—"Toto," "London Pride."
- VACHELL, HORACE ANNESLEY.—"Pen," "Fishpingle," "Mr. Jubilee Drax," "Mrs. Pomeroy's Reputation."
 VALENTINE.—"Some (More Samples)," "High Jinks," "This and That."
 VARLEZ, ARMAND.—"Songs of the Trenches."
 VEBER, PIERRE.—"The Girl from Ciro's."
 VERNON, GRACE A.—"The Kodak Girl."
 VERNON, HARRY M.—"Mr. Wu," "Jingle Bells," "My Lady's Visit," "The Kodak Girl."
 VON HOLST, GUSTAV.—"Savitri."
 WALDRON, REV. A. J.—"The Wages of Hell."
 WALLACE, G. CARLTON.—"The Amazing Marriage."
 WALLER, FRANK.—"Would You Believe It."
 WALSH, SHEILA.—"Keep the Home Fires Burning," "Up, Boys, and at 'em."
 WARR, JOHN.—"There and Back," "Scotch and Cockney."
 WATSON, FLORENCE MARRIOTT.—"What Happened at Midnight."
 WATSON, MALCOLM.—"A Modern Eve," "A Court of Enquiry."
 WEBSTER, JEAN.—"Daddy Long-Legs."
 WEIGALL, ARTHUR.—"See-Saw."
 WELLS, JANE.—"The Flag Day."
 WEST, JULIUS.—"The Dear Departing."
 WEST, PERCIVAL C.—"Frolies."
 WEST, STANLEY C.—"Cupid and the Ogre."
 WESTON, ROBERT.—"Eyes Front."
 WHALEY.—"Introduce Me."
 WHARNCIFFE, JOSEPH.—"The Bishop's Emeralds."
 WHARTON, ANTHONY.—"The Riddle."
 WHICHELER, F.—"Rapid Promotion."
 WHITBREAD, J. W.—"The Soldier Priest."
 WHITBREAD, NELLIE.—"The Pride of the O'Grady's."
 WILHELM, C.—"The Pretty 'Prentice."
 WILLIAMS, HAROLD.—"The Rich Relation."
 WILLIAMS, JACK.—"Show Me the Way to Your Heart," "When Irish Eyes Are Smiling."
 WILMOT, CHARLES.—"Quick March."
 WILSON, A. PATRICK.—"The Lovers' Arms," "Sonnie."
 WILSON, JULIEN H.—"The Knight in Silver Armour."
 WIMPERIS, ARTHUR.—"Follow the Crowd," "My Lady Frayle," "Bric-à-Brac," "Vanity Fair."
 WINDERMERE, CHARLES.—"Sarah Sleeps Out."
 WOOD, ARTHUR.—"Oh, Caesar."
 WORRALL, LECHMERE.—"The Mystery of John Wake," "The Man Who Stayed at Home."
 WRIGHT, HUGH E.—"Half-Past Eight," "Pell Mell," "Look Who's Here."
 WYLIE, LAUREN.—"Kisses," "Lady Birds," "Introduce Me," "Good Morning, Conductor," "Bric-à-Brac," "The Joy Wheel," "Vanify Fair."
 WYNDHAM, H. SAXE.—"A Stratford Pageant."
- "X."—"The Division of Labour."
- ZANGWILL, ISRAEL.—"The Moment Before."
 ZILLWOOD, LEILA.—"The Great Sacrifice," "A Boy's Best Friend."
 ZILLWOOD, RUTH.—"Her Favourite Son."
 ZLATOGOR, MAXIME.—"In the Carpathians."

OBITUARY.

THE NAMES OF ACTORS WHO HAVE BEEN KILLED IN THE WAR WILL BE FOUND UNDER THE HEADING, "ROLL OF HONOUR,"

Abel, George. Aged 46. December 29.
 Achurch, Janet. (Mrs. Charles Charrington.)
 September 11.
 Albino, William. June 3.
 Almero, Walter. July 12.
 Armour, William Alexander. Aged 44. Octo-
 ber 18.
 Armstrong, George. Aged 50. October 20.
 Ashwell, Charles. Aged 34. July 1.
 Ashworth, John Henry. Aged 50. Septem-
 ber 2.
 Atkinson, James Henry. March 24.
 Banks, Bertram. Aged 39. September 2.
 Bardsley, John. Aged 38.
 Barnett, John Francis. Aged 79. November 4.
 Bedwell, Stanley. March 29.
 Beecham, Sir Joseph. Aged 68. October 23.
 Benson, Harry. June 14.
 Blackman, W. H. R. G. A.
 Boucicault, Mrs. Dion. Aged 84. November 6.
 Boyling, Joseph. (Robert Merrick.) March 2.
 Breton, Cecil. July 23.
 Bridges, Peter. October 8.
 Brierley, Alfred. July 26.
 Brougham, W. H. Aged 64. December 17.
 Bull, George. Aged 57. September 10.
 Burt, Cecil. Aged 64. June 26.
 Byde, Alfred J. September 22.
 Carr, J. Comyns. Aged 67. December 13.
 Carr, Dr. Osmond. Aged 58. August 28.
 Carber, Robert. March 3.
 Cartwright, Charles. November 5.
 Catmur, Mrs. Caroline (Carina). December 28.
 Cedar, Hughie. March 1.
 Chamberlain, John S. November 1.
 Charlesworth, Dr. H. G. February 3.
 Clark, Frederick. Aged 15.
 Claxton, Tom. December 23.
 Clements, Larry. February 2.
 Clinch, John H. February 28.
 Cole, Horace. Aged 41. July 28.
 Collier, Joseph. Aged 69. June 29.
 Collins, Fred. March 9.
 Compton, Henry L. Aged 54. April 16.
 Conway, Tom. June 27.
 Craig, Clavering. Aged 44. October 20.
 Cullen, Mrs. John. January 24.
 Dallas, Nellie. June 9.
 Darnley, Wilfred. Aged 37. May 3.
 Dekaro. Aged 86. December.
 Desmonde, Josephine. January 2.
 Desprez, Frank. Aged 64. November 22.
 Donegan, James E. June 16.
 Doree-Thorne, Ada. April 28.
 Duce, R. W. April 13.
 Dudley, Arthur F. June 27.
 Durland, Signor. Aged 82. July 16.
 Eardley-Howard, Dorothy. May 26.
 Edwards, George Spencer. Aged 79. August 1.
 Ellis, Brandon. January 6.
 Elvin, Mrs. Joe. September 13.
 Engelbach, E. C. Aged 69. March 7.
 Ernest, Lily. (Lady Mansel.) March 27.

Farkoa, Maurice. Aged 47. March 21.
 Fowler, Elsie. June 18.
 Fox, Herbert Henry. November 1.
 Gascoigne, George. August 27.
 Gaseoyne, Harold. March 1.
 Geraldo, C. Aged 39. May 24.
 Gilbert, W. Matthews. Aged 65. April 19.
 Glendinning, John. Aged 58. July 16.
 Glover, William. Aged 63. August 24.
 Graham, Fred W. Aged 43. March 2.
 Halpin, John. Aged 41. August 14.
 Harcourt, Cissie. December 12.
 Hargreaves, Mrs. W. Aged 36. May 18.
 Harley, Charles. December 4.
 Hatchman, William. January 19.
 Henderson, John. Aged 63. December 24.
 Henson, J. W. June 25.
 Holland, Jessie (de Kyezor). Aged 39. May 21.
 Horder, William. Aged 79.
 Horncastle, George. Aged 69. February 10.
 Hunter, J. D. December 26.
 Hylton, C. Barry. Aged 31. June 1.
 Ingram, Fred. February 11.
 Jackson, Jack. January 9.
 Jackson, James. Aged 52. January.
 Johnson, John (Etherdo). Aged 62. July 3.
 Joyce, Walter. Aged 79. June 1.
 Jowsey, J. E. December.
 King, Ellen Langley. Aged 80. November 14.
 Laverne, Pattie. April 24.
 Lawrence, Mrs. Joe. Aged 66. April 2.
 Lee, Katie. February 9.
 Leicester, George F. Aged 72. June 23.
 Lennox, Fred J. (Frederick Jeans). November 9.
 Leslie, H. L. (Leslie Lovell). January 14.
 Lewis, Charles. Aged 25. April 3.
 Lilly, A. C. Aged 75. December.
 Lowe, Mrs. William. July 3.
 Lyndon, Harry. December 19.
 Lynne, Frank. July 31.
 Lyons, R. W. Agar. April 12.
 Mabbett, Ambrose Henry. December 13.
 MacLaghlan, B. G. November 8.
 Mansel, Lady (Lily Ernest). March 27.
 Mathews, Chris. Aged 54. July 20.
 McConnell, Charles. February 1.
 McCunn, Hamish. Aged 48. August 2.
 McLellan, C. M. S. Aged 51. September 22.
 Melrose, Doris (Mrs. Ernest A. Vincent). De-
 cember 11.
 Mercer, Tom. January 13.
 Merrick, Robert (Joseph Boyling). March 2.
 Mill, Paul. Aged 58. March 21.
 Moffat, Dickson. January 11.
 Moncrieff, Rose (Mrs. Newman Maurice). May
 26.
 Montrose, Jack (John Thacker). December 29.
 Morell, H. H. (Henry Harvey Morell Mackenzie).
 January 8.
 Myers, Louis. Aged 63. October 15,

- Nelson, Carrie (Mrs. MacFadyn). Aged 80. December.
 Nicholson, John. June 28.
 O'Connor, James January 14.
 Oliver, Will. Aged 63. February 1.
 Page, Dr. Byrd. May.
 Palling, Arthur. November 25.
 Paterson, Dove. June 16.
 Pearce, Lottie (Mrs. Reginald J. Humer). January 7.
 Pearks, George William Reed. Aged 60. May 4.
 Pembroke, Wilson. January 17.
 Peppin, Henry Bedford. June 18.
 Pinder, William. Aged 88. January 14.
 Pitt-Hardacre, Mrs. J. January 11.
 Plackett, Nellie. March 18.
 Polden, E. T. October 31.
 Pownall, Frank. Aged 68. January 26.
 Price, Graham. September 13.
 Redford, G. A. November 10.
 Reed, Minnie. March 10.
 Rees, Ernest. March 9.
 Rehan, Ada. Aged 56. January 8.
 Rennon, Tilda. Aged 24. October 4.
 Ridgewell, Charles. May 27.
 Ri-que, W. H. August 17.
 Robertson, East (Miss). November 19.
 Robertson (Foules). March 18.
 Routledge, Calvert (Captain). May 22.
 Rowe, Alice E. April 5.
 Rowland, Caroline. Aged 69. January 18.
 Rowntree, Edna. June 30.
 Samuel, W. J. Aged 31. January 30.
 Sante, G. Testa. Aged 59. October 28.
 Sarl, Sydney Claude. March 25.
 Sass, Edward. Aged 58. November 15.
 Sealthorpe, F. October 19.
 Severn, A. (Herr Hengler). Aged 79. August 15.
 Sinclair, Mabel. Aged 36. May 31.
 Somerville, Marjorie. Aged 19. December 25.
 Speight, Fred. December 29.
 Spencer, Mrs. George Preston. Aged 65. July 4.
 Spragg, Mrs. Julia. January 23.
 Spriggs, William. May 23.
 Stanley, Hubert. Aged 32. February 9.
 St. Clair, Ivy. March 16.
 Tarbuck, Frank. August 24.
 Titheradge, George S.
 Todhunter, Dr. John. Aged 76. October.
 Tosti, Sir Paolo. Aged 70. December 2.
 Trevori, Signor. Aged 89. December.
 Van Noorden, Walter. Aged 50. April 14.
 Velanche, Harry. (G. H. Wills.) Aged 38. March 21.
 Wade, Cecily. October.
 Wallace, Eustace. Age 40. January 25.
 Weir, Charles. October 18.
 Whitbread, J. W. Aged 68. June 9.
 Whyte, Robert, jun. Aged 43. November 10.
 Wigley, Alfred. March 2.
 Williams, Fred. June 6.
 Wills, G. H. (Harry Velanche). Aged 38. March 21.
 Wilson, William. Aged 44. January 17.
 Wright, Harry. Aged 69. January 3.
 Wyndham, Lady. Aged 79. January 12.
 Wynn, Mabel Emily Swinton. July 17.

- BASKER, THE**, comedy, in four acts, by Mrs. Clifford Mills.—Empire, New York, October 30. (Org. produced in London, at the St. James's, January 6, 1916.)
- George DeLacofe Cyril Maude
The Duchess of Cheviot Maud Milton
Philippa DeLacofe Cynthia Brooke
Richard DeLacofe Hassard Short
Miriam DeLacofe Madeleine Meredith
Cyprian DeLacofe Frank Kingdon
Mrs. Cyprian DeLacofe Alice Gordon
Mrs. Teribot Florence LeClercq
Dianna Teribot Muriel Martin Harvey
Mrs. Radford Marguerite Leslie
Nalet Edgar Norton
Manders Noel Leslie
Skrimpet Edward Lester
Delderfield James Kearney
- BEAU BRUMMELL**, revival of the play in four acts, by Clyde Fitch.—Cort, New York, April 24.
- Prince of Wales E. J. Ratcliffe
Lord Manly Stanley Dark
Beau Brummell Arnold Daly
Richard Brinsley Sheridan Herbert Percy
Reginald Courtney William Raymond
Oliver Vincent Rowland Buckstone
Mr. Abrahams Roland Rushton
Baillifs George Leach
Ray Brown
Mortimer Edgar Norton
Bendon T. Vail
Simpson E. V. Coleman
Duchess of Leamington Vivienne Whittaker
Lady Farthingale Gladys Morris
Mrs. St. Aubyn Katharine Kaelred
Mariana Vincent Roma June
Kathleen Eva Dennison
Landlady Renée De Monvil
- BELLS OF DESTINY, THE**, pantomime, in four scenes, based upon a Hindoo legend, written by Frederick Herenden. Played by Hoshanara and company.—Palace, New York, June 5.
- BENEFIT OF THE DOUBT, THE**, comedy, in three acts, by Arthur W. Pinero. Presented by the pupils of the American Academy of Dramatic Arts and Empire Theatre Dramatic School, Lyceum, New York, February 18.
- BETTY**, musical play, in three acts, by Frederick Lonsdale and Gladys Unger, lyrics by Adrian Ross and Paul A. Rubens, music by Paul A. Rubens. Produced by Charles Dillingham.—Lyceum, Rochester, September 14; Globe, New York, October 3. (Org. produced London, Daly's, April 14, 1915.)
- Duke of Cambridge Joseph Herbert
Gerard, the Earl of Beverly J. Santley
Lord D'Arcy Playne Raymond Hitchcock
David Playne Master Lowrie
The Hon. Victor Halifax Henry Vincent
Achille Jotte, a dressmaker Peter Page
Hillier, a butler Sam Burbank
Alf, a page Master Crumpton
Cedric Alan Fagan
Lathers, a valet Eugene Revere
Dora, Countess of Playne Katharine Stewart
Chiquette Justine Johnstone
Estelle Eileen Dennes
Mrs. Rawlins Verda Shelberg
Jane Marion Davies
Betty Ivy Sawyer
- BETTY BEHAVE**, play, by Ralph Renaud. Produced by Selwyn and Co.—Asbury Park, July 17.
- BETWEEN THE LINES**, the John Craig-Harvard prize play, by Mrs. Charlotte Choppenning.—Castle Square, Boston, February 7.
- BETWEEN THE SOUP AND THE SAVOURY**, play, in one act, by Gertrude Jennings. Presented by the American Academy of Dramatic Arts and the Empire Dramatic School.—Lyceum, New York, January 7.
- BIG SHOW, THE**, musical spectacle, in three acts, by R. H. Burnside, lyrics by John L. Golden, music by Raymond Hubbell. Produced by Charles Dillingham.—Hippodrome, New York, August 31.
- BLACK FEATHER, THE**, drama, by W. A. Tremayne.—Grand Opera House, Toronto, September 11.
- BLACKMAIL**, play, in prelude and four acts, by Amelie River. Produced by Harrison Grey Fiske and George Mooser.—Wilbur, Boston, January 8. (See "The Fear Market.")
- The Padrone Juan Villasan
Clelia Merle Maddern
Sylvia Regine Wallace
Ettore Forni Kenneth Hunter
Major Stone Albert Bruning
Sam Richard Quilter
Judge Adam Torridge Dewitt C. Jennings
Mrs. Reynolds Eleanor Gordon
Dicky Wilkes France Bendtzen
Jedby Carson Charles Lafo
Walter Gale Philip Perry
Robert Hill Herbert Ranson
Oliver Ellis Harrison Hunter
Milly Sayre Lucille Watson
Bertie Layne Edwin Nicandren
Count Baroni George Ten Eyck
James Foster Howard Barbour
- BLUFF GAME, THE**, comedy, by Neil Twomey. Produced by the Poli Players.—Poli's, Hartford, Conn., August 7.
- BLOOD WILL TELL**, play, by Otto Hauerbach.—Asbury Park, N.J., July 24.
- BLUE ENVELOPE, THE**, farce, in three acts, by Frank Hatch and Robert E. Homans. Produced by Richard Lambert.—Columbia, Washington, D.C., March 8, 1915; Cort, New York, March 13.
- John Doe Walter Jones
Richard Roe George Probert
Dr. Andrew Maurice George W. Howard
Col. Horatio Bulger Edwin Forsberg
Dr. Plank Ralph Nairn
Professor Coogan John L. Kearney
Attendant Ford Fenimore
First Policeman C. W. Goodrich
Mrs. Steele Belle Theodore
Mary Ackers Ethel Valentine
Mrs. Doe Beth Franklin
Alma Josie Sadler
The Angel Carrie Reynolds
- BONNIE**, comedy, by Maravens Thompson. Produced by the Vaughan Glaser Stock Company.—Avenue, Rochester, August 14.
- B RAT, THE**, comedy, in three acts, by Maude Fulton.—Morocco, Los Angeles, April 20.
- BRAZILIAN HONEYMOON, A**. (See "The Girl from Brazil.")
- BRIDE TAMER, THE**, operetta, in one act, by Edgar Allan Woolf, music by Percy Wenrich. Played by Sydney Jarvis and Virginia Dare.—Colonial, New York, June 12.
- BROADWAY AND BUTTERMILK**, comedy, with songs, in three acts, by Willard Mack, presented by Frederic McKay, by arrangement with A. H. Woods. (Produced under the title of "Jane O'Day from Broadway.") Apollo, Atlantic City, February 8.)—Maxine Elliott, New York, August 15.

Broadway and Buttermilk (cont.).

Mrs. Mary Denby Helen Lowell
 Mrs. Amanda Hodge Josephine Morse
 Ruth Denby Fayette Perry
 Asa Denby Tommy Meade
 Major Dunworthy Hawes Erville Alderson
 Eldridge Pickens Knute Erickson
 "Madame" Nadine (Jane O'Day) Blanche Ring
 Harry White Charles Walton
 Hank Woolwine Charles Withers
 Celia Hodge Rea Martin
 Tom Burrows William P. Carleton
 Franklyn Abbott Calvin Thomas
 Country Girls—Peggy Radford, Virginia Lee,
 Viola Mattison, Gladys Clifton, Flo Chal-
 lenger, and Margaret Kerman.

BUNNY, comedy, in three acts, by Austin Strong. Staged by the author and produced by William Harris, jun.—Hudson, New York, January 4.

Mr McComas Jock McGraw
 Jennie Eva Le Gallienne
 Charles Nathaniel Disney, M.A. Lewis S. Stone
 The Bishop of Headington George Kay
 Lieut. Richard de Crespigny Claude Beerbohm
 Lord MacDonald Dicey Henry Stephenson
 The Bailiff Harold Hubert
 Kate Cavanaugh Hilda Spang
 Sylvia de Crespigny Gypsy O'Brien
 Polly Olive Murray
 Wilson Kenneth Lee
 Col. Lord Fromer William H. Sams
 Lady Stewart Kate Wingfield

BURIED TREASURE. (See "Captain Kidd, Jun.")

BUSHIDO, play, in one act, by Takeda Izumo, translated and adapted from the Japanese by M. C. Marcus. Presented by the Washington Square Players.—Comedy, New York, November 13.

BUSINESS BEFORE PLEASURE, farce, by Mr. and Mrs. George Randolph Chester.—Poli, Meriden, Conn., October 24.

BUSINESS WOMAN, A, sketch. Played by Miss Lida McMillan and company.—Fifth Avenue, New York, February 23.

CALIBAN BY THE YELLOW SANDS, the Community Masque of the Art of the Theatre, by Percy Mackaye. Produced by the New York City Shakespeare Tercentenary Celebration Committee.—Stadium of the College of the City of New York, May 24.

Speaking Characters, Masque Proper:

Caliban Lionel Braham
 Prospero Howard Kyle
 Miranda Edith Wynne Matthison
 Ariel Gareth Hughes
 Sycorax Joseph Whitmore
 Priests of Setebos: Lust, Brigham Royce;
 Death, Edward Fielding; War, Matthew Briggs.

The Spirit of Time Mary Lawton
 Shakespeare John Drew
 Inner Scenes: Egypt—Antony, Eric Blind;
 Cleopatra, Hedwig Reicher; The Walls of Troy,
 Cressida, Gladys Hanson; Troilus, Joseph Ster-
 ling; Pandarus, Maurice Cass; The Tent of
 Brutus, Brutus, Henry Ludlowe; Ghost of
 Cæsar, Emanuel Reicher; Elinore, Hamlet,
 Robert Mantell; Horatio, Augustin Duncan;
 Ghost, Emanuel Reicher; Italy, Romeo, Fred
 Eric; Juliet, Margaret Wycherly; Windsor
 Forest, Sir John Falstaff, Thomas A. Wise;
 Sir Hugh Evans, Etienne Girardot; Mistress
 Ford, Viola Compton; Mistress Page, Thais
 Lawton; Anne Page, Beatrice Beckley; The
 Walls of Harfeur, Henry V., Frederick Lewis.

CANARY COTTAGE, "a farce with music," by Oliver Mosses and Elmar Harris, lyrics and music by Earl Carroll.—Empress, San Diego, Cal., May 18.

Michael O'Finnigan Lawrence Wheat
 Sam Beverly Moon Eddie Cantor
 Mrs. Hugg Grace Elsworth
 Pauline Hugg Eunice Burnham
 Billy Moss Herbert Gotthard
 Nip O. W. Edwards
 Tuek M. Edwards
 Jerry Summerfield Carl Kuggles
 Trixie Fair Louis Orth
 Blanche Moss Trixie Friganza
 Mitzie Bessie Baker
 Mable Virginia Byers
 Hal Louis Strangard
 Morin Sisters Guests at Canary Cottage

CAPTAIN BRASSBOUND'S CONVERSION, revival of George Bernard Shaw's play, by Miss Grace George—Apollo, Atlantic City, March 27; Playhouse, New York, March 29.

Leslie Rankin Hubert Druce
 Felix Drukwater Lewis Edgard
 Hassan George Kent
 Lady Cicely Waynflete Grace Keot
 Sir Howard Hallam Ernest Lawford
 Marzo Guthrie Metlentic
 Captain Brassbound Robert Warwick
 Kitty Redbrook Malcolm Morely
 Johnson Richard Clarke
 Osman Rextord Kendr ck
 Sidi el Assif William Balfour
 Cadi el Kintafi Clarence Derwent
 Petty Officer Daniel Eames
 Captain Hamlin Kearney John Cromwell

CAPTAIN JACK, drama, in three acts, by Walter A. Stone.—Grand Opera House, Burlington, February 23.

CAPTAIN KIDD, JUN., farce, in three acts, by Rida Johnson Young, staged by Sam Forrest, presented by Cohan and Harris (produced as BURIED TREASURE, Apollo, Atlantic City, June 19).—Cohan and Harris, New York, November 13.

Andrew MacTavish Ernest Stallard
 An Expressman Westcott B. Clarke
 Mary MacTavish Edith Taliaferro
 Jim Anderson Otto Kruger
 George Brent Lincoln Plumer
 Marion Fenton Adele Rolland
 William Carleton Charles Brown
 Lemuel Bush Edward Snader
 Luella Bush Zaida Sears
 Samuel Dickens Charles Dow Clark
 Greyson Elmer Grandin
 Solomon Shears George Flint
 John Long Danby Dillor

CAROLINE, comedy, in three acts, by W. S. Maughan. Produced by the Charles Froman Company.—Empire, New York, September 20. (Org. produced in London at the New on February 8, 1916.)

Caroline Ashley Margaret Anglin
 Maude Fulton Florence Edney
 Isabella Trench Viva Birkett
 Cooper Lillian Brennan
 Robert Oldham Charles Dutton
 Dr. Cornish Arthur Chesney
 Rex Cunningham Rex McDougall

CAT AND THE KITTEN, THE, sketch, by Frances Nordstrom, produced by Martin Beck. Played by Laura Nelson Hall and Company.—Palace, New York, May 29.

CENTURY GIRL, THE, musical entertainment, in three acts, music by Victor Herbert and Irving Berlin, scenes by Joseph Urban, produced by Charles Dillingham and Florenz Ziegfeld, Jun.—Century, New York, November 6.

CHARITY THAT BEGAN AT HOME, THE, St. John Hankin's play, in three acts and epilogue.—Little, Chicago, February 2 (or produced in London at the Court, October 23, 1906).

CHEATING CHEATERS, comic melodrama, in four acts, by Max Marcin, staged by Franklyn Underwood and produced by A. H. Woods.—Savoy, Asbury Park, N. J., June 19; Eltinge, New York, August 9.

Steve Wilson Robert McWade
Antonio Verdi Edouard Durand
George Brockton William Morris
Neil Brockton Anne Sutherland
Nan Carey, alias Ruth Brockton

Marjorie Rambeau
Ira Lazarre Frank Monroe
Mrs. Palmer Winifred Harris
Grace Palmer Gipsy O'Brien
Tom Palmer Cyril Keightley
Edward Palmer Arthur Barry
Phil Preston William J. Phinney
Myron T. Hanley Fletcher Harvey
Holmes William Riley Hatch

CHILDREN, playlet, by Guy Bolton and Tom Cariton. Presented by the Washington Square Players.—Bandbox, New York, March 20.

CHRISTMAS LETTER, THE, playlet, by Roy Atwell (presented at the Lambs' Gambol). Played by Thos. A. Wise and Company.—Palace, New York, June 5.

CINDERELLA MAN, THE, comedy, in four acts, by Edward Childs Carpenter. Staged by Robert Milton and produced by Oliver Morosco.—Belasco, Washington, December 23, 1915; Hudson, New York, January 17.

Morris T. Caner Berton Churchill
Dr. Joseph Thayer Theodore Babcock
Blodgett Percival T. Moore
Albert Sewell Hubert Wilke
D. Romney Evans Charles Lane
Marjorie Caner Phoebe Foster
Celeste Hazel Turney
Walter Nicolls Reginald Mason
Anthony Quintard Shelley Hull
Jerry Primrose Frank Bacon
The Great She-Bear Lucille La Verne

CLOD, THE, play, in one act, by Lewis Beach. Produced by the Washington Square Players.—Bandbox, New York, January 10 (afterwards presented on the vaudeville stage).

CLOSE QUARTERS, sketch, by Oliver White. Presented by Edwin Arden.—Palace, New York, August 7.

COAT TALES, farce comedy, in three acts, by Edward Clark. Produced by Arthur Hammerstein.—Castle Square, Boston, November 1, 1915; Cort, New York, July 31.

Max Mandelbaum William Barrows
Mandelbaum Hyman Adler
Artie Phippo Richard Tabor
Clyde Allen George Anderson
Jones John Lewis
Jim Barnes John Sharkey
William Turner Tom Wise
Mrs. Allen Margaret Green
Hazel Conners Maud Hannaford
Mrs. Turner Louise Dresser
Butler Willie Evans
Deputy Sheriff Cliff B. Deane

COHAN REVUE, 1916, THE, musical entertainment in two acts and fourteen scenes, words and music by George M. Cohan. Produced by Cohan and Harris.—Astor, New York, February 9.

Jester John Hendricks
Captain Jones Walter Brazil
Colonel Smith John Boyle
Andrew Overdraft Harry Bulger

Cohan Revue, 1916, The (cont.).

H. H. Hobson James C. Marlowe
Mrs. Andrew Overdraft Elizabeth Murray
R. J. Carroll Percy Ames
Major Barbara Lila Rhodes
Stephen Overdraft Frederic Santley
Billy Holliday Harry Delf
Dr. Booberang Richard Carle
Ed. Dundreary John Hendricks
Jane Clay Valli Valli
Emily Stevenson Miss Juliet
Jean Paurel Charles Winninger
Young America Little Billy
Jasper Alfred Latell
Sadie Love Alice Harris
Victory Dorothy Jane Londoner
Defeat Anita Elson
God of War George Fredericks

COCK O' THE WALK, comedy, in four acts, by Henry Arthur Jones.—Atlantic City, October 1, 1915; Cohan, New York, December 27, 1915.

Antony Belchamber Otis Skinner
Sir Augustus Conyers Vernon Steel
Sir Roger Winch Walter F. Scott
Sir Fisher Staynes Walter Gibbs
Sir John Darrell Frederick M. Conklin
The Bishop of Barum Kenyon Musgrave
The Bishop of Sherburne John Rogers
The Bishop of Malmesbury Harry Dodd
The Bishop of Silchester John Gibbs
Mr. Bridle Reginald Barlow
Clibbets Ernest A. Elton
Robb Harry Scarborough
Burcham Richard Webster
Johanna Bridle Janet Dunbar
Clara Fleckner Enid Bennett
Pamela Gady Rita Otway
COLD FEET, farce comedy, by Harry Segall. Produced by the Wilkes-Players.—Orpheum, Seattle, October 1.

COLONEL AND THE LADY, THE, comedy, in one act, by Dawson Milward and Holman Clark. Presented by the pupils of the American Academy of Dramatic Arts and Empire Theatre Dramatic School.—Lyceum, New York, February 18.

COME OUT OF THE KITCHEN, comedy, in three acts, by A. E. Thomas, founded on the novel of the same title by Alice Duer Miller. Produced by Henry Miller.—Columbia, San Francisco, August 14; Cohan, New York, October 23.

Olivia Daingerfield Ruth Chatterton
Elizabeth Daingerfield Barbara Milton
Mrs. Falkener Marguerite St. John
Cora Falkener Alice Lindahl
Amanda Mrs. Charles C. Craig
Burton Crane Bruce McRae
Thomas Leferts William Boyd
Solon Tucker William H. Sams
Paul Daingerfield Charles Trowbridge
Charles Daingerfield Robert Almes
Randolph Weeks Walter Connelly

COME TO BOHEMIA, musical comedy in two acts and six scenes, book and lyrics by George S. Chappell, music by Kenneth M. Murchison. Produced by the Styvesant Production Company under the direction of Jacques Coini.—Forest, Philadelphia, April 3; Maxine Elliott, New York, April 27.

Madeleine D'Orsay Natalie Alt
Gaston D'Orsay William Danforth
Andre Le Grand Walter Percival
Mme. Zenobie D'Orsay Clara Palmer
Jean Paul Marinarde Denman Maley
Dusin Banks Fritz Williams
Mimi Clarion Olive Reeves-Smith
Baux Donald MacMillan
Mazet Joseph Harris
Margot Muriel Hudson
Count De La Tour Percy Woodley
Charvet, lawyer Gilbert Clayton

COME UNTO ME, play, by August Glassmire. Presented by the Poli Players.—Poli's, Scranton, Pa., December 20, 1915.

CO-RESPONDENT, THE, play, in four acts, by Alice Leal Pollock and Rita Weiman. Produced by Messrs. Shubert.—Poughkeepsie, N.Y., May 30, 1913; Booth, New York, April 10.

Servant in the Junction House
 H. S. Von Weiser
 Robert Gordon Harrison Hunter
 James Morell William L. Gibson
 Anne Gray Irene Fenwick
 Detective Mahoney Louis Hartman
 Detective Granger Edward Spalding
 Sweeney George Clark
 Fred Calvin H. H. Sleight
 Georgie Welsingham Suzanne Witla
 John Manning Norman Trevor
 Mrs. Spotswell Winifred Harris
 Herno J. W. Hartman
 Mrs. Langdon Van Krael Marie Chambers
 Craig Stephenson Harry Hadfield

COURT MARTIAL, THE, sketch, by Emmott Corrigan and Chas. T. Dazey.—Keith's, Jersey City, Jan. 22.

DANCING GIRL OF DELHI, THE, Oriental fantasy.—New Brighton, May 29.

DAME FASHION'S DEMANDS, musical comedy, by Alexander Leftwich and Robert Hood Bowers. Presented at the Annual Benefit of the Actors' Fund, January 23.—Forty-fourth Street, New York.

DAVID GARRICK, revival of T. W. Robertson's comedy, in three acts.—Booth, New York, January 10.

David Garrick E. H. Sothern
 Simon Ingot Charles Verner
 Squire Chivy Orlando Daly
 Mr. Smith Robert Lee Allen
 Mr. Browne Ezra C. Walck
 Mr. Jones Albert Howson
 Thomas E. F. Nagle
 George Lowden Adams
 Servant A. Borneham
 Ada Ingot Alexandra Carlisle
 Mrs. Smith Fanny Addison Pitt
 Miss Araminta Brown Katharine Brook

DAWN, THE, comedy-drama, by George D. Parker.—Shubert, Hartford, Conn., April 27; re-named "Margery Daw," and produced later at Grand Rapids. (See "Margery Daw.")

DELICATE SITUATION, A, comedy, by Grant Stewart and Robert Baker.—Broadway, Long Branch, July 24.

DEUX GLOIRES, LES, play, in one act, by Pierre Wolf.—Garrick, New York, October 28.

DEVIL'S GARDEN, THE, dramatisation of William B. Maxwell's novel of that name, by Edith Ellis.—Apollo, Atlantic City, N.J., December 20, 1915; Harris, New York, December 28, 1915.

Danvers Eric Snowden
 Mr. Ridgett Rube Floyd
 William Dale Lyn Harding
 Col. Manners J. Palmer Collins
 Sir John Perdue Frederick Aplerley
 Hon. Evarard Barrandine William Devereux
 Mavis Lillian Albertson
 Mary Rhoda Estesford
 Aunt Petherick Alice Augarde
 Dr. Druitt Charles W. Butler
 Norah Geraldine O'Brien
 Billy Emmett Bradley
 Rachael Gladys Bradley
 Mr. Osborn Albert Tavernier

DEVIL'S INTENTION, THE, play, by Carl E. Froitzhe and Hiram K. Moderwell. Produced by the Twentieth Century Play Producing Company.—Empire, Syracuse, N.Y., April 24.

DIVORCE QUESTION, THE, vaudeville version of drama, by William Anthony McGuire (Whitney Opera House, Chicago, April 20, 1912).—Crystal, Milwaukee, May 20.

DOCTOR'S ORDERS, THE, sketch.—City, New York, October 9.

DOUBLE EXPOSURE, A, playlet. Presented by Willard Mack and Company.—Palace, New York, May 22.

DOWN BOSTON WAY, play, by Charles Carver.—Hyperion, New Haven, February 21.

DREAM OF THE ORIENT, THE, sketch.—Jefferson, New York, October 9.

EARTH, THE, revival of James B. Fagan's play by Miss Grace George (Valentine, Toledo, November 1, 1909).—Playhouse, New York, February 15. (Orig. produced in London, Kingsway, April 14, 1909.)

The Earl of Killone Clarence Derwent
 Sir Felix Janion Louis Calvert
 Right Hon. Denzil Trevena, M.P. Conway Tearle

Michael Dickson Ernest Lawford
 Roger Morrish John Cromwell
 James Bent G. Guthrie McClintic
 Rev. Malcolm Mackenzie Richard Clarke
 Hector Stronge Arthur Eldred
 Henry Robinson Rexford Kendrick
 Tupper George Bangs
 Parker Daniel Fames
 The Countess of Killone Grace George
 Lady Susan Sturrage Charlotte Granville
 Miss Janion Norah Lamson

ELDEST SON, THE, play, in three acts, by John Galsworthy. Presented by the American Academy of Dramatic Arts and Empire Theatre Dramatic School.—Lyceum, New York, January 28. (Orig. produced in London, Kingsway, November 23, 1912.)

ELOPERS, THE, vaudeville version of comedy by Arthur Gillespie and George E. Stoddard (Comedy, Chicago, June 27, 1914).—Crown, Chicago, June 1.

ENCORES OF 1916, revue, by Roger Gray (introducing Herbert's operatic sketch, "Songbirds").—St. Louis, August 14.

ERSTWHILE SUSAN, comedy, in three acts, by Marion de Forest (based on Helen R. Martin's novel "Barnabette"). Produced by Corey, Williams, and Rater.—Empire, Syracuse, January 1; Gaiety, New York, January 18.

Barnaby Dreary John Cope
 Jacob Dreary Robert Stowe Gill
 Emanuel Dreary Owen Meech
 Abel Buchter John Daly Murphy
 David Jordan Edwin Robins
 Robert Marsh Hugh Childers
 Absalom Puntz Harry Cowley
 Juliet Miller (Erstwhile Susan) Mrs. Fiske
 Barnabette Dreary Madeline Delmar
 Ramah Schwenkfelders Wylda Millson
 Mrs. Winthrop Anite Clarendon
 Alice Meredith Anne Faystone
 Joseph Yoder Samuel Aidenfelder
 Abraham Wackernagel Hubert Osborne
 Em. Wackernagel Maude Longnecker
 Jennie Getz Marie Saseo

- EVERYMAN'S CASTLE, play, by Wm. Anthony McGuire.—Cort, Chicago, March 26.
- EVERYMUSICALPLAY, travesty, by John Golden, Roi Cooper Megrue, and Frank Craven. Presented at the All Star Lambs' Gambol.—Metropolitan Opera House, New York, May 19.
- EVIL EYE, THE, musical comedy, book and score by the "College Boys." Presented by the Princeton Triangle Club.—Waldorf-Astoria, New York, January 4.
- EVOLUTION OF LIFE, THE, poetic fantasy, by Harold Clark and Emmet de Voy. Produced by Ralph Dunbar, Inc. Played by Miss Hermine Shone and company.—Palace, New York, September 25.
- EYE FOR AN EYE, AN, sketch, by Willard Mack. Played by Willard Mack and company.—Palace, New York, May 15.
- EYES OF BUDDHA, THE, mystery play, by Taylor Granville. Played by Taylor Granville and Laura Pierpont.—Royal, New York, March 27.
- FAIRY TALE, THE, sketch, by Hugh Herbert. Presented by Helen Page and company.—Proctor's Fifth Avenue, New York, August 28.
- FAMILY SKELETON, THE, Sketch. Played by Bernard Reinhold and company.—Fifth Avenue, New York, May 22.
- FAST AND GROW FAT, farce, in three acts, by George Broadhurst. Founded on the story "Five Fardays," by Frank R. Adams. Produced by Charles Dillingham and George Broadhurst.—Broadway, Long Branch, August 24; Globe, New York, September 1.
- FATE DECIDES, drama, by George Scarborough and Vincent S. Lawrence. Produced by Henry W. Savage. (Title afterwards changed to "Playthings.")—Van Curler, Schenectady, November 4.
- Montgomery Blainey Frank McIntyre
Frank Bopp Roy Atwell
The Lineman Miles McCarthy
The Captain Frank Deshou
The Engineer John Wessell
A Passenger Howard Sinclair
Mrs. Green Zella Sears
Lucile Green Marion Vantine
Nan Cartright Vivian Rushmore
Camille Nellie Filmore
Another Passenger Aileen Poe
- FEAR MARKET, THE, play, in prelude and three acts, by Amelle Rivers. Produced by Harrison Grey Fiske and George Mosser. (Originally produced under the title of "Blackmail" at the Wilbur, Boston, January 8.)—Booth, New York, January 26.
- The Padrone Juan Villasana
Clella Merle Maddern
Sylvia Sydney Shields
Ettore Forri Kenneth Hunter
Major Stone Edmund Breese
Sam Richard Quilter
Judge Adam Torridge De Witt C. Jennings
Mrs. Reynolds Eleanor Gordon
Dicky Wilkes France Bendtsen
Jedby Carson Charles Laite
Walter Gale Philip Perry
Robert Hill Herbert Ranson
Oliver Ellis Harrison Hunter
Milly Sayre Lucile Watson
Bertie Sayre Edwin Nicander
Charles Charles Lothian
Count Baroni H. Ranson
Miss Nell Tracy L'Engle
Joe Chester Hunt
- FINAL ARBITER, sketch. Played by Lawrence Grant and Helen Byrne.—American, New York, May 22.
- FINDER-KEEPERS, dramatic sketch. Played by George Kelly and company.—Colonial, New York, October 9.
- FIRE PEST, THE, Indian drama, by Ernest Thompson Seton.—Yama Farms, Napanoch, N.Y., June 24.
- FIRST LAW, THE, dramatisation of Gilson Willett's novel by Charles Carver.—Hyperion, New Haven, May 8.
- FIXING SISTER, comedy, in four acts, by Lawrence Whitman. Produced by Lee Shubert.—Majestic, Boston, February 14; Maxine Elliott, New York, October 4.
- John Otis William Hodge
Lord Haggatt Hamilton Deane
Judge Willard Charles Canfield
Abbey Sexton Miriam Collins
Mrs. Marion Ellsworth Jane Wheatley
Lady Waffton Ida Vernon
Irving George Lund
Mary Rosalie Sinclair
- FLAME, THE, melodrama, in three acts and eight scenes, by Richard Walton Tully. Produced by Richard Walton Tully.—Lyric, New York, September 4.
- Beggar Woman Helena Garden
Pineapple Vendor Marie Culver
Franc Fernandez Albert Tavernier
Manuel Van Rensselaer Townsend
Pepita Bessie Lane
Maya Peggy O'Neil
Geronimo Zabina William Courtleigh
Don Benito Garvanza Robert Paton Gibbs
Pedro Carlos Villa
Garcia John Kingsbury
Ganda Clavelito
Conga Fred Pena
Shantee Harriet Sterling
Innocencia Leah Rachel
Jovena June Ramsey
Amora Sibylla Banham
Agua Morgan Thorpe
Tierra Vera Ottolengui
Mrs. Justinian Lawlor Helen Bell
Jefferson Clay William O'Day
Justinian Lawlor Frank E. Jamison
Sir John Studham Byron Russell
Minerva Fremont Helen Carew
Wayne Putnam Richard Gordon
Jesus Yagul Harry Morvil
Pamela Cabot Violet Heming
Mr. Carbondate George Le Soir
Mrs. Tabitha Cabot Ann Warrington
Dave Carson John Cope
Mrs. Carson Mabella Seamons
Jefferson Lincoln Carson Thomas Gillen
Washington Lee Carson Eugene Minchen
Workman David Fuller
Chiquita Cora Mendoza
Midshipman John Paul
- FLARE BACK, THE, sketch, by Willard Mack. Played by Jack Kennedy, W. T. Clarke, and Helene Wards.—South Portland, Me., December 27, 1915.
- FLIVVER, THE, sketch, by Laura Guerite and Jack Norworth. Presented by Laura Guerite and company.—Palace, New York, July 17.
- FLORA BELLA, operetta, in three acts, book by Felix Doermann, revised and adapted by Cosmo Hamilton and Dorothy Donnelly, music by Charles Cuvillier and Milton Schwarzwald, staged by Richard Ordynski, produced by John Cort.—Paterson, N.J., August 25; Casino, New York, September 11.

Flora Bella (cont.).

Ludovic Gilbert Clayton
 Baron Tigo Oblonsky .. Mortimer H. Weldon
 Countess Ola Drubetzkoj ... Muriel Hudson
 Count Sergiej Weronzell...Lawrence Grossmith
 Princess Manja Demidoff.... Lina Abarbanel
 Sophie, the maid Kate Stout
 Prince Nicholas Demidoff Chas. Purcell
 Kosonoff Adolph Link
 Madame Vera Ludofiska Juliette Lippe
 Rosset Robt. O'Connor

FOLLOW ME, musical comedy, in three acts, from the original of Felix Dornann and Leo Ascher, music by Sigmund Romberg, lyrics by R. B. Smith, produced by the Shuberts.—Majestic, Boston, November 13; Casino, New York, November 29.

Denise Edith Day
 Louis Wilmer Bentley
 Worth Muchmore Harry Tighe
 Laura Letty Yorke
 Hector William P. Carleton
 Fresco P. Paul Porcasi
 Jeweler George Egan
 Dr. Jolivet Robert Capron
 Alphonse Wilmer Bentley
 Claire La Tour Anna Held
 Slavlova and Marchesi James Watts
 Adolph Knutt Henry Lewis
 Miss Watchcharm Sylvia Jason

FOR THE MAN SHE LOVED, play, by Carl Mason.—Hudson, New York, June 5.

FOR VALUE RECEIVED, play, in four acts, by Ethel Clifton.—Alcazar, San Francisco, May 15.

FOREST FLOWER, play, in one act, by William C. de Mille. Presented by the students of the American Academy of Dramatic Art.—Lyceum, New York, March 17.

FORTY WINKS, sketch, by Everett S. Ruskey. Played by Hilda Spong and Regan Hughston.—Palace, New York, February 7.

FRECKLES, new version of dramatisation by Kirkpatrick Boone of Gene Stratton Porter's novel. Presented by Dubinsky Brothers' Stock company.—Garden, Kansas City, Mo., December 12, 1915.

FRIEND MARTHA, Quaker comedy, in four acts, by Edward Peple. Produced by the Manhattan Players.—Lyceum, Rochester, N.Y., June 12.

FULL HOUSE, A. Presented by the Manhattan Players.—Lyceum, Rochester, May 15.

GETTING MARRIED, comedy, in three acts, by George Bernard Shaw (produced in London at the Haymarket, May 12, 1908), presented by William Faversham.—Booth, New York, November 6.

Mrs. Bridgenorth Mrs. Edmund Gurney
 Collins John Harwood
 General Bridgenorth Lumsden Hare
 Lesbia Grantham Hilda Spong
 Reginald Bridgenorth George Fitzgerald
 Mrs. Reginald (Leo) Bridgenorth

Arleen Hackett
 The Bishop of Chelsea Mr. Faversham
 St. John Hotchkiss Charles Cherry
 Cecil Sykes Hugh Dillman
 Edith Bridgenorth Virginia Fox Brooks
 Oliver Cromwell Soames Edwin Cushman
 Mrs. George Henrietta Crosman
 The Beadle Herbert Belmore

GIRL, THE. See "The Heart of Wetona."

GIRL HE COULDN'T BUY, THE, play, by Sumner Nicholls. Presented by the Keith Players.—Union Hill, N.J., July 17.

GIRL FROM BRAZIL, THE, musical comedy, in three acts, from the German of Julius Braumer and Alfred Grunwald, adapted by Edgar Smith, music by Robert Winterberg and Sigmund Romberg, lyrics by Matthew Woodward. Staged by Henrique, and produced under the personal direction of J. J. Shubert by the Mosses, Shubert. (Produced as "A Brazilian Honey-moon," Shubert, New Haven, May 14;—Forty-fourth Street, New York, August 30.

Col. Zamzelius Clarence Harvey
 Nancy Betty Bowen
 Swanhilda Maude Odell
 Lieut. Olaf Nansen Stewart Jackson
 Lena Cederstrom Dorothy Maynard
 Billings Eric Van Dyck
 Footman Jack Kelly
 Footman Earl Farlow
 Carl Cederstol Hal Forde
 Hilma Beth Lydy
 Axel Louis Simon
 Herr Torkel George Hassell
 Baron Heinz von Keedigan

John H. Goldsworthy
 Gerda Nora White
 Edith Lloyd Francis Demarest
 Carfuso Lester Scharff
 Lissia Dorothy Wahl
 Cariboca Winthrop Chamberlain

GIRL FROM OUT YONDER, THE, played by George Arvine and company.—American, Philadelphia, January 21.

GIRL IONE, THE. Book by Ralph Murphy, lyrics by Kenneth Rogers and Ralph Murphy, music by W. R. Millis. Presented by Tambourine and Bones, the male singing organisation of Syracuse University.—Syracuse, April 28.

GIRLS WILL BE GIRLS, musical comedy, music by Jerome Kern.—Lyric, Philadelphia, November 20.

GIRL WHO SMILES, THE, revised edition of musical comedy by Paul Hervé and Jean Briquet, English version by Adolph Philip and Edward Paulton (Cort, Atlantic City, August 2, 1915; Lyric, New York, August 9, 1915).—Bronx Opera House, New York, February 14.

Paul Fabre Chas. Morrison
 Anatole Paul Decker
 Marie Elsa Garretto
 Madame Henrietta Lee
 Theodore Lawrence Beck
 Henriette Tempe Evans
 Phonetie Duttier Eva Tanguay
 Francois Dechanelle Rollin Grimes
 Bertie Robert Ward
 Archie Lawrence Ward
 Nana Nana
 Rudolf Tapino James Whelan
 Pierre Renaud Victor Bostart
 Jacques John Ormston
 Clarisse Luniere Dora Cumerfelt
 Fogere Nace Bonville
 Paul Dechanelle Rag Baybee

GO TO IT, musical comedy, in two scenes, by John L. Golden, John E. Hazzard, and Anne Caldwell, founded on Hoyt's "A Milk White Flag," produced by Comstock-Elliott.—Teck, Buffalo, September 21; Princess's, New York, October 24.

The Colonel Charles Judels
 The Captain Wellington Cross
 The Private Percival Knight
 The Bandmaster Will Archie
 The Lieutenant Tyler Brooke
 Piggott Luce Will Deming
 Mr. Graves Dan Marble
 Mrs. Piggott Luce Emma Janvier
 Luce Lois Josephine
 Vera Cortney Ethel Pettat
 Grape Juice Helen Bond

GOD AND COMPANY, play, in three acts, by H. Austin Adams. Presented by the Stage Society.—Gaiety, New York, January 31.

GODS OF THE MOUNTAINS, THE, play, in one act, by Lord Dunsany. Presented by the Portmanteau Theatre company.—Thirty-ninth Street, New York, November 27.

GOING HOME, dramatic sketch. Played by Stanley James and company.—American Room, New York, October 2.

GOING SOME, musical comedy, compiled, arranged and produced by E. K. Bennett.—Music Hall, Cincinnati, O., February 28.

GOLDEN NIGHT, THE, sketch, by Edgar Allan Woolf. Presented by Mrs. Thomas Whiffen and company.—Colonial, New York, February 21.

GOOD GRACIOUS, ANNABELLE, farce, in three acts, by Clare Kummer. Presented by Arthur Hopkins.—Shubert, New Haven, September 25; Republic, New York, October 31.

James Ludgate J. Palmer Collins
Wickham Harry C. Bradley
Wilbur Jennings Roland Young
Ethel Deane Ruth Harding
Alfred Weatherby Walter Schellin
Gwendolen Morley Helen Lee
Alec Mac Macomber
William Gosling Edwin Holland
Titcomb Willis Reed
George Wimbledon Edwin Nicander
Annabelle Leigh Lola Fisher
John Rawson Walter Hampden
Harry Murchison Harry Ingram
Lottie May Vokes

GOYSCAS, Spanish opera, by Enrique Gueydanos and Fernando Periquet.—Metropolitan Opera House, New York, January 20.

GRASSHOPPER, THE, sketch, adapted from the French.—Little, Chicago, April 12.

GREAT CATHERINE, sketch of Russian Court life, by George Bernard Shaw (produced in London at the Vaudeville, November 18, 1913), presented by Gertrude Kingston and Company.—Neighbourhood Playhouse, New York, November 14.

GREAT EXPERIMENT, A, comedy, in three acts, by George Paston. Presented by the American Academy of Dramatic Arts and the Empire Dramatic School.—Lyceum, New York, January 7.

GREAT LOVER, THE, revival of comedy, by Leo Ditrichstein and Frederic and Fanny Hatton (Longacre, New York, November 10, 1915).—Cohan and Harris, New York, September 4.

GREAT PURSUIT, THE, comedy, in four acts, by C. Haddon Chambers. Produced by Joseph Brooks. (Revised and modernised version of **THE IDLER**, produced in New York, November 11, 1890, St. James's, London, February 26, 1891).—Shubert, New York, March 22.

General Merryweather W. Graham Brown
Kate Merryweather Jeanne Eagles
Lady Harding Phyllis Neilson-Terry
Sir John Harding Montague Love
Blossom Eric Nelson
Benson Nicholas Joy
Mark Crosby Charles Cherry
Mrs. Crosby Cynthia Brooke
Simeon Strong Bruce McRae
Miss Swinington Dorothea Frisby
Hargreaves Alexandra Herbert
Mrs. Gwynn-Stanmore Marie Tempest
Lord Airdale W. S. Heider
Lady Airdale Edith King
Scranton Arthur Holbrook
Lord Winters Gordon Gunniss
Lady Norton Alys Baldwin
Bennett Harry Neville

GREATER LAW, THE, playlet, by Benjamin Scovell.—Marlowe, Chicago, September 29.

GREATEST NATION, THE, play, in three acts, by Marion Crighton and William Elliott. Produced by William Elliott.—Booth, New York, February 28.

The Prelude.

Ealine Cordella Macdonald
Peter Rowland Buckstone
Stephen J. Hooker Wright
Nurse Harriet Van Cleave
Physician Harry Ross

The Play—Twenty Years Later:

Emanuel Sydney Mather
Stephen J. Hooker Wright
Peter Rowland Buckstone
Adris Olive Wyndham
Donna Bianca Signorina Bertha Rose
Princess Kenia Madame Yorska
Alan of Donau William Elliott
Capt. Vallier Pirle Bush
Lieut. Lombard Charles Miller
Jervos C. L. Felter
Baron Balze Roland Rushton
Count Brekton Henry Duggan
Radow Hal Forde
General Hewitt Edward Wade
General Mont Wm. W. Crimans
Guard Harry Rose

GRUBSTAKES, play, by Austin Adams, presented by the Jane O'Roark Players.—Empress, San Diego, Cal., January 2.

GUILTY AS CHARGED, sketch.—Proctor's, Fifth Avenue, New York, December 20, 1915.

GUILTY MAN, THE, drama, in four acts, by Ruth Helen Davis and Charles Klein, from the French of François Coppée. Staged by Iden Payne, produced by A. H. Woods.—Astor, New York, August 18.

Rosalie Pina Nesbit
Marie Forgeat Emily Ann Wellman
Claude Lescuyer Lowell Sherman
M. Lescuyer Clarence Handyside
Dr. Berlier William Deversoux
Claudine Forgeat Irene Fenwick
Jacques Ristac Paul Donet
Flambon Alphonz Ethier
Gaston Marceau Gareth Hughes
Jean Michaud Sam Edwards
Gendarme Frederick Sumner
Loran Walter Fenner
Clerk Stuart Robson
Chief of Police Martin Alsop
Heloise Lescuyer Thais Lawton
Counsel for the Defence Leonard Mudie
Presiding Judge Ernest Cossart
Foreman of the Jury William Malcomb

HAPPY ENDING, THE, comedy, in three acts and eight scenes, by the Macphersons, with settings by R. E. Jones, music by Eugen Halle. Produced by Arthur Hopkins.—Shubert, New York, August 21.

HERE.

Princess Elise Margaret Mower
Elizabeth Margaret Fareleigh
Beatrice Flora Sheffield
Maxine Beatrice Maude
Prince Paul Noel Leslie
Peter, a woodman Frank Andrews
Frederick, a gamekeeper Fred W. Permain
King Carlos of Bascony Mayne Lynton
Queen Marguerite of Bascony Florence Le Clerq
Mr. McTavish Arthur Fitzgerald
Mrs. Wilson Charity Finney
Mr. FitzJames Wilson Lenard Grey
Mrs. FitzJames Wilson Mrs. Ernest Cove
Son William Lynn
Daughter Judith Ives

Happy Ending, The (cont.).

An Aviator's Mother Winifred Hanley
 His Sister Dorothy Nicholls
 A Nurse Queenie Sheffield
 Mr. Hammond, a lawyer William Gilmore
 Baxter, head clerk E. R. Lawson
 Two Clerks { John Lee
 Doctor { Russell Morrison
 R. T. Webb

HEREAFTER.

Queen Helene Irby Marshall
 Peggy Harriet Mendel
 Lillian Ruth Collins
 Tommy William Blaisdell
 Bobbie, a scout Reggie Sheffield
 Hilda Violet de Biccari
 The Lover Albert Pellaton
 An Old Man Cecil Yapp
 A Young Man Clyde North
 An Actor Robert Rendel
 Colonel Wilson J. Palmer Collins
 Mrs. Tabitha Brown Winifred Hanley
 Dorothy Strong
 The Facts { Harriet Mendel
 Claire Hillier
 John Fred W. Permain
 Jane Lucy Beaumont
 A Painted Woman Augusta Scott
 An English Aviator Cecil Lynden
 A German Aviator Albert Commaker
 A French Aviator Jean Lawlor

HAPPY THOUGHT, A, play, by Guy Bolton
 and George Middleton. Produced by the
 Comstock Players.—Colonial, Cleveland, O.,
 June 26.

HEAD OF THE HOUSE, THE, play, by H. H.
 Frazer.—Paterson, N.J., December 25, 1915.

HARP OF LIFE, THE, play, in three acts, by J.
 Hartley Manners. Presented by Klaw and
 Erlanger and George C. Tyler.—Atlantic
 City, N.J., October 6; Globe, New York,
 November 27.

Sylvia Laurette Taylor
 Zeila Verona Gail Kane
 Elizabeth Hood Ffolliot Paget
 Olive Hood Lynn Fontanne
 Marshall Brooke Philip Merivale
 Leonard Brooke Dion Titheradge
 Godfrey Saxon Frank Kemble Cooper

HEART OF WETONA, THE, play, in three
 acts, by George Scarborough. (Produced
 under the title of "The Girl," at Apollo,
 Atlantic City, June 28, 1915; presented as
 "Oklahoma," at Stamford, Conn., January
 20).—Academy, Baltimore, February 21,
 Lyceum, New York, February 29.

Quannah William Courtleigh
 Wetona Lenore Ulrich
 John Hardin John Miltern
 David Wells Edward L. Snader
 Anthony Wells Lowell Sherman
 Mary Greer Isabel O'Madigan
 Comanche Jack Curtis Cooksey
 Nauma Ethel Benton
 Nipo H. G. Carleton
 Pasequa Langdon West
 Eagle Chief Deer

HEIR TO THE HOORAH, THE.—Hyperion,
 New Haven, January 31

HER DIAMOND HEELS, sketch. Played by
 Miss Idalene Cotton and company.—Ameri-
 can, New York, April 24.

HER HUSBAND'S WIFE, sketch. Presented by
 Miss Laura Hope Crews and company.—
 Colonial, New York, July 17.

HER NAKED SELF, play, by Edmund Francis
 Hackett. (Title afterwards changed to
 "The Penalty of Sin.")—Castle Square,
 Boston, September 4.

HER PRICE, play, by Lottie M. Meaney.
 (Afterwards produced under the title of
 "Pay Day," at the Cort, New York, Feb-
 ruary 26, 1916).—Grand Opera House,
 Wilkes-Barr, December 10, 1915.

HER SOLDIER BOY.—Shubert, Newark, N.J.,
 April 3.

HIGHEST BIDDER, THE, play, in one act, by
 Edward E. Ruskey.—Keith, Providence,
 R.I., December 13, 1915.

HIS BRIDAL NIGHT, farce, in three acts, by
 Lawrence Rising, revised and elaborated
 by Margaret Mayo, staged under the direc-
 tion of Bertram Harrison, produced by A.
 H. Woods.—Apollo, Atlantic City, April 30;
 Republic, New York, August 16.

Joe Damorel John Westley
 Lent Trevett Pedro De Cordoba
 Vi Rozsika Dolly
 Tiny Yancy Dolly
 Julie Lucile Watson
 Sloan, a maid Jessele Ralph
 Algernon, a butler Harry Lillford
 Chauffeur J. Archer Curtis

HIS HEART'S DESIRE, play.—Metropolitan
 Opera House, Minneapolis, August 28.

HIS MAJESTY BUNKER BEAN, farce
 comedy, in four acts, by Lee Wilson Dodd,
 from the novel, by Harry Leon Wilson.
 Produced by Joseph Brooks.—Astor, New
 York, October 2.

Pops Charles Abbe
 Bulger Jack Devereaux
 Larabee Horace Mitchell
 The Flapper Florence Shirley
 Mason John Hogan
 Bunker Bean Taylor Holmes
 The Waster Harry C. Power
 Mops Marion Kerby
 The Big Sister Clara Louise Moores
 Grandma, the demon Lillian Lawrence
 The Countess Grace Peters
 Maid Annette Westbay
 Balthazar Walter Sherwin
 The Greatest Left-handed Pitcher the
 World Has Ever Known Robert Kelly

Janitor George C. Lyman
 The Lizzie Boy Belford Forrest
 Louis George O'Rourke
 The Very Young Minister John Hogan
 HONEST JOHN O'BRIEN, play, by George M.
 Cohan, produced by Cohan and Harris.—
 Detroit, October 2.

HONEST THIEF, AN, play, in four acts, by
 Charles Eugene Banks and Professor
 William Pierce Gorsuch. Presented by
 the Wilkes Players.—Orpheum, Seattle,
 June 25.

HONK, HONK, MAYBE, sketch, by Willard
 Mack, presented by Wm. L. Gibson and
 Texas Guinan.—Proctor's Fifth Avenue,
 New York, July 31.

HOUR OF TEMPTATION, THE, play, by Lee
 Morrison.—Daly's, New York, September 4.
 HUSBAND, WIFE, MAN. (See THE INTRU-
 DER.)

HUSH, comedy, by Violet Pearn, produced by
 Winthrop Ames.—Little, New York, Octo-
 ber 3.

Mr. Greville Eric Blind
 Mrs. Greville Winifred Fraser
 Jim Greville Robert Rendel
 The Porter Robert Entwistle
 Julie Laxton Cathleen Nesbitt
 Huntley Driffield Edward Douglas
 Miss Cording Louie Emery
 Mrs. Allison Katharine Brook
 Miss Allison Cecilia Radclyffe
 Lizzie Augusta Haviland
 Rev. James Allison Cecil Yapp
 Keith Allison Cecil Fletcher
 Lucilla E. Belle Winwood

IDEAL HUSBAND, AN, Oscar Wilde's play, presented by the students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School.—Lyceum, New York, March 10.

IDLER, THE. (See **THE GREAT PURSUIT.**)

IF I WERE KING, revival of Justin Huntly McCarthy's play, by E. H. Sothern.—Shubert, New York, April 29.

François Villon E. H. Sothern
Louis XI. George W. Wilson
Tristan L'Hermite Winthrop Chamberlain
Oliver Le Dain Orlando Daly
Thibaut D'Aussigny William Harris
Noel Le Joly Albert S. Howson
Rene De Montigny Gerry Larson
Guy Tabarie Robert Lee Allen
Colin De Cayerlix Philip Loeb
Jehan Le Loup T. W. Lyons
Casin Cholet P. J. Kelly
Robin Turgis James P. Hagan
Trois Echelles Frank Morton
Du Lau Harry Rabon
Panoet De Riviere Charles A. Stanton
De Nantouillet Fred Post
An Astrologer Frank Bertrand
Toison Dor Lark Taylor
Montjoye William Adams
Captain of the Watch Paul Mellem
Cardinal James Morse
Katherine De Vaucelles Alexandra Carlisle
Mother Villon Mrs. Estar Banks
Huguette Du Hamel Virginia Hammond
Jehannetton La Belle Heaulmiere Doris Hardy
Blanch Doris Dagmar
Guilmette Elma Magnuson
Isabeau Pauline Merriam
Denise Loretta Healy
Queen Ruth Malcolm

IN COLD TYPE, newspaper play, by Thos. J. Hoyno.—Harmannus Bleeker Hall, Albany, N.Y., January 14.

IN WALKED JIMMY, comedy drama, by Mrs. Ronie H. Joffa.—Poll's, Washington, February 21.

INCA OF PERUSALEM, THE, play, by a Fellow of the Royal Society of Literature (produced in England at the Birmingham Repertory Theatre on October 7), presented by Gertrude Kingston and company.—Neighbourhood Playhouse, New York, November 14.

INSIDE GENTLEMAN, THE, comedy, in three acts, by Emily Synonds. Presented for the first time in America by the pupils of the American Academy of Dramatic Arts and the Empire Theatre Dramatic School.—Lyceum, New York, February 11.

INTRUDER, THE, in three acts, by Cyril Harcourt. Staged by Sam Forrest, and produced by Cohen and Harris (originally produced as "Hu-band, Wife, Man").—Star, Buffalo, September 18; Cohan and Harris, New York, September 26.

Pauline Levardier Olive Tell
George Guerdan Vernon Steel
Rene Levardier Frank Kemble Cooper
Baptiste Lawrence White
The Stranger H. Cooper Cliffe
Natalie Dorie Sawyer
Commissaire of Police Frederick Esmelton
Agent of Police J. H. Greene
Agent of Police A. H. Reno
Francis George Barr
First Clerk Kenneth Keith
Second Clerk F. G. Harley

IRENE O'DARE, comedy, in three acts, by James Montgomery. Produced by Cohan and Harris.—Stamford, Stamford, Conn., August 7.

IT HAPPENED IN RENO.—Grand Opera House, Brooklyn, March 20.

JANE CLEGG, play, by St. John Ervine.—Stamford, Stamford, Conn., July 24.

JANE O'DAY FROM BROADWAY. (See "Broadway and Buttermilk.")

JEFF, play, by Michael Morton, written from Stephen Leacock's "Sunshine Stories."—Empire, Syracuse, N.Y., October 2.

JOHN W. BLAKE, play.—Lyric, Allentown, Pa., September 4.

JOHNNY GET YOUR GUN, farce, by Edmund Laurence Burke.—Alcazar, San Francisco, August 21.

JULIUS CÆSAR, Shakespeare's Play, open-air production in aid of the Actors' Fund.—Beachwood Canyon, Hollywood, May 19.

JUST AN OLD SOLDIER, sketch. Presented by Arthur Angell and company.—Academy, New York, June 12.

JUST FOR TO-NIGHT, farce, by Avery Hopwood. Presented by Selwyn and Co.—Nixon's Apollo, Atlantic City, N.J., July 3.

JUSTICE, play, in four acts, by John Galsworthy. Produced for the first time in America.—Shubert, New Haven, March 2; Gandler, New York, April 3.

James How Henry Stephenson
Walter How Charles Francis
Robert Cokeson O. P. Heggie
William Falder John Barrymore
Sweedle Cecil Clowley
Wister F. Cecil Butler
Cowley Watson White
Mr. Justice Floyd Wallis Clark
Harold Cleaver Thomas Loudon
Hector Frome Lester Loneragan
Captain Danson, V.C. Rupert Harvey
The Rev. Hugh Miller Walter Greer
Edward Clements John S. O'Brien
Wooder Ashton Tonge
Moaney Charles Dodsworth
Clifton Walter McEwin
O'Cleary Warren F. Hill
Ruth Honeywill Cathleen Nesbitt

JUSTIFIED, sketch, played by Miss Helen Ware.—Palace, New York, April 24.

JUST A WOMAN, drama, in three acts and an epilogue, by Eugene Walter. Produced by the Shuberts under the direction of J. C. Huffman. (Produced under the title of "A Plain Woman," Garrick, Philadelphia, April, 1914; and "The Better Way," Academy, Baltimore, September 14, 1914; as "Just a Woman," Stamford, Conn., Dec. 6, 1915.—Forty-eighth Street, New York, January 17.)

The Woman Josephine Victor
The Man Walter Hampden
The Boy George Stuart Christie
The Hired Girl Virginia Allen
The Lawyer H. H. Herbert
The French Maid Margaret McWade
The Butler David Howell Lindley
The Detective Frank Monroe
The Boy George Stuart Christie
The Bohemian Coachman John Arthur
Ned Master James Eagle
The Lady Rose Winter

ÉPILOGUE.

The Woman Josephine Victor
The Man Walter Hampden
The Son Albert Hackett
The Boy George Stuart Christie

KATINKA, musical play, in three acts, book and lyrics by Otto Hauerbach, music by Rudolf Friml. Staged by Frank Smithson.—Fourth-fourth Street, New York, December 23, 1915 (revived with Audrey Maple in the title rôle and Bourke O'Sullivan as Boris, at the Lyric, New York, August 14).

Varenka Nina Napier
Petrov Albert Sackett
Ivan Dimitri Samuel Ash
Boris Strogoff Count Grimaldi
Katinka May Naudain
Tatiana Norma Mendoza
Thaddeus Hopper Franklyn Ardell
Russian Dancers **May Thompson**
Edmund Makalif
Knopf W. J. McCarthy
Abdul Daniel Baker
Arif Bey Ed. Durand
Halif A. Robins
Olga (Nashan) Edith Decker
Mrs. Helen Hopper Adele Rowland
A Spy Harry Clinton
Pierre Gustav Schulz
Dancer Helen Kroner

KILKENNY, comedy, in three acts, by Augustus Pitou, Sen.—Metropolitan, Minneapolis, August 29, 1915; Standard, New York, February 14.

Richard Desmond Fiske O'Hara
Lady Catherine Desmond Adelaide Matthews
Dr. Martin O'Toole Lisle Bloodgood
Kitty O'Toole Lottie Williams
David Conway Daniel Lawlor
Mrs. Conway Anna Nichols
Moira Carroll Marie Quinn
Maurice Levine Wm. T. Morgan
Murphy Kale J. E. Miller
Judy Kale Eliza Mason
Monsieur Hoyne Wm. T. Sheehan
Lieutenant O'Donnell Henry Duffy

KING FROM NOWHERE, A, romantic comedy, in three acts and four scenes, by J. and L. du Rocher Macpherson. Produced by the Garrick Company.—Harmanus Bleecker Hall, Albany, February 11; Maxine Elliott's, New York, March 20.

Godred Lou-Tellegen
Henry VIII. Sydney Greenstreet
Lord Harry Fitzwalter Corliss Giles
Sir Dick Denny Robert Adams
Sir Anthony Fairfax Cameron Mathews
John Skinner Charles Rogers
Fenwolf Galwey Herbert
A Doctor Armsby Ayers
A Chaplain Harry Chessman
A Jester Robert Vivian
A Page Charles Derickson
Attendant Dana Parker
First Guard Martin Snell
Second Guard Norman Rolfe
Queen Catherine Wilda Mari Moore
Mistress Lettice Plantagenet .. Roselle Cooley
Mistress Eleanor Courtenay Irene Bell
Mistress Phyllis Arundel Eileen Wilson
The Lady Margaret Silchester Olive Tell

KING HENRY VIII., revival of Shakespeare's play.—Boston, October 23; New Amsterdam, New York, March 14.

King Henry VIII. Lyn Harding
Cardinal Wolsey Herbert Tree
Archbishop of Canterbury Charles Fuller
Cardinal Campeius Claude Beerbohm
Duke of Norfolk Fred Eric
Duke of Buckingham Charles Dalton
Duke of Suffolk Reginald Carrington
Earl of Surrey Eric Maxon
Lord Chamberlain Lionel Braham
Lord Abergavenny Edward S. Forbes
Lord Sands Arthur Row

King Henry VIII. (cont.).

Sir Henry Guildford A. D. Mavity
Sir Thomas Lovell Craig Ward
Sir Nicholas Vaux Alfred Shibley
Thomas Cromwell Douglas Ross
Griffith Henry Herbert
1st Gentleman Eric Snowdon
2nd Gentleman Charles Howard
Garber King at Arms H. R. Irvine
Surveyor to Buckingham Gerald Hamer
Sergeant-at-Arms Arthur Gaskill
Servant Walter Plinge
A Crier Cecil Nixon
A Scribe Frank Arnold
Jester Henry Herbert
Queen Katharine Edith Wynne Matthison
Anne Bullen Willette Kershaw
An Old Lady Maud Milton
Patience Katherine Sayre

KING OF HEARTS, THE, musical comedy, in two acts, libretto by Stuart Loucheim and David S. Stern, music by Stuart Loucheim, lyrics by David S. Stern. Produced by the Proseumium Club.—Broad Street, Philadelphia, May 22.

KISSES, playlet, in one act, by S. Jay Kaufman. Presented by Arnold Daly and company.—Palace, New York, July 24.

KITTY COMES IN, comedy, in three acts and four scenes, by Leila Chopin Hattersley. (\$100 prize play).—Park, St. Louis, May 22.

LADIES' REDUCING PARLOR, THE, Sketch.—Royal, New York, March 6.

LADY BURGLAR, THE, sketch.—Opera House Harlem, January 24.

LADY'S NAME, A, farce, in three acts, by Cyril Harcourt. Produced by the Messrs. Shubert.—Princess's, Montreal, May 1; Maxine Elliott, New York, May 15.

Franklin Sybil Friaby
Mabel Vere Marie Tempest
Flood John Sharkey
Maud Bray Lillian Cavanaugh
Gerald Wantage Rex MacDougal
Adams Stanley Harrison
Noel Corkoran W. Graham Browne
Mrs. Haines Daisy Belmore
Margaret Ruth Draper
Emily Beryl Mercer
Kennedy Bird Harry Lambert
Sam Bentley Algernon Greig

LAND OF EVERMORE, THE, musical comedy, by Arthur Lamb and Jules Chauvenet. Produced at the opening of Covent Garden, Chicago, June 10.

LAND OF THE FREE, THE, play, by Edward Locke.—Adelphi, Philadelphia, December 27, 1915.

LAST OF THE QUAKERS, THE, sketch, by Edgar Allan Woolf. Played by Miss Hermine Shone and company.—Colonial, New York, December 6.

LETTER, THE, sketch.—Little, Chicago, April 12.

LIEUTENANT GUS, Viennese operetta, in three acts, original book by A. M. Willner and Robert Bodansky, music by Edmund Eysler, American adaptation made by Edgar Smith, lyrics by Matt Woodward, staged by Edward P. Temple. Presented at special matinee by the Shuberts.—Forty-fourth Street, New York, November 10.

LIGHT IN THE DARK, A, play, by Herbert Bashford.—Bishop, Oakland, Cal. November 27.

LIKE MOTHER MADE. (See "Turn to the Right.")

LITTLE BIT OF FLUFF, A, farce, in three acts, by Walter W. Ellis. Produced by Herbert Jay and Anthony Ellis.—Thirty-ninth Street, New York, August 26. (Original production in London Criterion, October 27, 1915.)

John Ayers Arthur Chesney
Bertram Tully Charles Garry
Dr. Bigland George Fitzgerald
Nixon Trippett Stanley Latibury
Pamela Ayers Nettie Westcott
Mamie Scott Margot Kelly
Aunt Hannah Alice Chapin
Ursula Lily Kerr
Chalmers Elizabeth Percy

LITTLE GIRL THAT GOD FORGOT, THE, play, by Edward E. Rose.—Imperial, Chicago, August 13.

LITTLE LADY IN BLUE, comedy, by Horace Hodges and T. Wigney Percyval.—Nixon's Apollo, Atlantic City, June 12.

LITTLE LADY FROM LONESOME TOWN, THE, play, by Geo. Rosener.—Newark, August 22. (Title afterwards changed to "The Woman Who Paid.")

LITTLE MINISTER, THE, revival of Sir James Barrie's comedy by Maude Adams, under the direction of the Charles Frohman Company.—Empire, New York, January 11.

Gavin Dishart Dallas Anderson
Lord Rintoul Fred Tyler
Captain Helliwell Morton Selten
Lady Babbie Maude Adams
Felice, her maid Elise Clarens
Twaits, butler J. L. Carhart
Thomas Whammond David Torrence
Bob Dow J. M. McFarlane
Meadow Dow Gladys Gillen
Sneaky Hobart Wallace Jackson
Andrew Mealmaker R. Peyton Carter
Silva Tosh Charles Gay
Sergeant Davidson Willard Barton
Joe Cruikshank C. Gay
Nannie Webster Ada Boshell
Jean Angela Ogden

LITTLE ORPHANT ANNIE, play, by Robert McLaughlin (based on the poem of James Whitcomb Riley).—Colonial, Akron, July 31.

LITTLE SHEPHERD OF BARGAIN ROW, THE, sketch, by Howard McKent Barnes. Played by Miss Sarah Padden and company.—Colonial, New York, June 19.

LITTLE SHEPHERD OF KINGDOM COME, THE, play, by Eugene Walters.—Belasco, Washington, April 3.

LITTLE SHEPHERDESS, THE, comedy, in one act, by Andre Rivoire. Presented by the pupils of the American Academy of Dramatic Arts and Empire Theatre Dramatic School.—Lyceum, New York, February 11.

LIZ, sketch. Presented by Julia Nash and company.—American, New York, April 17.

LODGER, THE, comedy, by Horace Annesley Vachell (produced in London at the Haymarket as "Who Is He?" December 9, 1915).—Allentown, Pa., November 9.

LOTS AND LOTS OF IT, comedy playlet, based on the Mutterzolz and Son stories. Played by Mr. Sam Mann and company.—Fifth Avenue, New York, January 31, 1915.

LOVE OF ONE'S NEIGHBOUR, play, in one act, translated from the German. Presented by the Stage Society.—Little, New York, January 31.

LOVERS' LUCK, French comedy, by Georges de Porto-Riche. Presented by the Washington Square Players.—Comedy, New York, October 2.

LUCKY FELLOW, THE. (See "Seven Chances.")

LUCKY NUMBER, THE, sketch.—Fifth Avenue, New York, March 13.

MACBETH, revival of Shakespeare's play by James K. Hackett.—Criterion, New York, February 7.

Duncan Charles B. Hanford
Malcolm Franklin George
Donalbain Albert Hickey
Macbeth Mr. Hackett
Banquo Paul Everett
Macduff William K. Harcourt
Lennox Joseph Whitmore
Rosa Harry David Smith
Fleance, son to Banquo Lottie Dewey
Young Siward Cassius C. Quimby
Seyton, an officer Walter Thomas
A Doctor Allan Thomas
A Sergeant Cassius C. Quimby
A Porter William A. Evans
Lady Macbeth Miss Allen
Gentlewoman Mrs. Alexander Salvini
First Witch Annie Hughes
Second Witch Mabel Insole
Third Witch Forest Doolittle
First Murderer Edward Kummerow
Second Murderer Henley Edwards
A Messenger Barry McCullum

MADAME LEVARDIER, play, by Cyril Harcourt, presented by Messrs. Cohan and Harris.—Broadway, Long Branch, N.J., August 17.

MADE IN PHILLY, revue, book, lyrics and music by Keller Mack, Frank Orth and H. Bart McHugh.—Keith's, Philadelphia, July 3.

MAGICAL CITY, THE, play, in free verse, by Zoe Akins. Presented by the Washington Square Players.—Bandbox, New York, March 20.

MAJOR BARBARA, comedy, in three acts, by George Bernard Shaw. Produced by William A. Brady and Grace George.—Playhouse, New York, December 9, 1915.

Stephen Undershaff Clarence Derwent
Lady Britomart Charlotte Granville
Morrison C. Guthrie McClintic
Barbara Undershaff Grace George
Sarah Undershaff Nora Lamson
Adolphus Cusins Ernest Lawford
Charles Lomax John Cromwell
Andrew Undershaff Louis Calvert
Rummy Mitchens Margaret Calvert
Snobby Price Arthur Eldred
Jenny Hill Mary Nash
Peter Shirley Elchard Clark
Bill Walker Conway Tearle
Mrs. Baines Josephine Lovett
Bilton Paul Bliss

MAJOR PENDENNIS, comedy, in prologue and three acts, by Langdon Mitchell, from Thackeray's novel, staged by B. Iden Payne, produced by John D. Williams.—Albany, N.Y., October 20; Criterion, New York, October 26.

Major Arthur Pendennis John Derw
Arthur Pendennis Brandon Tynan
Mrs. Helen Pendennis Edith Shayne
Morgan John S. O'Brien
Laura Bell Helen MacKellar
Lady Clavering Allison Skipworth
Blanche Amory Helen Mencken
Harry Foker Walter Kingsford
Lady Rockminster Alice Chapin
Fanny Bolton Mary Worth
Captain Jack Costigan Lester Lonergan
Emily Fotheringay Jane Houston
George Warrington Leonard Willey

MAKIN'S, THE, sketch. Played by Miss Frances Ring.—Yonkers, May 15.

MAKING DICK OVER, comedy, in three acts, by Rose O'Neil and Edith Ellis. Produced under the auspices of the Gamut Club.—Candler, New York, December 23, 1915.

MAN WITHOUT A COUNTRY, THE, story of patriotism, by William A. McGuire, based on the tale of that name by Edward Everett Hale. Played by Will D. Corbett and company.—Palace, New York, April 10.

MAN WHO CAME BACK, THE, American play, by Jules Eckert Goodman, from the story of the same name by John Fleming Wilson. Produced by William Brady.—Stamford, Conn., July 10; Playhouse, New York, September 2.

Thomas Potter	Edward Emery
Henry Potter	Henry Hull
Charles Reisling	Wright Kramer
Captain Trevelan	Ernest Lawford
Mrs. Gaynes	Charlotte Granville
Marelle	Mary Nash
Olive	Maud Campbell
Captain Gallon	Leighton Stark
Gibson	J. Irving White
Griggs	Richard Clarke
Sam Shew Sing	Nick Long
Binksie	Bennett Southard
Waiter	Henry Davies
First Girl	Louise Coleman
Second Girl	Juliet Fremont
A Jap	Leonard Brooke

MARGARET SCHILLER, drama, in prologue and four acts, by Hall Caine. Produced by Charles Frohman, Inc., and Klaw and Erlanger.—Atlantic City, January 14; New Amsterdam, New York, January 31.

Sir Robert Temple	Norman Trevor
Lord Burnley	Frederick Esmelton
Mr. Dundas	Leslie Palmer
Sir Richard Carfax	David Kimball
Mr. Hallam	Lewis Sealy
Sir Malcolm Clark	Warburton Gamble
Inspector of Police	Douglas Paterson
Lady Dorothy Nugent	Grace Carlyle
Peggy	Runa Hodges
Galloway	Horton Cooper
Dr. Gottfried Schiller	Joseph Adelman
Mrs. Schiller	Marie Reichardt
Friedrich Schiller	Paul Doucet
Otto Schiller	Gareth Hughes
Margaret Schiller	Elsie Ferguson
Gretchen	Eleanor Seyboldt
Freda Michel	Eileen Van Biene
Hoffmann	W. H. Barwald
Hegel	Griffith Lusk
Landau	Herman Bernhard
Weber	M. F. Wilson

MARGERY DAW, play, by George D. Parker. Produced by John Cort.—Powers, Grand Rapids, Mich., August 25. (See "The Dawn.")

MARIE ROSE, playlet, in one act, written by John Willard. Played by Miss Hary Hall and company.—Palace, New York, February 21.

MARONED, playlet, by Everett S. Ruskay. Played by Lulu Glaser and company.—Proctor's, Mount Vernon, May 8.

MARRIAGE PROPOSAL, A, play, in one act, by Anton Tchekoff. Presented by the Neighbourhood Players.—Neighbourhood Playhouse, April 23.

MARRIAGE, THE, play, in one act, by Dr. Douglas Hyde. Presented by the Pitt Players of the University of Pittsburgh.—Pittsburgh, April 11.

MARY, comedy, by Maude Fulton. Produced by Oliver Morosoff.—Burbank, Los Angeles, July 10.

MARY ANN'S CAREER, poetic fantasy, by Ralph Dunbar. Played by Hermone Shone and company.—Proctor's, Elizabeth, N.J., August 28.

MASQUE OF THE SEVEN AGES, THE. Presented by the Drama League in celebration of the Shakespeare Tercentenary.—Auditorium, Denver, May 26.

MASQUERADER, THE, play, by Richard Walton Tully.—Harmanus Bleeker, Hall, Albany, N.Y., November 9.

MASTER, THE, play, adapted from the German of Hermann Bahr by Benjamin Glazer.—Hollis Street, Boston, November 20.

MEG BURNS, Irish drama, by Sister Angela. Produced by the North Bros., Stock company.—King's, Omaha, Neb., June 26.

MELTING OF MOLLY, THE, play, by Maria Thompson Davies (adapted from her book of the same name).—Lyric, Cincinnati, November 5.

MEN, play, by H. S. Sheldon. (Grand Opera House, Pittsburg, Pa., August 10, 1914).—Elsmere, New York, May 1.

MERCHANT OF VENICE, THE. Produced by Sir Herbert Tree during his Shakespeare Tercentenary season.—New Amsterdam, May 8.

Shylock	Herbert Tree
Bassanio	Julian L'Estrange
Antonio	Lyn Harding
Gratiano	Schuyler Ladd
Duke of Venice	Walter Douglas
Prince of Morocco	Claude Beerbohm
Prince of Arragon	George Hayes
Salanio	Craig Ward
Salarino	Gerald Hamer
Salerio	Edward A. Forbes
Lorenzo	Eric Maxton
Tubal	Henry Herbert
Launcelot Gobbo	Cecil King
Old Gobbo	Douglas Ross
Leonardo	James Smythe
Balthazar	Alfred Shirley
Stephano	George G. Carr
Clerk of the Court	A. E. Smithson
Jessica	Aurilio Leo
Nerissa	Nell Compton
Portia	Elsie Ferguson

MERRY DEATH, A, play, in one act, from the Russian of Nicholas Evreinov. Presented by the Washington Square Players.—Comedy, New York, October 2.

MERRY WIVES OF WINDSOR, THE, revival of Shakespeare's comedy by James K. Hackett and Viola Allen.—Criterion, New York, March 20.

Sir John Falstaff	Thomas A. Wise
Mr. Ford	Orrin Johnson
Mr. Page	Fuller Mellish
Fenton	Paul Gordon
Justice Shallow	Owen Meech
Sir Hugh Evans	Ernest Cove
Dr. Caius	Robert Paton Gibbs
Slender	Percival Vivian
Host of the "Garter" Inn	Charles W. Butler
Bardolph	William E. Evans
Pistol	Edward Kummerow
Nym	Forrest Doolittle
Robin	Reggie Sheffield
Simple	Barry McCullom
Rugby	Ralph Bradley
John	Harry Smith
Robert	John Sullivan
Mistress Ford	Miss Allen
Mistress Page	Miss Crossman
Anne Page	Beatrice Beckley
Mistress Quickly	Annie Hughes

MERRY WIVES OF WINDSOR, THE, Shakespeare's play, presented by Sir Herbert Tree, at the close of his New York season.—New Amsterdam, New York, May 21.

Sir John Falstaff Herbert Tree
 Master Fenton Eric Maxon
 Justice Shallow Leonard Mudie
 Master Slender George Hayes
 Master Ford Lyn Harding
 Master Page Charles Coleman
 Sir Hugh Evans Douglas Ross
 Dr. Caius Henry Herbert
 Host of the "Garter" Inn Sidney Greenstreet
 Bardolph G. W. Anson
 Nym Edward Forbes
 Pistol Claude Beerbohm
 Robin Reggie Sheffield
 Simple George G. Carr
 Rugby Alfred Shirley
 Mistress Page Henrietta Crosman
 Mistress Anne Page Virginia Fox Brooks
 Mistress Quickly Maud Milton
 Mistress Ford Constance Collier

MIDNIGHT REVUE, THE, musical play, lyrics by Ballard McDonald, music by Harry Carroll, produced by Messrs. Shubert.—Castles in the Air and Ice Palace, New York, April 27.

MILE-A-MINUTE KENDALL, comedy, in three acts, by Owen Davis, produced by Oliver Morosco.—Lyceum, New York, November 28.

Jim Evans William Sampson
 Amelia Helen Lowell
 Judge Weeks Burr McIntosh
 Eddie Semper Hobart Cavanaugh
 Joan Evans Edith Lyle
 Jack Kendall Tom Powers
 Beth Beatrice Noyes
 Rose Howard Adele Blood
 Philip Lund Joseph Kilgour
 Morton Kendall John Flood
 Robert Blake Jack Ellis
 Mrs. Kendall Olive Oliver

MILLIONAIRE'S SON AND THE SHOP GIRL, melodrama, by W. C. Herman.—Kankakee, Ill., September 30.

MIRAGE, play, in one act, by Professor Baird. Presented by the Pitt Players of the University of Pittsburgh.—Pittsburgh, April 11.

MISS HELEN SMITH, comedy. Played by Mr. and Mrs. Gardner Crane and company.—Colonial, New York, May 8.

MISS SPRINGTIME, musical comedy, in three acts, music by Emmerich Kalman, book by Guy Bolton, lyrics by P. S. Wodehouse and Herbert Reynolds. Produced by Messrs. Klaw and Erlanger (founded on **MISS RABBIT FOOT**, originally produced in Budapest).—Forrest, Philadelphia, September 11; New Amsterdam, New York, September 25.

Paul Pilgrim Charles Meakins
 Michael Robin John E. Hazzard
 Katski Schmidt Josie Intropodi
 Henry Wenzel Nick Burnham
 Hugo Knaus Maurice Cass
 Rosika Wenzel Sari Petrass
 Jo Varady George MacFarlane
 Maimie Stone Georgia O'Ramey
 Dustin Stone Jed Prouty
 Officer William Cohan
 Inspector Block Percy Woodley
 Secretary to Rudolph Marto Wayne Nunn
 Maitre De Ballet Fred Nice
 Première Danseuse Ada Weeks
 Russie Audrey Burton
 Cessie Billie Vernon

MISTER ANTONIO, comedy, in four acts, by Booth Tarkington, produced by the Charles Frohman Company.—Star, Buffalo, September 11; Lyceum, New York, September 18.
 Act I.

Tug John McCabe
 Pearl Agnes Marc
 The Man Joseph Brennan
 Antonio Camaradonio Otis Skinner
 Joe Robert Harrison

ACTS II., III., IV.

June Ramsey Eleanor Woodruff
 George Riddle Walter F. Scott
 Minnie Riddle Sue Ann Wilcox
 Avalonia Jorny Frances Lundy
 Earl Patterson McNutt
 Mrs. Jorny Louise Sydmett
 Milton Jorny Joseph Brennan
 Rev. Jesse Walpole Ernest A. Elton
 Mrs. Walpole Jessie Crommett
 Mr. Cooder William Lorenz
 Mrs. Cooder Winona Dennison
 Antonio Camaradonio Otis Skinner
 Joe Robert Harrison
 Capitano (the donkey) Himself

MODEL, THE, dramatic sketch, by Byron Ongley. Presented at the All Star Lambs' Gamble.—Metropolitan Opera House, New York, May 19.

MOLLY O, operetta, in two acts, book and lyrics by Harry B. and Robert B. Smith, music by Carl Woess. Produced by John Cort.—Grand, Chicago, April 10; Cort, New York, May 20.

Molly O'Malley .. Katherine Hancock Galloway
 Mrs. Kean Audrey Maple
 Princess De Togeville Mabel Josephine Harris
 Prince De Togeville Donald Crane
 Hiram J. Kidder Dan Quinlan
 Freddy Sands John E. Young
 Mrs. Prunella O'Malley Josie Intropodi
 Dan O'Malley Tom Lewis
 Josette Grace Field
 Hal Rutherford Donald Macdonald
 Count Walter Von Walden Albert Parr

MONDAY MORNING, sketch, by J. W. Fitzpatrick. Played by Lew Madden and company.—Beach Theatre, New Brighton, June 19.

MOONLIGHT AGE, THE, "whimsical comedy," by Edgar Allan Woolf. Played by Lida McMillan and company.—Palace, Port Richmond, Staten Island, May 22.

MOONLIGHT MARY, comedy, in three acts, by George V. Hobart. Produced by the Estate of Henry B. Harris.—Grand Opera House, Cincinnati, January 3; Fulton, New York, January 27.

Pete Burke Harry Lifford
 Katie Elizabeth Arizans
 Helen Vincent Francine Larrimore
 Lafe Stubbins Wallace Owen
 Laura Vincent Rose Stahl
 Betty Roberts Kathleen Hitchens
 John Stoddard David Harblin
 Bessie Nelson Agnes Marc
 Nettie Mason Isabel Goodwin
 Guy Wilson Billy Meehan
 Aunt Jessie Temple Mrs. Kate Jepson
 Oliver Tree Echlin Gayer
 Richard Madison J. D. Walsh
 Madeline Forrester Francesca Rotoli
 Helen Britton Miriam Doyle
 Ivy Stilson Mabel Carruthers
 Burton Grayling Robert Taber

MOUNTAINEER, THE, comic opera, by Kenneth and Roy Webb.—Century Lyceum, New York, February 14.

MR. LAZARUS, comedy, in four acts, by Harvey O'Higgins and Harriet Ford. Produced by Helen Tyler, with Henry E. Dixey.—Shubert, New Haven, June 8; Shubert, New York, September 5.

Mr. Lazarus Henry E. Dixey
Dr. Sylvester William T. Clarke
William Booth Tom Powers
Mrs. Sylvester Florine Arnold
Patricia Molloy Eva Le Gallienne
Edith Sylvester Marie Ascaraga

MRS. MURPHY'S SECOND HUSBAND, play.—New Nixon, Atlantic City, September 4.

MUSIC MASTER, THE, revival of drama by Charles Klein. Played by David Warfield and company.—Playhouse, Wilmington, September 29.

NEIGHBOURS, THE, comedy, in one act, by Zona Gale. Presented by the students of the Academy of Dramatic Art.—Lyceum, New York, March 24.

NEVERTHELESS, play, in one act, by Stuart Walker. Presented by the Portmanteau Theatre Company.—Gibson House, Cincinnati, March 19.

NEW YORK GIRL, A, play.—Bercell, Des Moines, September 10.

NICOLETTE, opera comique, in three acts, translated from the English libretto of Frederick F. Schrader, music by Irenée Bergé. Presented by the Bohemian Society.—Bohemian, New York, December 25, 1915.

NIGHT AT AN INN, A, play, in one act, by Lord Dunsany. Presented by the Neighbourhood Players.—Neighbourhood Playhouse, April 23.

NIGHT AT THE LAMBS, A, ensemble, by Raymond Peck and Malcolm Williams. Presented at the All Star Lambs' Gambol.—Metropolitan Opera House, New York, May 19.

NIGHT BEFORE, THE, comedy, by Harry Lauder.—Copley, Boston, January 8.

NJU, Russian play, translated by Rosalind Ivan, produced by Richard Ordynski.—Little, Los Angeles, October 31.

NOBODY'S GIRL, play, by C. T. Dazey.—Lyric, Memphis, Tenn., December 31, 1915.

NOCTURNE, play, in one act, by Anthony P. Wharton. Presented by the students of the American Academy of Dramatic Art.—Lyceum, New York, March 17.

NOTHING BUT THE TRUTH, farce, by James Montgomery (from the novel by Frederick Isham). Produced by H. H. Frazee.—Shubert, Newark, March 13; Longacre, New York, September 14.

Robert Bennett William Collier
E. M. Ralston Rapley Holmes
Richard Donnelly Morgan Coman
Clarence Van Dusen Ned A. Sparks
Bishop Doran Arnold Lucy
Gwendolyn Ralston Margaret Brinard
Mrs. E. M. Ralston Maude Turner Gordon
Ethel Clark Ione Bright
Mable Jackson Vivian Wessell
Sable Jackson Mary Harper
Martha Theresa Michelena

NOTHING BUT THE TRUTH, farce, by Mark Swan.—Shubert, Newark, N.J., March 13.

NOTO, Japanese comic opera, by Mary Lee Wertheimer. Produced under the direction of Samuel Lewis.—Parson's, Hartford, Conn., September 30.

OBJECT—MATRIMONY, comedy, in three acts, by Montague Glass and Jules Eckert Goodman. Produced by William A. Brady.—Long Branch, September 23; Colban and Harris, New York, October 25.

Mrs. Harris Sachs Mathilde Cottrelly
Joseph Zwiebel Jess Dandy
Clara Fein Marjorie Wood
J. J. Loeblolt Wright Kramer
Milton Sachs Irving Cummings
Julius Lesengelt Jules Jordan
Birdie Lesengelt Dean Temple
Jake, office boy William Dixon
First Salesman Phillip Dunning
Second Salesman Philip Loebl
Third Salesman Joseph Lothian
Louis Mintz Leo Donnelly
Isaac N. Badler Robert Robbins
Waiter Emil Hoch
Leader of Orchestra Max Rossi
William Ryan William J. Kane

OHIO LADY, THE, comedy, in four acts, by Booth Tarkington and Julian Street. Presented by Klaw and Erlanger and George C. Tyler. Hartman, Columbus, January 24.

OH, IMOGEN! comedy, in three acts, by Harry James Smith.—Stamford, Conn., November 22.

OKLAHOMA. (See "The Heart of Wetona.")

OLD BATCHELOR, THE, sketch, by Edgar Allan Woolf. Played by Joseph Jefferson and company.—Prospect, Brooklyn, February 7.

OLD LADY 31, comedy, in prologue and three acts, by Rachel Crothers, from Louis Forslund's novel of the same name. Produced by Leo Kugel.—Van Curler, Schenectady, N.Y., September 4; Comedy, New York, October 30.

Angie Emma Dunn
Abe Reginald Barlow
Nancy Vivia Ogden
Mrs. Homans Mrs. Felix Morris
Sarah Jane Maud Sinclair
Abigail Anna Bates
Blossy May Galyer
Mary Marie Carroll
John Stuart Sage
Samuel Darby Louis Fierce
Mike Edward O'Connor
Elizabeth Elizabeth Leroy
Minerva Lottie Church
Granny Mary Davis
Hepsey Mary Coleman
Harriette Maud Terrell
Liza Margaret Gallagher

OLD SWEETHEART OF MINE, AN, play, by Robert McLaughlin, founded upon James Whitcombe Riley's folk songs.—Victoria, Dayton, Ind., September 30.

Jap Miller Eugene Keith
Squire Hawkins James Lackaye
Jim Johnson Richard Carbee
Doc Sifers Frederick Burton
Eck Skinner Robert Hudson
Lizabuth Ann Margaret Vaughan
Aunt Mary Cecelia Clay
Jeff Thompson Robert W. Lawrence
Patience Thompson Marion Coakley
The Raggedy Man Orrin Johnson
"Doc" Bernard McOwen
Orphant Annie Agnes Findlay
Abner Cover Don Doris
Phillip Flash Jerry O'Day

ON THE MEXICAN BORDER, melodrama. (Originally produced as "Northern Lights.") Presented by the Lexington Players.—Lexington, May 15.

- ONE CHRISTMAS EVE, comedy sketch. Played by Hal Davis and company.—Opera House, Harlem, December 7, 1915.
- ONE NIGHT ONLY, sketch. Played by Will Cressy and Blanche Dayne.—Palace, New York, February 14.
- OTHELLO, Shakespeare's play, performed by Negro Players under the direction of Edward Wright Sterling.—Lafayette, New York, April 24.
- OTHER WIFE, THE, drama, in three acts. Presented by the Keith Players.—Union Hill, N.J., March 6.
- OUR COUNTRY FIRST, patriotic dramatic comedy, by A. N. Rancee. Produced by Edward F. Rush-Lyied Andrews, Inc.—New Nixon, Atlantic City, July 17.
- OUR LITTLE WIFE, farce, in three acts, by Avery Hopwood. Produced by Selwyn and company.—Opera House, Detroit, October 9; Harris, New York, November 20.
- "Dodo" Warren Margaret Illington
Herbert Warren Lowell Sherman
"Bobo" Brown Walter Jones
Angie Gwendolyn Piers
Doctor Elliott Charles Hampden
Tommy Belden Ellingham Pinto
Francis Robert Fiseher
Fanny Elliott Rae Selwyn
Burke Thos. F. O'Malley
George Haywood Joseph McManus
- OUTSIDER, AN, comedy, in four acts, by Julie Herne.—Lyceum, New Britain, Conn., February 28.
- PAGANINI, comedy, in three acts, by Edward Knoblock. Produced by Klaw and Erlanger and George C. Tyler.—Blackstone, Chicago, December 6, 1915; Criterion, New York, September 11.
- Nicolo Paganini George Arliss
George Harrys Dudley Digges
Thomas Watson Charles Harbury
Charlotte Watson Margery Maude
Sir Richard Strangford Edgar Kent
Lady Strangford Mrs. Geo. Arliss
Captain Joseph Strangford R. Leigh Denny
Antonina Bianchi Sara Biala
A Footman John Rutherford
A Waiter Fred Nicholls
A Waitress Rosnia Henley
Landlady of the Inn at Calais Lella Repton
- PAIR OF QUEENS, A, farce, in three acts, by Otto Hauerbach. A. Seymour Brown, and Harry Lewis. Staged by Robert Milton. Produced by H. H. Frazee.—Toronto, April 24; Longacre, New York, August 29.
- Martha Maude Eburne
Hector Charles Butler
Mrs. Helen Cranby Elise Scott
Steve Haines Hugh Cameron
Peter Cranby Edward Abeles
John Shelby Joseph Santley
Joe Doak Frank McGinn
Madge Pollette Regina Conelli
Polly Webb Kathleen Clifford
Richards Carleton Macy
- PANSY'S PARTICULAR PUNCH, playlet, by Willard Mack. Presented by Florence Nash.—Newark, April 10; Palace, New York, April 17.
- PAPA, comedy, by Zoe Atkins.—Little, Los Angeles, November 16.
- PARDON, THE, French drama, by Jules Maitre, translated by Barrett H. Clark. Produced by Douglas J. Wood at special matinee performance.—Bandbox, New York, November 27.
- PASSING SHOW OF 1916, THE, musical revue, in two acts and sixteen scenes, book and lyrics by Harold Atteridge, music by Sigmund Romberg and Otto Motzan, musical numbers arranged by Allen K. Foster, staged by J. C. Huffman. Produced by the Shuberts.—Winter Gardens, New York, June 22.
- PAST, PRESENT—UNKNOWN, dramatic sketch. Presented by Leah Winslow.—Prospect, Brooklyn, March 27.
- PAY DAY, satirical drama, in prologue, three acts, and an epilogue, by Oliver D. Bailey and Lottie Meaney. (Produced under the title of "Her Price" at the Grand Opera House, Wilkes Barre, December 10, 1915.)—Cort, New York, February 26.
- CHARACTERS IN THE PLAY.
Vincent Leigh Vincent Serrano
Irene Leigh Irene Fenwick
- CHARACTERS IN THE TALKING MOTION PICTURE PLAY.
Doris Fenton Irene Fenwick
Kirke Brentwood Vincent Serrano
Caine John Stokes
Mrs. Fenton Pauline Duffield
Dr. Greyson Henry Harmon
Watkins Burke Clarke
Isabelle Suzanne Jackson
Ruth Gertrude Dallas
Captain of the Police Edward J. Hayes
A Policeman William Bennett
- PEACE AND QUIET, melodramatic farce, by Edwin Milton Royle.—Belasco, Washington, June 19.
- PENALTY OF SIN, THE. (See "Her Naked Self.")
- PERSEVERANCE, sketch, played by Mr. Frank and Miss Eldrie Fisher.—Proctor's, 125th Street, New York, February 14.
- PETE, play, by Hall Caine and Louis N. Parker.—Star, Buffalo, N.Y., April 6.
- PETER PAN, revival of comedy, in four acts, by J. M. Barrie.—Empire, New York, December 21, 1915.
- PETER RABBIT IN DREAMLAND. Presetned by the Bedtime Stores Club.—Century, New York, April 17.
- PETROUCHKA, Russian pantomime ballet, in four scenes, presented by the Neighbourhood Players.—Neighbourhood, New York, March 11.
- PETTICOATS, comedy playlet, by John B. Hymer. Played by Oza Waldrop and company.—Colonial, New York, December 13, 1915.
- PIERRE PALETIN, French farce of the fifteenth century, translated and adapted by Maurice Relonde. Presented by the Washington Square Players.—Bandbox, New York, March 20.
- PIERROT THE PRODIGAL (L'ENFANT PRODIGUE), revival of the pantomime, with music, in three acts, story by Michael Carré, music by André Wormser. Produced by Winthrop Ames and Walter Knight. (Originally produced Daly's, New York, August 21, 1893.)—Booth, New York, September 6.
- Pierrot's Father Paul Clerget
Pierrot's Mother Gabrielle Perrier
Pierrot Marjorie Patterson
Phrynette Margot Kelly
A Servant Charles Dubuis
Monsieur Le Baron Emile J. De Varney
- PIETRO'S SONG, play, by Arba Blodgett.—Harmanus Bleecker Hall, Albany, February 14.

PINK RUBY, THE, dramatic sketch, played by Josephine Victor and company.—Palace, New York, October 2.

PLAYING WITH LOVE, drama, in three acts, by Arthur Schnitzler, translated by P. Morton Shand. Presented by the students of the Academy of Dramatic Art.—Lyceum, New York, March 24.

PLAYTHINGS. (See "Fate Decides.")

PLEASE HELP EMILY, farce, in three acts, by H. M. Harwood. Presented by Charles Frohman, Inc.—Atlantic City, August 10; Lyceum, New York, August 14.

Emily Delmar Ann Murdock
 George Delmar Hubert Druce
 Sir Samuel Lethbridge Kenyon Musgrave
 Lady Lethbridge Maud Milton
 Julia Marchmont Alice John
 Mrs. Moxon Jeffreys Lewis
 Richard Trotter Charles Cherry
 Herbert Threadgold Ferdinand Gottschalk
 Francis John Harwood
 Cyrus P. Bennett Sydney Blair
 M. Bose J. J. Horwitz
 Rene Dufour Jules Raucourt
 Lady of the Big Hat Alice Hale
 A Detective Joseph Allenton
 A Gendarme Ben Probst
 A Belgian Anton Ascher
 A Waiter Vernon Kelso
 Servant Wallis Gibson

POILU, LE, musical operatic comedy, in two acts, lyrics and book by Maurice Hennequin and Pierre Veber, music by H. M. Jaquet. Produced by Lucien L. Bonheur and the Shuberts.—Garrick, New York, October 9.

Suzanne Letilloy Madeleine D'Espinoy
 Madame Letilloy Jeanne Maubourg
 Madame Magloire Anna Guichard
 Madame De Lussan Marthe Beaulieu
 Miss Jenkins Marguerite Deschamps
 American Dancer Lucille Kent
 Françoise Alice Marin
 Robert Valdir Andre Bellon
 Col. De Montbissac Pierre Mindaist
 Justin Emile Detramont
 Feduzel Gerard Viterbo
 Lieut. Andrew Black Andrew Geary

POLITUS, religious drama.—Opera House, Milford, March 12.

POLLYANNA, comedy, in four acts, by Catherine Chisholm Cushing, based on the novel by Eleanor H. Porter. Presented by Klaw and Erlanger and George C. Tyler.—Broadway, Philadelphia, January 24; Hudson, New York, September 18.

Mrs. Carmody Maude Granger
 Miss Carroll Helen Weathersby
 Mrs. Gregg Maud Hosford
 Nancy Jessie Busley
 Miss Polly Harrington Effie Shannon
 Pallyanna Whittier Patricia Collinge
 Sodom
 Gommorah By Themselves
 Jimmy Bean Master Stephen Davis
 John Pendleton Philip Merivale
 Blecker Harry Barfoot
 Doctor Chilton Herbert Keelcey
 Jimmy Bean Taylor Graves

POM POM, comic opera, in two acts, book and lyrics by Anne Caldwell, music by Hugo Felix. Produced by Henry W. Savage, Inc.—Parson's, Hartford, Conn., January 27; Cohan, New York, February 28.

Count De Jole George Brugger
 Manager of the Olympia Eric Campbell
 Evelyn Edith Day
 Policeman No. 13 Tom McNaughton
 Secretary to Manager Allan Kelly

Pom Pom (cont.)

The Author Charles Angelo
 Paulette Mitzl Hajos
 A Critic Ben Lewin
 Stage Carpenter Thomas Wood
 Bertrand Carl Gantvoort
 Grolmus Thomas Walsh
 Macache William Eville
 Bidage Harry Child
 Therese Rita Dane
 Gina Edith Day
 Jean Thomas Wood
 Papa Chappelle George Brugger
 Big Biasson Detmar Poppen

PREDICTION, sketch. Presented by Hugh Herbert and company.—Proctor's Fifth Avenue, New York, July 17.

PRETENDERS, THE, sketch, by Hugh Herbert. Played by Ryder Keene and Ilka Diehl.—Palace, Port Richmond, Staten Island, May 29; Proctor's Fifth Avenue, New York, August 14.

PRICE OF COAL, THE, play, in one act, by Harold Brighthouse. Presented by the Neighbourhood Players.—Neighbourhood Playhouse, April 24.

PRIDE OF RACE, THE, play, in four acts, by Michael L. Landman, based on a story by Wallace Irwin. Produced by William Gray. (Afterwards called "What Became of Deegan Folk.")—Star, Buffalo, November 25, 1915; Maxine Elliott, New York, January 11.

Deegan Folk Robert Hilliard
 Weyland Folk Clarence Handyside
 Dr. Blake Frank Kemble Cooper
 Frank Pounford Charles F. Hammond
 Tom, a judge Frank H. Westerton
 Ned, a broker Philip Bishop
 Jim, an editor J. MacNamee
 Fred, a professor Charles Foster
 Bob, an engineer Raymond Kenny
 Gilbert Foxhall Daingerfield
 Mrs. Calhoun Minna Gale Haynes
 Louise Kathlene MacDonell
 Mammy Marie Taylor
 Miss Bowers Agnes Everrett
 Jenny Mary Seymour

PRINCE OR VAGABOND, play, by John Sinclair Blake. Produced by the Bonstelle company.—Garrick, Detroit, August 14.

PROS AND CONS, THE, comedy, in one act, by Gertrude Jennings. Presented by the Academy of Dramatic Arts and Empire Theatre Dramatic School.—Lyceum, New York, January 21.

PUNISHMENT, play, by Louise Burleigh and Edward Bale. Produced by the Hull House Players.—Chicago, November 9.

QUEEN'S ENEMIES, THE, playlet, by Lord Dunsany. Presented by Gertrude Kingston and company.—Neighbourhood Playhouse, New York, November 14.

QUICK ACTION, sketch, played by Carrie de Mar and company.—Palace, New York, March 13.

QUIET FAMILY, A, play, from the German of L. G. Gasch, adapted by Walter Benkiser and Joseph Francis.—Tiverton, R.I., March 3.

REAL PAL, A, sketch. Played by Searl Allen and Ed. Howard.—Palace, New York, February 14.

RED CLOAK, THE, marionette pantomime, by Josephine A. Meyer and Lawrence Langner, arranged by William Pennington. Produced by the Washington Square Players.—Bandbox, New York, January 10.

- REGULAR FELLER, A, play by Mark Swan.
—Warburton, Yonkers, June 12.
- Dan BrackettWalter Lewis
Charley WinterJoseph de Stefani
Butch HawkinsDudley Clements
Joseph BrackettRobert Wayne
Milton CrossHallet Bosworth
Leslie PurvisFrederick Forrester
Bessie WinterFlorence Burnsmore
Jocelyn CrossJane Haven
Amelia VandergriftLouise Sanford
VintonJoseph Monaco
Cyrus PondEdward See
Everett DavisGideon Burton
- REST CURE, THE, play, in one act, by Gertrude Jennings. Presented by the American Academy of Dramatic Arts and Empire Theatre Dramatic School.—Lyceum Theatre, New York, January 28.
- RICH MAN, POOR MAN, drama, in four acts, by George Broadhurst, founded on the story of the same name by Maximilian Foster.—Wilmington, September 25; Forty-eighth Street, New York, October 5.
- Bavard VarickJohn Bowers
Henry MaplesonWilliam B. Mack
Peter BeestonBrandon Hurst
Decourcy LloydFrank Westerton
David LloydRudolph Cameron
John T. BackusEmmett Shackelford
Richard CraneCoates Gwynne
CalvinArthur Fitzgerald
Miss BeestonMarie Wainwright
Mrs. ShelvinMarcia Harris
Miss HultzGeorgia Lawrence
Mrs. Decourcy LloydEmily Fitzroy
Mrs. TilneyJessie Ralph
Sylvia JessupHelen Crane
Linda HurstGeraldine Beckwith
BaoRegina Wallace
- RIDERS TO THE SEA, revival of the tragedy in one act, by J. M. Synge (Maxine Elliott's, New York, December 14, 1911). Presented by the students of the American Academy of Dramatic Art.—Lyceum, New York, March 17.
- RIO GRANDE, American play in four acts, by Augustus Thomas. Produced by Charles Frohman Inc.—Lyric, Allentown, Pa., February 26; Empire, New York, April 4.
- Colonel WolcottBennett Southard
Colonel BannardRichard Bennett
Bill Hecht, orderlyFrank Campeau
Dr. CarsonFrancis M. Verdi
NanLola Fisher
Lieut. EllsworthCalvin Thomas
Mrs. LaneAmelia Gardner
Major LaneRobert McWade
Sue MeadowsGertrude Dalton
Captain MeadowsSaxon Kling
MexicanJuan Villasana
Trooper RedmondJohn Warnick
KatieRea Martin
Trooper CaseyJuan Villasana
Doctor's AssistantGeorge Villasana
Dr. MorrisTheodor von Eltz
- RIVER OF SOULS, THE, Oriental tragedy, by John L. Golden. Presented at the Annual Benefit of the Actors' Fund.—Forty-fourth Street, New York, January 20.
- ROAD TO MANDALAY, THE, comic opera, in two acts, book by William H. Post, lyrics by William McKenna, music by Oreste Vessella. Produced by the Orella Producing Company.—Park, New York, March 1.
- Ensign Tom BallantineJohn Roberts
Lieutenant Steve NorthStanley C. Ridges
Alphonse VivaniEddie "Cupid" Morris
Mrs. Everleigh FitzhughMarie Horgan
YvetteGretchen Eastman
- Road to Mandalay, The (cont.).
- Rose MontgomeryHazel Kirke
Lily MontgomeryLeola Lucey
Lieutenant Jack PoindexterFrank Pollock
Hiram MontgomeryHerbert Corthell
Singh PoontanoLawrence Grant
- ROADHOUSE IN ARDEN, THE, "A whimsicality for the Shakespearian Tercentenary," by Philip Moeller. Produced by the Washington Square Players.—Bandbox, New York, January 10.
- ROBBERY, play, in one act, by Clara Ruge. Produced by the Art Drama Players at the Washington Irving High School, New York, December 4, 1915.
- ROBINSON CRUSOE, JUN., musical extravaganza in two acts and ten scenes, book and lyrics by Harold Atteridge and Edgar Smith, music by Sigmund Romberg and James Hanley, musical numbers staged by Allan K. Foster. Staged by J. C. Huffman.—Shubert, New Haven, February 10; Winter Gardens, New York, February 17.
- RUGGLES OF RED GAP, comedy in four acts, by Harrison Rhodes, from "The Saturday Evening Post" stories by Harry Leon Wilson, incidental music by Sigmund Romberg, lyrics by Harold Atteridge.—Lyric, Philadelphia, December 1, 1915; Fulton, New York, December 24, 1915.
- Mrs. FloudLouise Closser Hale
Mrs. Charles Belknap-JacksonLucile Dalberg
Mr. Charles Belknap-JacksonLynn Pratt
Mr. Egbert FloudFrederick Burton
The Honourable George Vane-Basingwell
George Hassell
Senator James Knox FloudJames C. Malady
Manager of Hotel CastiglionePhilip Dunning
Mrs. KennerJobyna Howland
Alfred RugglesRalph Herz
The Earl of BrinsteadArthur Lacey
A CabmanFrancis Gaillard
Jeff TuttleFred W. Strong
WattermanPhilip Dunning
Mrs. JudsonJosephine Drake
Mrs. PettingillJessie Ralph
Ed. PerkinsJames Boyle
Mrs. Elmer J. BrownWinifred Winters
- SAFETY FIRST, comedy. Presented by the James P. Lee musical comedy company.—Lincoln Park, Fall River, August 7.
- SCAPEGOAT, THE, play, by Carlyle Moore, Produced by the Craig Players.—Castle Square, Boston, June 19.
- Daniel HalifaxEdmund Breese
John K. DruryTheodore Friebus
Marbury HiltonFrederick Ormonde
Robert TelforJ. Morrill Morrison
Peter KineGeorge Ernst
William OliphantHubert Pierce
James G. BenzBert Young
Jonathan StilwellAt. Roberts
JonesRobert Capron
Mr. SmithWilliam George
Bank MessengerAlbert Le Roi
Dorothy HalifaxDorothy Dickinson
Mme. RofletBetty Damicoot
Mrs. Peter KineMarion Royston
- SEA GULL, THE, drama in four acts, by Anton Tchekhov, translated from the Russian by Marion Fell. Presented by the Bandbox Players.—Bandbox, New York, May 22.
- MashaFlorence Enright
Simon MedviedenkoEdward J. Ballantine
Peter SorinFrank Conroy
Constantine TrepleffRoland Young
JacobW. A. Richardson, Jun.
Nina ZarietchnayaMary Morris
Dr. Eugene DornRobert Strange

Sea Gull, The (cont.).

Paulina Suzette Stuart
 Irina Arkadina Helen Westley
 Boris Trigorin Ralph Roeder
 Shamraev Walter Frankl
 The Maid Elinor M. Cox
 The Cook Jean Strange

SECRETARY, THE, play in four acts, by Thomas McKean. Played by members of The Plays and Players' Club and the Stage Stage Society.—Little, Philadelphia, April 24.

SEE AMERICA FIRST, comic opera, by T. Lawrason Riggs and Cole Porter. Produced by Elisabeth Marbury.—Van Curler, Schenectady, February 22; Maxine Elliott, New York, March 28.

Lo, the Poor Indian Henry Red Eagle
 Notohah Jeanne Cartier
 Percy Clifton Webb
 Guy Leo Gordon
 Marmaduke Lloyd Carpenter
 Cecil, Duke of Pendragon

John H. Galsworthy

Sarah Perkins Clara Palmer
 Algernon Algernon Greig
 Chief Blood-in-his-Eye Felix Adler
 Ethel Roma June
 Gwendolyn Betty Brewster
 Muriel Gypsy O'Brien
 Polly Huggins Dorothie Bigelow
 Senator Huggins Sam Edwards

SEREMONDA, romantic drama, in four acts, by William Lindsay.—Hartford, Conn., November 16.

SERVANT—MASTER—LOVER, play, by John Howard Lawson.—Morosco, Los Angeles, July 16.

SEVEN CHANCES, comedy, in three acts, by Roi Cooper Megrue, produced by David Belasco (taken from "The Cradle Snatcher," a short story by Gouverneur Morris, and produced under the title of THE LUCKY FELLOW at Atlantic City, April 17).—Stamford, Conn., July 28; Cohan, New York, August 8.

Jimmie Shannon Frank Craven
 Billy Meekin Otto Kruger
 Earl Goddard Hayward Ginn
 Ralph Denby Charles Brokate
 Joe Spence Rowland Lee
 Henry Garrison Harry Leighton
 George Allen Thomas
 Anne Windsor Carroll McComas
 Mrs. Garrison Marion Abbott
 Lilly Trevor Anne Meredith
 Peggy Wood Emily Callaway
 Irene Trevor Beverly West
 Georgiana Garrison Helen MacKeller
 Florence Jones Florence Deshon
 Betty Brown Alice Carroll
 Marie Middleton Lillian Spencer

SHIRLEY KAYE, comedy.—Apollo, Atlantic City, October 9.

SHOPLIFTER, THE, sketch, by de Witt Kaplan. Played by Mr. Douglas J. Wood and company.—Colonial, New York, June 28.

SHOW OF WONDERS, THE, entertainment in two acts and fourteen scenes, staged by J. C. Huffman, dialogue and lyrics by Harold Atteridge, music by Sigmund Romberg, Otto Motzan and Herman Timberg, produced by J. J. Shubert.—Shubert, New Haven, October 19; Winter Garden, New York, October 26.

Members of the cast: Edmund Mulcahy, Marilyn Miller, Daisie Irving, Marie Lavarre, Eleanor Brown, George Baldwin, John T. Murray, Eugene Howard, Willie Howard, Dan Quinlan, Edmund Mulcahy, James Grant, Ernest

Show of Wonders, The (cont.).

Harc, Grace Fisher, Myrtle Victorine, Irene Zolar, George Monroe, Doris Lloyd, Tom Lewis, Sidney Phillips, J. H. Heath, James McIntyre, Otto Johnson, Peggy Eleanor, Sam White, Lew Clayton, Jimmy Fox.

SILENT SUE, play, by Eugene Magnus.—Grand Opera House, Toronto, August 28.

SILENT WITNESS, THE, play, in prologue and three acts, by Otto Hauerbach. Presented by H. H. Frazer.—Longacre, New York, August 10. (Transferred to Fulton, New York, August 28.)

Sarah Blakely Mrs. Jacques Martin
 Norman Blakely Edward Langford
 Helen Hastings Emelie Polim
 Rigby David Higgins
 Bud Morgan Donald Gahafer
 Janet Rigby Miriam Doyle
 John Pelham Paul Everton
 Ruth Pelham Maud Gilbert
 Mr. Weldon De Witt Jennings
 Wilbur Weldon Will Gregory, Jun.
 Richard Morgan Henry Kolker
 Dr. Wiley Theodore Kehrwald
 Kato S. Hatakenaka
 Wiggins J. W. Ashley
 O'Leary Karl Stone
 A Deputy Sheriff Nathaniel Anderson

SISTERS OF SUSANNA, farce, by Philip Moeller. Presented by the Washington Square Players.—Comedy, October 2.

SIX WHO PASS WHILE THE LENTILS BOIL, THE, play, in one act. Presented by the Portmanteau Theatre Company.—Academy of Music, Baltimore, March 2.

SO LONG LETTY, musical farce by Oliver Morosco and Elmer Harris, music and lyrics by Earl Carroll. Produced by Oliver Morosco.—Shubert, New York, October 23.

Letty Robbins Charlotte Greenwood
 Grace Miller May Boley
 Tommy Robbins Sydney Grant
 Harry Miller Walter Catlett
 Mrs. Cease Vera Doria
 Chita Alvarez Frances Cameron
 Sadie McQuiggle Winnie Baldwin
 Philip Brown Percy Bronson
 Billy Monday Ben Linn
 Chauffeur Robert Calley
 Dancers from the Casino
 Dorothy and Madeline Cameron

SOLD, play, in one act, by Miss Kent. Played by Miss Kent and Miss Lillian Nidrauga.—Bijou, Fall River, August 28.

SONG WRITER, THE, sketch. Played by Mr. Eddie Heron and Miss Madge Douglass.—Palace, Port Richmond, S.I., October 12.

SOMEBODY'S LUGGAGE, farce, in three acts, by Mark Swan, from the book by F. J. Randall. Produced by the Shuberts.—Shubert, New Haven, Conn., May 18; Forty-Eighth Street, New York, August 28.

Adam Dusty George Manning
 Porter Charles Peyton
 Etienne Duval George Renavant
 Walter Owen Percy Waram
 Ellison Gruff Homer Granville
 Henry Crawford Ronald Byram
 Caroline Parfitt Beatrice Terry
 Alfred Hopper James T. Powers
 Susan Beryl Mercar
 Fisher Lionel Belmore
 Charles Ketcham Clifford Brooke
 Enid Irving Betty Bellairs
 Higgs Tom Rogers
 Bruce Matthews Robert Ayrtton

SOUL MACHINE, THE, psycho-melodrama, by Daniel Garretson. Produced by the Stage Society.—Gaiety, New York, December 20, 1915.

SPIEGEL REVUE, THE, book and lyrics by George Totten Smith, music by Ruby Cowan and J. Strause, and arranged by Albert L. Barber, musical ensembles by Lewis J. Morton. Production staged by Max Spiegel and Thos. J. Grady.—Columbia, New York, August 28.

SPOUT OF LAW. (See "Backfire.")

SQUAB FARM, play, in four acts, by Frederick and Fanny Hatton. Produced by A. H. Woods.—Savoy, Asbury Park, N.J., June 26.

STATE FORBIDS, THE, playlet, by Sada Cowan.—Royal, New York, December 19, 1915.

STEP THIS WAY, musical production, in two acts (revised version of "The Girl Behind the Counter," Herald Square, New York, October 1, 1907), book by Edgar Smith, lyrics by E. Ray Goetz, music by E. Ray Goetz and Bert Grant. Production staged by Frank McCormack, musical ensembles and dances by Jack Mason.—Apollo, Atlantic City, May 25; Shubert, New York, May 29.

Maggie Fannie Hasbrouck
Mitzl Gossard Louise Clark
Miss Billings Virginia Richardson
Mrs. M. Whittington Martha Erlich
Henri Duval Charles Judels
Mrs. Crossleigh Shoppington .. Nan J. Brennan
Ninette Valois Laura Hamilton
Susie Scraggs Gladys Clark
Dudley Cheatnam Henry Bergman
Millie Mostyn Marguerite Farrell
Mrs. Henry Schniff Alice Fischer
Winnie Willoughby Beth Lydy
Henry Schniff Lew Fields
Charles Chetwynd John Charles Thomas
Lord Augustus Gushington .. Ernest Torrence
Hon. Bertie Epsom Lew Brice
Willard Fitzcorbett, a waiter.. Charles Mitchell

STOP! LOOK! LISTEN! musical comedy, in three acts, music and lyrics by Irving Berlin, book by Harry B. Smith.—Forrest, Philadelphia, December 1, 1915; Globe, New York, December 25, 1915.

Owen Coyne Walter Willis
Gideon Gay Frank Lalor
Mary Singer Justine Johnstone
Mrs. Singer Florence Morrison
Rob Ayres James Doyle
Frank Steele Harland Dixon
Gaby Gaby Deslys
Abel Conner Harry Fox
Lotta Nichols Helen Barnes
Van Cortland Parke Joseph Santley
Willie Chase Florence Tempest
Vera Gay Marion Sunshine
Anthony St. Anthony Harry Pilcer
Lilla Kiliana Blossom Seeley
Steward James Curran
Violinist Charles Tucker

SUCH IS LIFE, comedy, in three acts, by Harold Owen. Produced by the Messrs. Shubert.—Princess's, New York, November 25.

Philip Gayton Sam Sothorn
Edith Gayton Ann Cleaver
Julius Crankshaw Ferdinand Gottschalk
Leslie Crankshaw Cathleen Nesbitt
Mrs. Haviland Kate Serjeantson
Angus Ferguson Edward Douglas
Bertha Helen Rawson

SUBJECTION OF KEZIA, THE, comedy, in one act, by Mrs. Havelock Ellis. Presented by the Neighbourhood Players.—Neighbourhood Playhouse, New York, January 29.

SUGAR HOUSE, THE, play, in one act, by Alice Brown. Presented by the Washington Square Players.—Comedy, New York, October 2.

SYBIL, musical comedy, in three acts, by Max Brody and Frank Martos, adapted by Harry Graham and H. B. Smith, music by Victor Jacobi. Produced by Charles Frohman, Inc.—Academy, Baltimore, January 3; Liberty, New York, January 10. (Revived at Empire, New York, August 28.)

Sybil Renaud Julia Sanderson
The Grand Duke Donald Brian
Otto Spreekles Joseph Cawthorn
The Grand Duchess Josephine Whittell
The Governor of Bomsk George Mack
Captain Paul Petrow Stewart Baird
Captain Dologow Walter Gilbert
Lieutenant Koyander William Francis
Count Mitowski Jackson Hines
Lieutenant Zelenoy Charles Lester
Margot Maisie Gay
Bortschakow Charles Hampden
A Schoolmaster Clyde Crawford
Gossack Officer Frank Markham
Page Boy Master Stalzes
First Waiter Edward C. Yenger
Second Waiter George Wharton
Mr. Crighton Robert Markwell
Mrs. Crighton Cynthia Latham

TALK! TALK! TALK! musical comedy.—Royal, Alexandra, Toronto, April 3.

TEMPEST, THE, revival of Shakespeare's comedy. Presented by the Drama Society and produced by Louis Calvert and John Corbin.—Century, New York, April 24.

Alonzo Edwin Mordant
Sebastian Arthur Grenville
Prospero Louis Calvert
Antonio Frank Westerton
Ferdinand Henry Stanford
Gonzalo Frederick Esmelton
Adrian Boyd Clarke
Francisco Wallace Brooks
Caliban Walter Hampden
Trinculo Cecil Yapp
Stephano George Hassell
Boatswain Reginald Barlow
Mariners: W. C. Yanike, R. H. Lee,
C. Brooks, E. Bernard

Miranda Jane Grey
Ariel Fania Marinoff
Iris Isabel Merson
Ceres Elizabeth Merson
Juno Agnes Robinson

TENOR, THE, play, in one act, adapted from the German of Frank Wedekind, by André Tridon. Produced by the Washington Square Players.—Bandbox, New York, January 10.

TERRIBLE MEEK, THE, revival of the play, in one act, by Charles Rann Kennedy (Little, New York, March 19, 1912). Presented by the Pitt Players of the University of Pittsburgh.—Pittsburgh, April 11.

THEY WHO FAIL, play, in one act, by Ernest Wilkes.—Spokane, Wash., May 1.

THIRTY DAYS, farce comedy, by A. E. Thomas and Clayton Hamilton. Produced by the Northampton Players.—Easthampton, Mass., May 17.

THIRTEENTH CHAIR, THE, drama, in three acts, by Bayard Veiller. Presented by William Harris, sen. and jun.—Van Curler, Schenectady, October 16; Forty-eighth Street, New York, November 20.

Helen O'Neill Katherine La Salle
 Will Crosby Calvin Thomas
 Mrs. Crosby Martha Mayo
 Roscoe Crosby Gardner Crane
 Edward Wales S. K. Walker
 Mary Eastwood Eva Condon
 Helen Trent Sarah Whiteford
 Grace Standish Rose Aiken
 Braddish Trent Charles Lait
 Howard Standish Walter Lewis
 Philip Mason George Graham
 Elizabeth Erskine Alice Claire Elliott
 Pollock A. T. Hendon
 Rosalie La Grange Margaret Wycherly
 Tim Donohue Harrison Hunter
 Sergeant Dunn Walter Young
 Doolan Walter Scott

THIS IS THE LIFE, book and lyrics by Geo. Totten Smith, music by Charles Kuebler, musical ensembles by Lewis J. Morton.—Columbia, New York, August 7.

THREE IN ONE, sketch, by Sidney M'Tatron Hirsch. Played by Douglas J. Wood and company.—Colonial, New York, May 15.

THROUGH THE AGES, Polish symbolical play. Performed for the first time in America.—Garrick, Philadelphia, May 9.

TICKETS, PLEASE, musical play, by Will M. Hough and W. B. Friedlander.—Victoria, Wheeling, W. Va., April 3.

TIT FOR TAT, sketch, by J. Francis Kirk. Presented at Lew Parker's benefit.—Grand Opera House, Brooklyn, April 16.

TOMMY'S BIT, comedy, in one act, by Lance-Corporal le Roy Clemens.—Princess, Montreal, October 23.

TOO MUCH NEW STUFF, sketch. Played by Ronald Coghlan and company.—Proctor's Fifth Avenue, New York, September 18.

TOWN TOPICS, musical comedy, in two acts, revived by the Shuberts. (Century Music Hall, New York, September 23, 1915.—Winter Garden, New York, January 21.

TREASON AND DEATH OF BENEDICT ARNOLD, THE, play, by John Jay Chapman.—Brookside, Mt. Kisco, July 4.

TREASURE ISLAND, melodrama, in four acts and nine scenes (dramatisation of Robert Louis Stevenson's story) by Jules Eckert Goodman. Produced by Charles Hopkins.—Harmanus Blecker Hall, Albany, N.Y., November 8, 1915; Punch and Judy, New York, December 1, 1915.

Mrs. Hopkins Mrs. Hopkins
 Mrs. Hawkins Alice Belmont
 Dr. Livesey David Glassford
 Squire Telrawney Edmund Gurney
 Captain Smollett Leonard Willey
 Redruth Leonard Grey
 Hunter Marshall Birmingham
 Joyce Perry Hopper
 Gray F. Cecil Butler
 Alan Cecil Magnus
 A Fruit Seller Agnes Kemble
 Bill Bones, the "Captain" Tim Murphy
 Black Dog Oswald Yorke
 Pew Frank Sylvester
 Long John Silver Edward Emery
 "Captain Flint," His Parrot By Himself
 Morgan J. H. Greene
 Anderson Lynn Starling
 George Merry W. J. Ferguson
 Israel Hands Herbert Ashton
 Dirk Adin Wilson
 O'Brien Chauncey W. Kelm
 Arrow Charles Macdonald
 Dick Benjamin Kausser
 Ben Gunn, the Maroon Charles Hopkins

TRIFLES, playlet, by Susan Glaspell. Presented by the Washington Square Players.—Comedy, New York, November 13.

TRIMPLET, THE, play, in one act, by Stuart Walker. Presented by the Portmanteau Theatre company.—Gibson House, Cincinnati, March 13.

TRUMP OF TRUTH, THE, morality masque, given in connection with the Golden Jubilee celebrations of the Battle Creek Sanatorium.—Battle Creek, Michigan, October 4.

TRIP ALONG, extravaganza, by Jack Appleton. Played by amateurs in aid of the Home for Incurables.—Emery's Auditorium, Cincinnati, April 26.

TURN TO THE RIGHT, comedy, in prologue and three acts, by Winchell Smith and John E. Hazzard. Produced by Winchell Smith and John L. Golden. (Produced under the title of "Like Mother Made," Parson's, Hartford, May 1).—Gaiety, New York, August 17.

Joe Bascom Forrest Winant
 Muggs William E. Meehan
 Gilly Frank Nelson
 Deacon Tillinger Samuel Reed
 Sam Martin Edgar Nelson
 Lester Morgan Roy Fairchild
 Callahan Harry Humphrey
 Isadore Al Sincoff
 Moses George Spelvin
 Mrs. Bascom Ruth Chester
 Elsie Tillinger Louise Rutter
 Betty Bascom Lucy Cotton
 Jessie Strong Alice Hastings
 Katie Justine Adams

TWO JANES, THE, musical play, by Norman Lee Swartout.—Long Branch, September 14.

TWO THOUSAND YEARS AGO, fantasy. Played by Mr. James Leonard and company.—Prospect, Brooklyn, January 31.

TURN OF THE TIDE, THE, playlet, by Hugh Herbert. Played by Maude Fealy and company.—Colonial, New York, January 31.

UNDER SENTENCE, comedy drama, in three acts, by Roi Cooper Megrue and Irvin S. Cobb. Staged by Mr. Megrue, and produced by Selwyn and company.—Harris, New York, October 2.

Katherine Janet Beecher
 Copley Felix Krembs
 Jewett George MacQuarrie
 Shaunnessy Stephen Denbigh
 Mike T. P. Gunn
 Fagan E. G. Robinson
 Tony Thomas Mitchell
 Kid Frank Morgan
 Stroud E. H. Dresser
 Egan Joseph Slaytor
 Jennings George Wright, Jr.
 Blake George Nash
 Fleming Harry Crosby
 Pratt Lawrence Eddinger
 Straus John A. Boon
 Jones Gerald Oliver Smith
 An Official H. W. Pemberton

UNEXPECTED, THE, sketch, by Aaron Hoffman, played by Mr. George Nash and Miss Julia Hay.—Palace, New York, January 31.

UPSTAIRS AND DOWN, comedy, in three acts, by Frederic and Fanny Hatton. Produced by Oliver Morosco.—Morosco, Los Angeles, June 18; Cort, New York, September 25.

"UPSTAIRS."
 Anthony Ives Fred Tiden
 Nancy Ives Christine Norman

Upstairs and Down (cont.).

Robert Van Courtland Orlando Daly
 Elsie Hunt Roberta Arnold
 Elizabeth Chesterton Mary Servoss
 Alice Chesterton Juliet Day
 Tom Cary Paul Harvey
 Capt. Terence O'Keefe Courtney Foote

"DOWNSTAIRS."

Sprang Arthur Elliott
 Pierre Alfred Hesse
 Rosalie Adoni Fovieri
 Nelly Ida St. Leon
 Craig William Macdonald
 Louis Letour Leo Carrillo

VAN LOWE DIAMOND, THE, dramatic sketch. Played by Emmett Corrigan and company.—Palace, New York, October 9.

VEIN OF GOLD, THE, play, in three acts, by Rupert Hughes (adapted from Gertrude Atherton's novel, "The Perch of the Devil").—Alvin, Pittsburgh, February 28.

VERY GOOD EDDIE, musical play, in two acts, by Philip Bartholomew and Guy Bolton, lyrics by Schuyler Green, music by Jerome Kern. Musical version of OVER NIGHT.—Van Carler, Schenectady, November 9, 1915; Princess's, New York, December 23, 1915.

Steward Benjamin F. Wright
 Monsieur de Rougement James Lounsberry
 Purser Lew Fullerton
 Dick Rivers Oscar Shaw
 Mme. Matropo Ada Lewis
 Elsie Lilly Anna Orr
 Eddie Kettle Ernest Truex
 Georgina Kettle Helen Raymond
 Percy Darling John Willard
 Elsie Darling Alice Dovey
 West Point Cadet Kuy Kandall
 Al. Cleveland John E. Hazzard
 Victoria Lake Julia Mills

VOICE WITHIN, THE, drama, in three acts, by Herbert Bashford.—Victory, San Jose, California, October 9.

VAN DER DECKEN, play, by David Belasco.—Belasco, Washington, December 7, 1915.

WEAVERS, THE, drama, in five acts, by Gerhart Hauptmann. First presentation in English on the New York stage. Produced by the Modern Stage Society and American People's Theatre.—Garden, New York, December 14, 1915.

Dreissiger Mortimer Martini
 Mrs. Dreissiger Bertha Mann
 Pfeifer Frank Bertrand
 Neumann Edward Smith
 An Apprentice Ogden Child
 John John Wray
 Emmy Isabel Branche
 Wenhild Harmon Cheshire
 Pastor Kittelhaus John S. O'Brien
 Mrs. Kittelhaus Beatrice Harron
 Heide Charles Webster
 Kutsche Ernest Rowan
 Welzel Kraft Walton
 Mrs. Welzel Alberta Gallatin
 Anna Welzel Helen May
 Wiegand John E. Hines
 A Travelling Salesman Arvid Paulson
 Schmidt Kraft Walton
 Hornig Maurice Cass
 Wittig Frank Peters
 Becker Robert H. Barrat
 Moritz Jaeger Rupert Harvey
 Old Baumorb Adolph Link
 Mother Baumert Isabel Berggreen
 Bertha Louise Berggreen
 Emma Edith Sherwood

Weavers, The (cont.).

Fritz Henry Quinn
 August Baumert Jack Howard
 Old Ansonge Emanuel Deicher
 Old Hilsce August Duncan
 Mother Hilsce Katherine Herbert
 Gottlieb Hilsce Boyd Clark
 Luise Edith Randolph
 Mielchen Margaret Sattler
 Reimann John Wray
 Heiber John S. O'Brien
 Fiedler John E. Hines

WALDIES, THE, comedy, in four acts, by George J. Hamlin. Presented by the American Academy of Dramatic Arts and Empire Theatre Dramatic School.—Lyceum, New York, January 21. Revived at the Neighbourhood Playhouse, New York, January 29.

WAR CHILD, THE, play, in one act, by Jean Seagrave.—Presented at the matinee given by the Players' League.—Park Square, Boston, April.

WHAT EVERY MAN NEEDS, sketch. Played by Miss Hill and Mr. Donaldson.—Audubon, New York, April 3.

WHAT IS YOUR KUSBAND DOING? farce comedy, by George V. Hobart.—Valentine, Toledo, September 21.

WHEN FRAN CAME HOME, play, by Charles T. Dazey. Presented by the Vaughan Glaser Stock Company.—Avenue, Rochester, August 21.

WHEN MR. SHAKESPEARE COMES TO TOWN, "symbolic tribute to Shakespeare," by Joseph W. Herbert. Presented at the All Star Lambs' Gambol.—Metropolitan Opera House, New York, May 19.

WHERE THE ROOSTER CROWS, drama, written by A. N. Rancee, produced by Rush and Andrews.—Playhouse, Chicago, October 9.

WHERE THERE'S A WILL, sketch, by Edgar Allan Woolf. Played by Ralph Herz and company.—Colonial, New York, July 3.

WHOA, PHOEBE! words and music by Charles Gilpin. Presented by the Mask and Wig Club of the University of Pennsylvania.—Belasco, Washington, May 1.

WHO IS SHE? sketch, played by Joseph Bernard and company.—Opera House, Harlem, December 18, 1915.

WIFE HUNTER, THE, sketch, played by Franklyn Ardell.—Trent, Trenton, N.J., February 7.

WITH THE CURRENT, play, in one act, by Sholom Asch. Presented by the Neighbourhood Players.—Neighbourhood Playhouse, April 24.

WOMAN OF NO IMPORTANCE, A, revival of play by Oscar Wilde. Presented by the Henry B. Harris Estate in conjunction with Margaret Anglin.—Fulton, New York, April 24.

Lord Illingworth Holbrook Blinn
 Sir John Pontefract Max Montesole
 Lord Alfred Rufford Lionel Pape
 Mr. Keivill, M.P. Ivan T. Simpson
 The Ven. Archdeacon Daubney, D.D.

Richard Temple
 Gerald Arbuthnot George le Guere
 Farquhar, butler Ralph Kemmet
 Francis, footman George Thorne
 Lady Hunstanton Fanny Addison Pitt
 Lady Caroline Pontefract Marguerite St. John
 Lady Stutfield Alice Lindahl
 Mrs. Alonby Annie Hughes
 Miss Hester Worsley Ottola Nesmith
 Alice Carolyn Darling
 Mrs. Arbuthnot Margaret Anglin

WOMAN HUNTER, THE, play, by Giles Mant-
ton. Produced by the Craig Players.—
Castle Square, Boston, January 11.

WOMAN WHO PAID, THE. (See "The Little
Lady from Lonesome Town.")

WOONG OF EVE, THE, comedy, in three
acts, by J. Hartley Manners. Produced
by Klaw and Erlanger and George C.
Tyler.—Rochester, N.Y., March 23.

WRONG MR. WRIGHT, THE, musical
comedy, produced by the James P. Lee
Musical Comedy company.—Lincoln Park,
Fall River, July 24.

WOMAN ON HER OWN, from the French
of Brieux's "La Femme Seule," by Mrs.
George Bernard Shaw (originally produced
at the Coronet, London, December 8, 1915).
Presented by the New Play Society, under
the direction of Dorothy Usher Baxter.—
Grand Ballroom, Hotel Plaza, New York,
May 16.

Nerisse Arthur Forrest
Rene Otto Kruger
Feliat Francis X. Conlan
Gueret Cyril Courtney
Mafiu Felix Haney
Vincent Harry English
Deschaume Adrian H. Rosley
Girard Benedict MacQuarrie
Charpin Erskine Sanford
A Delegate W. J. Holden
Office Boy Edward J. Keenan
Therese Helen MacKellar
Madame Nerisse Adelaide Whytal
Madame Gueret Alice Wilson
La Mere Bougne Eugenia Woodward
Caroline Legrand Harriet Sterling
Madame Chanteuil Viola Fortescue
Lucienne Marion Ruckert
Mademoiselle Gregoire Ella Rock
Mademoiselle Baron Vera De Cordova
Mademoiselle de Meuriot Rose Beaudet
Berthe Mary Rehan
Constance Elisabeth Hunt

Woman on Her Own (cont.).

Nadia Dorothy Georgia
Antoinette Helen Lavin
Maid Inez Sabring

WRECK OF THE HESPERUS, THE, burlesque,
written by Paul G. Tomlinson, assisted by
Walter H. Burnham, lyrics by Norman
Charlock. Presented by amateurs.—Town
and Country Club, Elizabeth, N.J., May 5.

WHY WOMEN WEEP, play, in one act, by
Mme. Christine Hill.—Tiverton, R.I.,
March 3.

YANKEE DOODLE DICK, play. Produced by
then Tennant Producing Company, Inc.—
Lyceum, Rochester, N.Y., August 24.

YVETTE, musical comedy, in two acts, book
by Benjamin Thorne Gilbert, music and
lyrics by Frederick Herendeen, interpola-
tions by Henley and Jackson. Produced
by Paul Benedek, Inc., under the direction
of M. Ring.—Thirty-ninth Street, August
10. (Withdrawn after night of production.)
Paulette E. Marie Day
Francis Eugene Redding
August Schmitz John W. Baneone
Countess Rochebaron Rose Laharte
Robert D. Villoc Crawford Kent
Yvette Chapine
Lord Silverhampton Cyril Chadwick
Billy Usefulle Ward Dewolf
Senator Brown C. Welch Homer
Marion Brown Gertie Merrod
Cupid Effie Allan

ZACK, comedy, by Harold Brighthouse.—Syrac-
use, N.Y., October 30.

ZIEGFELD FOLLIES OF 1916, book and
lyrics by George V. Hobart and Gene
Buck, music by Louis Hirsch, Jerome D.
Kern, and David Stamper.—New Amster-
dam, New York, June 12.

AUTHORS (PLAYS IN AMERICA) OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS AND COMPOSERS WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1916; ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH AMERICAN ADAPTATIONS HAVE BEEN MADE.

- ADAMS, H. AUSTIN.—"Grubstake," "God and Company."
 ADAMS, FRANK.—"Fast and Grow Fat."
 ANGELA, SISTER.—"Meg Burns."
 AKINS, ZOE.—"The Magical City."
 APPLETON, JACK.—"Trip Along."
 ASCH, SHOLOM.—"With the Current."
 ASCHER, LEO.—"Follow Me."
 ATHERTON, GERTRUDE.—"The Vein of Gold."
 ATKINS, ZOE.—"Papa."
 ATTERIDGE, HAROLD.—"Ruggles of Red Gap," "Robinson Crusoe, Jun.," "The Passing Show of 1916," "The Show of Wonders."
 ATWELL, ROY.—"The Christmas Letter."
 BAHR, HERMANN.—"The Master."
 BAKER, ROBERT.—"Arms and the Girl."
 BAILEY, OLIVER D.—"Pay-Day."
 BAIRD, PROFESSOR.—"Mirage."
 BAKER, ROBERT.—"A Delicate Situation."
 BAKES, CHARLES EUGENE.—"An Honest Thief."
 BARKIE, SIR JAMES.—"Peter Pan," "The Little Minister."
 BARTHOLOMAE, PHILIP.—"Very Good, Eddie," "All Night Long."
 BASHFORD, HERBERT.—"The Voice Within," "A Light in the Dark."
 BEACH, LEWIS.—"The Clod."
 BELASCO, DAVID.—"Van der Decken."
 BENKISER, WALTER.—"A Quiet Family."
 BENNETT, E. K.—"Going Some."
 BERGE, IRENEE.—"Nicolette."
 BERLIN, IRVING.—"Stop! Look! Listen!" "The Century Girl."
 BLAKE, JOHN SINCLAIR.—"Prince or Vagabond."
 BLODGET, ARBA.—"Pietor's Song."
 BOLTON, GUY.—"Very Good, Eddie," "Children," "A Happy Thought," "Little Miss Springtime."
 BOONE, KIRKPATRICK.—"Freckles."
 BOWERS, ROBERT HOOD.—"Dame Fashion's Demands."
 BRAMMER, JULIUS.—"The Girl from Brazil."
 BRIEUX, EUGENE.—"Woman on Her Own."
 BRIGHOUSE, HAROLD.—"The Price of Coal," "Zack."
 BRQUET, JEAN.—"The Girl Who Smiles."
 BROADHURST, GEORGE.—"Fast and Grow Fat," "Rich Man, Poor Man."
 BRODY, ALEXANDER.—"Lea Lyon."
 BRODY, MAX.—"Sybil."
 BROWN, ALICE.—"The Sugar House."
 BROWN, A. SEYMOUR.—"A Pair of Queens."
 BUCK, GENE.—"The Ziegfeld Follies of 1916."
 BURKE, EDMUND LAURENCE.—"Johnny, Get Your Gun."
 BURLEIGH, LOUISE.—"Punishment."
 BURNHAM, WALTER H.—"The Wreck of the Hesperus."
 BURNSIDE, R. H.—"The Big Show."
 CAINE, HALL.—"Margaret Schiller," "Pete."
 CADWELL, ANNE.—"Pom Pom," "Go To It."
 GARR, ALEXANDER.—"An April Shower."
 CARRE, MICHAEL.—"Pierrot the Prodigal."
 CARLTON, TOM.—"Children."
 CARPENTER, EDWARD C.—"The Cinderella Man."
 CARROLL, EARL.—"Canary Cottage," "So Long, Letty."
 CARROLL, HARRY.—"The Midnight Revue."
 CARVER, CHARLES.—"Down Boston Way," "The First Law."
 CHAMBERS, C. HADDON.—"The Great Pursuit."
 CHAPMAN, JOHN JAY.—"The Treason and Death of Benedict Arnold."
 CHAPPELL, GEORGE S.—"Come to Bohemia."
 CHARLOCK, NORMAN.—"The Wreck of the Hesperus."
 CHESTER, MR. and MRS. GEORGE RAN-
 DOLPH.—"Business Before Pleasure."
 CHORPENNING, MRS. CHARLOTTE.—"Between the Lines."
 CHAUVENET, JULES.—"The Land of Evermore."
 CLARK, BARRETT H.—"The Pardon."
 CLARK, EDWARD.—"Coat Tales."
 CLARK, HAROLD.—"The Evolution of Life."
 CLARK, HOLMAN.—"The Colonel and the Lady."
 CLEMENS, LANCE-CORPORAL LE ROY.—"Tommy's Bit."
 CLIFTON, ETHEL.—"For Value Received."
 COBB, IRVIN S.—"Under Sentence."
 CONNELLY, MARCUS C.—"The Amber Empress."
 COHAN, GEORGE M.—"The Cohan Revue, 1916," "Honest John O'Brien."
 COOPER, ROI MEGRUER.—"Seven Chances," "Under Sentence."
 COPPEE, FRANCOIS.—"The Guilty Man."
 CORRIGAN, EMMETT.—"The Court Martial."
 COWAN, RUBY.—"The Spiegel Revue."
 COWAN, SADA.—"The State Forbids."
 CRAVEN, FRANK.—"Everymusicalplay."
 CRIGHTON, MARIAN.—"The Greatest Nation."
 CROHNS, RACHEL.—"Old Lady 31."
 CUSHING, CATHERINE CHISHOLM.—"Pollyanna."
 CUVILLIER, CHARLES.—"Flora Bella."
 DAVIESS, MARIA THOMPSON.—"The Melting of Molly."
 DAVIS, OWEN.—"Any House," "Minute Kendall."
 DAVIS, ROBERT H.—"Any House."
 DAVIS, RUTH HELEN.—"The Guilty Man."
 DAZEY, C. T.—"Nobody's Girl," "The Court Martial," "When Fran Came Home."
 DE FOREST, MARIAN.—"Erstwhile Susan."
 DE PORTO-RICHE, GEORGES.—"Lovers' Luck."
 DE VOY, EMMET.—"The Evolution of Life."

DE MILLE, WILLIAM C.—"Forest Flower."
DITTRICHSTEIN, LEO.—"The Great Lover."
DODD, LEE WILSON.—"His Majesty Bunker
Bean."
DOERMANN, FELIX.—"Flora Bella,"
"Follow Me."
DONNELLY, DOROTHY.—"Flora Bella."
DORRIAN, CECIL.—"The Age of Reason."
DUNBAR, RALPH.—"Mary Ann's Career."
DUNNANY, LORD.—"A Night at an Inn,"
"The Queen's Enemies," "The Gods of
the Mountains."

ELLIOTT, WILLIAM.—"The Greatest
Nation."
ELLIS, EDITH.—"Making Dick Over," "The
Devil's Garden."
ELLIS, MRS HAVELOCK.—"The Subjection
of Kezia."
ELLIS, WALTER W.—"A Little Bit of
Fluff."
ERVINE, ST. JOHN.—"Jane Clegg."
ETTLINGER, KARL.—"Altruism."
EVRLINOV, NICHOLAS.—"A Merry Death."
EYSLER, EDMUND.—"Lieutenant Gus."

FAGAN, JAMES B.—"The Earth."
FELIX, DR. HUGO.—"Pom Pom."
FELL, MARION.—"The Sea Gull."
FITCH, CLYDE.—"Beau Brummell."
FITZPATRICK, J. W.—"Monday Morning."
FORD, HARRIET.—"Mr. Lazarus."
FORSSLUND, LOUIS.—"Old Lady 31."
FOSTER, MAXIMILIAN.—"Rich Man, Poor
Man."
FOX, STUART.—"Backfire."
FRANCIS, JOSEPH.—"A Quiet Family."
FRAZEE, H. H.—"The Head of the House."
FRIEDLANDER, W. B.—"Tickets, Please."
FREIZBE, CARL E.—"The Devil's Intention."
FRIML, RUDOLF.—"Katinka."
FULTON, MAUDE.—"The Brat," "Mary."

GALE, ZONA.—"The Neighbours."
GALS WORTHY, JOHN.—"The Eldest Son,"
"Justice."
GARRETTSON, DANIEL.—"The Soul
Machine."
GASCH, L. G.—"A Quiet Family."
GERSTENBERG, ALICE.—"Overtones."
GILBERT, BENJAMIN THORNE.—"Yvette."
GILLESPIE, ARTHUR.—"The Elopers."
GILPIN, CHARLES.—"Whoa, Phoebe."
GLASS, MONTAGUE.—"Object—Matrimony."
GLASPELL, SUSAN.—"Trifles."
GLASSMIRE, AUGUST.—"Come Unto Me."
GLAZER, BENJAMIN.—"Altruism," "The
Master."
GOETZ, E. RAY.—"Step This Way."
GOLDEN, JOHN L.—"The River of Souls,"
"Every musical play," "The Big Show,"
"Go To It."
GOODMAN, JULES ECKERT.—"Treasure
Island," "The Man Who Came Back,"
"Object—Matrimony."
GORSUCH, PROFESSOR WILLIAM PIERCE.—
"An Honest Thief."
GRAHAM, HARRY.—"Sybil."
GRANADOS, ENRIQUE.—"Goyescas."
GRANT, BERT.—"Step This Way."
GRANVILLE, TAYLOR.—"The Eyes of
Buddha."
GREEN, SCHUYLER.—"Very Good, Eddie."
GRAY, ROGER.—"Enchores of 1916."
GRUENWALD, ALFRED.—"Princess Tra-la-
la," "The Girl from Brazil."
GUERITE, LAURA.—"The Flivver."

HACKETT, EDMUND FRANCIS.—"Her Naked
Self."
HALE, EDWARD EVERETT.—"The Man
Without a Country," "Punishment."
HAMILTON, CLAYTON.—"Thirty Days."

HAMILTON, COSMO.—"Flora Bella."
HAMLIN, GEORGE J.—"The Waldies."
HANLEY, JAMES.—"Robinson Crusoe, Jun."
HARCOURT, CYRIL.—"A Lady's Name,"
"Madame Levardier," "The Intruder."
HARRIS, ELMAR.—"Canary Cottage," "So
Long Letty."
HARWOOD, H. M.—"Please Help Emily."
HAZZARD, JOHN E.—"Go To It."
HATCH, FRANK.—"The Blue Envelope."
HATTERSLEY, LEILA CHOPIN.—"Kitty
Comes In."

HATTON, FANNY.—"Squab Farm," "The
Great Lover," "Upstairs and Down."
HATTON, FREDERICK.—"Squab Farm,"
"The Great Lover," "Upstairs and Down."
HAUERBACH, OTTO.—"Katinka," "A Pair
of Queens," "The Silent Witness," "Blood
Will Tell."
HAUPTMANN, GERHART.—"The Weavers."
HAZZARD, JOHN E.—"Turn to the Right."
HENNEQUIN, MAURICE.—"Le Poilu."
HERBERT, HUGH.—"Prosperity," "The Pre-
tenders," "The Fairy Tale," "The Turn of
the Tide."

HERBERT, JOSEPH W.—"When Mr. Shake-
speare Comes to Town."
HERBERT, VICTOR.—"The Century Girl."
HERSENDEEN, FREDERICK.—"The Bells of
Destiny," "Yvette."
HERMAN, W. C.—"The Millionaire and the
Shop Girl."
HERNE, JULIE.—"An Outsider."
HERVE, PAUL.—"The Girl Who Smiles."
HILL, CHRISTINE.—"Why Women Weep."
HIRSCH, LOUIS.—"The Ziegfeld Follies of
1916."
HIRSCH, SIDNEY M'TATRON.—"Three in
One."

HOBART, GEORGE V.—"Moonlight Mary,"
"The Ziegfeld Follies of 1916," "What is
Your House Doing?"
HODGES, HORACE.—"Little Lady in Blue."
HOFFMAN, AARON.—"The Unexpected."
HOMANS, ROBERT E.—"The Blue Enve-
lope."
HOPWOOD, AVERY.—"Just for To-night,"
"Our Little Wife."
HOUGH, WILL M.—"Tickets, Please."
HOYNE, THOS. J.—"In Cold Type."
HUBBELL, RAYMOND.—"The Big Show."
HUGHES, RUPERT.—"The Vein of Gold."
HYDE, DR. DOUGLAS.—"The Marriage."
HYMER, JOHN B.—"Petticoats."

IRWIN, WALLACE.—"The Pride of Race."
ISTHAM, FREDERICK.—"Nothing But the
Truth."
IVAN, ROSALIND.—"Nju."
IZUMO, TAKEDA.—"Bushido."

JACOBI, VICTOR.—"Sybil."
JACQUET, H. M.—"Le Poilu."
JOFFA, MRS. RONIE H.—"In Walked Jimmy."
JENNINGS, GERTRUDE.—"Between the Soup
and the Savoury," "The Frogs and Cons,"
"The Rest Cure," "Acid Drops."
JONES, HENRY ARTHUR.—"Cock o' the
Walk."

KALMAN, G. EMMERICH.—"Little Miss
Springtime."
KAPLAN, DE WITT.—"The Shoplifter."
KAUFMAN, S. JAY.—"Kisses."
KENNEDY, CHARLES RANN.—"The Terrible
Meek."
KENT, MISS.—"Sold."
KERN, JEROME.—"Very Good Eddie,"
"The Ziegfeld Follies of 1916," "Girls
Will Be Girls."
KIRK, J. FRANCIS.—"Tit for Tat."
KLEIN, CHARLES.—"The Guilty Man,"
"The Music Master."

- KNOBLOCK, EDWARD.—"Paganini."
 KUMMER, CLARE.—"Go!d Gracious, Anna-belle."
 LAMB, ARTHUR.—"The Land of Evermore."
 LANDMAN, MICHAEL.—"The Pride of Race."
 LANGNER, LAWRENCE.—"The Red Cloak," "Another Way Out."
 LAUDER, HARRY.—"The Night Before."
 LAWRENCE, VINCENT S.—"Fate Decides."
 LAWSON, JOHN HOWARD.—"Servant—Master—Lover," "Give and Take."
 LEFTWICH, ALEXANDER.—"Dame Fashion's Demands."
 LEWIS, HARRY.—"A Pair of Queens."
 LINDSAY, WILLIAM.—"Seremonda."
 LOCKE, EDWARD.—"The Land of the Free."
 LONSDALE, FREDERICK.—"Betty."
 LOUCHEIM, STUART.—"The King of Hearts."
 MACK, KELLER.—"Made in Philly."
 MACK, WILLARD.—"The Flare Back," "Pansy's Particular Punch," "Honk, Honk, Maybe," "Broadway and Butter-milk."
 MACKAYE, PERCY.—"Caliban by the Yellow Sands."
 MACPHERSONS, THE.—"The Happy Ending."
 MAETTERLINCK, MAURICE.—"Aglavaine and Selysette."
 MAITRE, JULES.—"The Pardon."
 MAGNUS, EUGENE.—"Silent Sue."
 MANNERS, J. HARTLEY.—"The Wooing of Eve," "The Harp of Life."
 MANTON, GILES.—"The Woman Hunter."
 MARCIN, MAX.—"Cheating Cheaters."
 MARCUS, M. C.—"Bushido."
 MARTIN, HELEN R.—"Erstwhile Susan."
 MARTOS, FRANK.—"Sybil."
 MASON, CARL.—"For the Man She Loved," "The Other Wife."
 MAUGHAM, W. S.—"Caroline."
 MCCARTHY, JUSTIN HUNTLEY.—"If I Were King."
 MCCREE, JUNIE.—"Hello, New York!"
 MACDONALD, BALLARD.—"The Midnight Revue."
 MCGUIRE, WM. ANTHONY.—"Everyman's Castle," "The Man Without a Country," "The Divorce Question."
 McHUGH, H. BART.—"Made in Philly."
 McKEAN, THOMAS.—"The Secretary."
 McKENNA, WILLIAM.—"The Road to Mandalay."
 McLAUGHLIN, ROBERT.—"Little Orphant Annie," "An Old Sweetheart of Mine."
 McPHERSON, J. DU ROCHER.—"A King from Nowhere."
 MEANEY, LOTTIE M.—"Her Price," "Pay Day."
 MEGRUE, ROI COOPER.—"The Lucky Fellow," "Everymusicalplay," "Seven Chances."
 MEYER, JOSEPHINE A.—"The Red Cloak."
 MIDDLETON, GEORGE.—"A Happy Thought."
 MILWARD, DAWSON.—"The Colonel and the Lady."
 MILLS, CLIFFORD, MRS.—"The Basker."
 MILLS, W. R.—"The Girl Ione."
 MILLER, ALICE DUER.—"Come Out of the Kitchen."
 MITCHELL, LANGDON.—"Major Pendennis."
 MODERWELL, HIRAM K.—"The Devil's Intention."
 MOELLER, PHILIP.—"The Roadhouse in Arden," "Sisters of Susanna."
 MONTGOMERY, JAMES.—"Nothing but the Truth," "Irene O'Dare."
 MOORE, CARLYLE.—"The Scapegoat."
 MOROSCO, OLIVER.—"Canary Cottage," "So Long, Letty."
 MORRISON, LEE.—"The Hour of Temptation."
 MORTIMER, LILLIAN.—"Little Miss Jack."
 MORTON, LEWIS J.—"The Spiegall Revue."
 MORTON, MICHAEL.—"Jeff."
 MOTZAN, OTTO.—"The Passing Show of 1916," "Show of Wonders."
 MURCHISON, KENNETH M.—"Come to Bohemia."
 MURPHY, RALPH.—"The Girl Ione."
 NORDSTROM, FRANCES.—"All Wrong," "The Cat and the Kittens."
 NORWORTH, JACK.—"The Flivver."
 O'HIGGINS, HARVEY.—"Mr. Lazarus."
 O'NEIL, ROSE.—"Making Dick Over."
 ONGLEY, BYRON.—"The Model."
 ORTH, FRANK.—"Made in Philly."
 OWEN, HAROLD.—"Such is Life."
 PARENTEAU, ZOEL.—"The Amber Empress."
 PARKER, GEORGE D.—"Margery Daw."
 PARKER, LOUIS N.—"Pete."
 PASTON, GEORGE.—"A Great Experiment," "The Dawn."
 PAULTON, EDWARD.—"The Girl Who Smiles."
 PEARN, VIOLET.—"Hush."
 PECK, RAYMOND.—"A Night at the Lambs."
 PEPE, EDWARD.—"Friend Martha."
 PERCYVAL, T. WIGNEY.—"Little Lady in Blue."
 PERIQUET, FERNANDO.—"Goyescas."
 PHILIP, ADOLPH.—"The Girl Who Smiles."
 PINERO, SIR ARTHUR.—"The Benefit of the Doubt."
 PITOU, AUGUSTUS, SEN.—"Kilkenny."
 PINKHAM, WM.—"All Wrong."
 POLLOCK, ALICE LEAL.—"The Co-Respondent."
 PORTER, COLE.—"See America First."
 PORTER, ELEANOR H.—"Pollyanna."
 PORTER, GENE STRATTON.—"Freckles."
 POST, WILLIAM H.—"The Road to Mandalay."
 RANEE, A. N.—"Our Country First," "Where the Rooster Crows."
 RANDALL, F. J.—"Somebody's Luggage."
 RANONDE, MAURICE.—"Pierre Paletin."
 RENAUD, RALPH.—"Betty Behave."
 REYNOLDS, HERBERT.—"Miss Springtime."
 RHODES, HARRISON.—"Ruggles of Red Gap."
 RIGGS, T. LAWRASON.—"See America First."
 RILEY, JAMES WHITCOMB.—"Little Orphant Annie," "An Old Sweetheart of Mine."
 RISING, LAWRENCE.—"His Bridal Night."
 RIVERS, AMELIE.—"Blackmail."
 RIVOIRE, ANDRE.—"The Little Shepherdess."
 ROMBERG, SIGMUND.—"Show of Wonders."
 ROBERTSON, T. W.—"David Garrick."
 BODANSKY, ROBERT.—"Lieutenant Gus."
 ROGERS, KENNETH.—"The Girl Ione."
 ROMBERG, SIGMUND.—"Ruggles of Red Gap," "Robinson Crusoe, Jr.," "The Passing Show of 1916," "The Girl from Brazil," "Follow Me."
 ROSE, E. E.—"The Little Girl that God Forgot."
 ROSENER, GEO.—"The Little Lady from Lonesome Town."
 ROSS, ADRIAN.—"Betty."
 ROYLE, EDWIN MILTON.—"Peace and Quiet."
 RUBENS, PAUL A.—"Betty."
 RUGE, CLARA.—"Robbery."
 RUSKAY, EDWARD E.—"The Highest Bidder."
 RUSKAY, EVERETT S.—"Forty Winks," "Marooned."
 RUSSELL, J. F.—"Somebody's Luggage."
 SCARBOROUGH, GEORGE.—"The Heart of Wetona," "Fate Decides."

SCHNITZLER, ARTHUR.—"Playing with Love."
 SCHRADER, FREDERICK F.—"Nicolette."
 SCHWARZWALD, MILTON.—"Flora Bella."
 SCOVELL, BENJAMIN.—"The Greater Law."
 SEGALL, HARRY.—"Cold Feet."
 SETON, ERNEST THOMPSON.—"The Fire Pest."
 SHAW, GEORGE BERNARD.—"Major Barbara," "Getting Married," "Great Catherine."
 SHAW, MRS. GEORGE BERNARD.—"Woman on Her Own."
 SHELDON, H. S.—"Men."
 SIPE, PAUL.—"All Night Long."
 SMITH, EDGAR.—"Robinson Crusoe, Jr.," "A Brazilian Honeymoon," "Step this Way," "The Girl from Brazil," "Lieutenant Gus."
 SMITH, GEORGE TOTTEN.—"The Spiegel Revue."
 SMITH, HARRY B.—"Stop! Look! Listen!" "Sybil," "Molly O."
 SMITH, HARRY JAMES.—"Oh, Imogen."
 SMITH, ROBERT B.—"Molly O," "Follow Me."
 SMITH, WINCHELL.—"Turn to the Right."
 STAMPER, DAVID.—"The Ziegfeld Follies of 1910."
 STERN, DAVID S.—"The King of Hearts."
 STEVENSON, ROBERT LOUIS.—"Treasure Island."
 STEWART, GRANT.—"A Delicate Situation," "Arms and the Girl."
 STODDARD, GEORGE E.—"The Elopers."
 STOKES, JOHN.—"All for Washington," "According to Washington."
 STONE, WALTER A.—"Captain Jack."
 STRAUSE, J.—"The Spiegel Revue."
 STRONG, AUSTIN.—"Bunny."
 STREET, JULIAN.—"The Ohio Lady."
 SWAN, MARK.—"Somebody's Luggage," "A Regular Feller."
 SWARTOUT, NORMAN LEE.—"The Two Janes."
 SYMONDS, EMILY.—"The Inside Gentleman."
 SYNGE, J. M.—"Riders to the Sea."
 TARKINGTON, BOOTH.—"The Ohio Lady," "Mister Antonio."
 TCHEKOFF, ANTON.—"A Marriage Proposal," "The Sea Gulls."
 THACKERAY, W.—"Major Pendennis."
 THOMAS, AUGUSTUS.—"Rio Grande."
 THOMAS, A. E.—"Come Out of the Kitchen," "Thirty Days."
 THOMPSON, MARAVENE.—"Bonnie."
 TIMBER, HERMAN.—"Show of Wonders."
 TOMLINSON, PAUL G.—"The Wreck of the Hesperus."

TREMAYNE, W. A.—"The Black Feather."
 TRIDON, ANDRE.—"The Tenor."
 TULLEY, RICHARD WALTON.—"The Masquerader," "The Flame."
 TWOMEY, NEIL.—"The Bluff Game."
 TYNAS, BRANDON.—"The Melody of Youth."
 UNGER, GLADYS.—"Betty."
 VACHELL, HORACE ANNESLEY.—"The Lodger."
 VEBER, PIERRE.—"Le Poilu."
 VEILLER, BAYARD.—"The Thirteenth Chair."
 VESSELLA, ORESTE.—"The Road to Mandalay."
 WALKER, STUART.—"The Trimplet," "Nevertheless."
 WALTER, EUGENE.—"Just a Woman," "The Little Shepherd of Kingdom Come."
 WEBB, KENNETH.—"The Mountaineer."
 WEBB, ROY.—"The Mountaineer."
 WEDEKIND, FRANK.—"The Tenor."
 WEIMAN, RITA.—"The Co-respondent."
 WENRICH, PERCY.—"The Bride Tamer."
 WERTHEIMER, MARY LEE.—"Noto."
 WHITE, OLIVER.—"Close Quarters."
 WHITMAN, LAWRENCE.—"Fixing Sister."
 WHARTON, ANTHONY P.—"Nocturne."
 WHITMAN, LAWRENCE.—"Fixing Sister."
 WILDE, OSCAR.—"A Woman of No Importance," "An Ideal Husband."
 WILKES, ERNEST.—"They Who Fail."
 WILLARD, JOHN.—"Marie Rose."
 WILLIAMS, MALCOLM.—"A Night at the Lamb."
 WILLNER, A. M.—"Lieutenant Gus."
 WILLETT, GILSON.—"The First Law."
 WILSON, HARRY LEON.—"Ruggles of Red Gap," "His Majesty, Bunker Bean."
 WILSON, JOHN FLEMING.—"The Man Who Came Back."
 WINTERBERG, ROBERT.—"The Girl from Brazil."
 WODEHOUSE, P. S.—"Miss Springtime."
 WOESS, CARL.—"Molly O."
 WOODWARD, MATTHEW.—"The Girl from Brazil," "Lieutenant Gus."
 WOLF, PIERRE.—"Les Deux Gloires."
 WOOLF, EDGAR ALLAN.—"The Old Bachelor," "The Last of the Quakers," "The Bride Tamer," "The Moonlight Age," "Where There's a Will," "The Golden Night."
 WORMSER, ANDRE.—"Pierrot the Prodigal."
 YOUNG, RIDA JOHNSON.—"Buried Treasure."

FIRES IN THEATRES IN AMERICA.

1915.
 December 12.—Opera House, Greensburg, Pa., destroyed.
 December 17.—Capital Avenue Theatre, Cheyenne, Wyo., damaged.
 1916.
 January 7.—Rambeau, Fitchburg, Mass., damaged.
 January 10.—Ben All Theatre, Lexington, Ky., damaged.
 January 23.—Tremont, Boston, damaged.
 January 22.—Theatre, Columbia, S.C., damaged.
 January 23.—Parshall Memorial Theatre, Lyons, N.Y., destroyed.

February 5.—Lyceum, Scranton, destroyed.
 February 14.—Princess's, Henderson, Ky., destroyed.
 February 25.—Grand, New Castle, Ind., damaged.
 March 9.—Slater, Pottsville, Pa., destroyed.
 April 26.—Lyric Opera House, Cripple Creek, Col., destroyed.
 May.—Putnam (formerly the Criterion), Brooklyn, damaged.
 June 8.—Opera House, Sussex, N.B., destroyed.
 June 17.—Valley, Syracuse, destroyed.
 October 4.—Princess, Rushville, Ind., estimated loss 10,000 dollars.

AMERICAN OBITUARY.

DECEMBER 1, 1915, TO END OF NOVEMBER, 1916.

- Adams, May, actress, October 28.
 Ackerman, Irene, actress. Mt. Vernon, N.Y., November 6.
 Aiken, Julia (Mrs. Sol Aiken), actress, December 4, 1915.
 Albert, Paul R., former theatrical proprietor. Aged 74. Cincinnati, O., March 6.
 Aldrich, Timothy Goldsmith, vaudeville agent. Aged 55. Brooklyn, March 11.
 Allen, Edward H., former manager. Aged 55. Boston, June 24.
 Allen, Colonel Edward J., theatrical proprietor. Pittsburgh, Pa., December 27, 1915.
 Allison, Charles W., actor. Holmesburg, October 6.
 Althoff, Alphonse, vaudeville artist. Aged 43. Brooklyn, August 24.
 Ames, Amy, actress. New York, November 27.
 Antsdel, William R., dramatic critic and advance representative. Aged 44. Boston, Mass., February 7.
 Armstrong, Harrison, former actor and playwright. Aged 46. New York, February 2.
 Arthur, Jonn, author. Aged 44. New York, July 21.
 Auerbach, Henry L., comedian. Aged 37. Oakland, Cal., August 15.
 Aulmann, Mrs. George L., composer and vaudeville performer. Waukegan, Ill., April 16.
 Austin, Ada (Sims), former actress. San Francisco, March 10.
 Ayres, Sidney, actor. Aged 35. Oakland, Cal., September 9.
- Bacon, Charles R., manager. New York, June 15.
 Baker, Ella, actress. Whippany, N.J., August 13.
 Baker, Moreton, actor. El Paso, Tex., January 11.
 Baird, Eliza, former actress. Erie, Pa., January 27.
 Ballaloe, William L., jun., manager. Baltimore, November 30.
 Bancroft, Francis J., actor. Aged 82. Reading, Pa., January 8.
 Banta, Arthur, vaudeville artist. New Haven, February 24.
 Barry, Frank L., actor. Aged 34. Troy, N.Y., February 17.
 Barton, Willard T., song writer. Aged 67. San Francisco, July 15.
 Bartscher, Edward, minstrel. Aged 52. Cincinnati, O., January 19.
 Beede, Frank, former minstrel. Aged 55. Grand Rapids, July 24.
 Bell, Frank, minstrel. Aged 73. Chicago, January 17.
 Belle, May (Mrs. Charles Broderick), vaudeville artist. Aged 24. Wichita, Kan., February 18.
 Benedict, George, actor. New York, April 19.
 Berry, Leah, actress. Boston, March 11.
 Bianchi, Joseph, manager. Mobile, Ala., December 20, 1915.
 Bishop, F. Earle, musical director. Portland, Me., February 7.
 Black, Belle, former actress. Chicago, September 30.
 Blake, Robert J., vaudeville performer. Aged 50. New York, June 17.
- Blanchette, Alberick, vaudeville performer. Aged 42. Marlborough, Mass., December 28, 1915.
 Blue Cloud (Mrs. Mae Linnie Taylor), actress. New York, July 17.
 Blumenberg, Louis, musician. Aged 53. New York, February 22.
 Bock, Frederick, actor. Aged 71. Flushing, L.I., January 13.
 Bohm, Frank, vaudeville agent. Aged 33. New York, March 9.
 Bonney, William, actor. Aged 56. New Haven, Conn., March 25.
 Bourlier, Colonel Alphonse, theatrical manager. Louisville, December 1, 1915.
 Boyd, Anna, actress. New York, June 4.
 Brady, Mrs. Abner S., one time singer. New York, December 14, 1915.
 Brandt, Enid, pianist. Aged 24. San Francisco, April 18.
 Brenon, Algernon St. John. Aged 40. Atlantic City, N.J., December 19, 1915.
 Brennan, Louis Kelso, vaudeville artist. Aged 35. New York, September 22.
 Brooks, Joseph, theatrical manager. Aged 56. November 27.
 Brooks, Quintus H., theatrical manager. Aged 53. Montreal, February 19.
 Brown, Henry M., actor, and former manager and producer. Aged 73. Blue Point, L.I., July 30.
 Brown, William W., showman. Aged 44. Knoxville, Tenn., July 23.
 Brunton, Mrs. John, former dancer. New York, April 23.
 Buckley, Annie, actress. Aged 44. New York, November 26.
 Buckley, Nellie, actress. Aged 43. New York, July 12.
 Burdge, Helene Brooks Mestayer, former actress. New York, May 23.
 Burke-Johnson, Mrs. Emma Linden Hawes, actress, Taunton, Mass., January 6.
 Burt, Nellie, actress. Denver, August 12.
 Bush, Mrs. Genevieve, former actress. Henderson, Ky., February 8.
- Cahill, E. P., proprietor of vaudeville houses. Syracuse, N.Y., April 24.
 Calvert, Mabel (Mrs. Al. C. Bruce), vaudeville actress. Santa Rosa, Cal., May 24.
 Carlyle, Francis, actor. Aged 48. Hartford, Conn., September 15.
 Cass, Charles, former circus performer. Aged 50. Kansas City, August 12.
 Case, Charles, actor. New York, November 27.
 Caughy, Clinton Norbert, theatrical manager. Aged 35. Buffalo, January 11.
 Chadwick, Berkeley, composer and musician. Aged 72. London, Ont., December 30, 1915.
 Chase, Henry Lucius, comic opera singer. Aged 44. Greenwich, Conn., January 14.
 Chrisdie, Charles, one-time actor and afterwards theatrical costumier. Aged 74. New York, December 20, 1915.
 Clark, Barbara Alberta, dancer. Aged 20. New York, June 23.
 Clark, J. C., former clown. Long Branch, N.J., November 19.
 Clayton, Charles A., circus performer. Aged 43. Elizabeth, N.J., June 21.

- Clifford, Stephen, actor. New York, October 16.
- Clifton, Nellie (Mrs. Eugene M. Wadsworth), actress. Aged 56. Brooklyn, N.Y., December 14, 1915.
- Cody, Martin J., stage manager and actor. Aged 50. Buffalo, N.Y., January 7.
- Cohan, Josephine, actress. Aged 40. New York, July 12.
- Colligan, Frank P., vaudeville performer. Brooklyn, N.Y., June 21.
- Collins, May (Mrs. Lincoln J. Kibbey), actress. Chicago, September 7.
- Cone, Mary Stewart, actress. Cincinnati, O., November 22.
- Conway, Mamie (Mrs. George D. Melville), actress. New York, December 14, 1915.
- Conway, Mrs. Lizzie, actress. Milwaukee, Wis., May 4.
- Conway, Nicholas Stephens, comedian. Aged 56. Watertown, November 27.
- Cooper, Berenice (Mrs. Ed. Clarke Lilley), actress. Aged 30. Portsmouth, O., May 25.
- Corliss, Edward W., composer, New York, September 20.
- Coulter, Mrs. Grace Thorne, actress. Aged 54. Atlantic City, February 21.
- Coutrier, Carter, advance agent. Aged 68. Brooklyn, April.
- Cowles, Charles Orris, comedian. Aged 55. Cleveland, September 25.
- Coyne, Joseph P., manager. Albany, N.Y., May 8.
- Criddle, G. C., manager. Bridgeport, Conn., November 1.
- Cronin, Morris, vaudeville performer. Washington, D.C., January 8.
- Culp, Mrs. Sophie, actress. Groningen, Holland, August 2.
- Cummings, Larry, former actor, Philadelphia, June 21.
- Cutler, Harry, vaudeville actor. Aged 35. Waterwitch, August 15.
- Cynon, Eos (Thomas C. Williams), former actor. Aged 62. Philadelphia, August 8.
- Daly, Judge Joseph Francis, founder of the Players. Aged 76. Yonkers, August 6.
- Darville, Vivien, actress. Aged 20. New York, September 10.
- Davenport, John L., former showman. Aged 80. Chicago, Ill., February 3.
- Davenport, Mary (Mrs. J. Duke Murray), actress. Aged 65. Fresno, Cal., June 26.
- Davis, Acton, former dramatic critic and author. Aged 46. Chicago, June 12.
- Davis, Richard Harding, author. Aged 52. Mount Kisco, N.Y., April 11.
- de Forest, Edward, former actor. Aged 75. New York, April 22.
- Delaur, Alce Seguin, vaudeville artist. New York, February 19.
- Delmore, Mrs. Gertrude Dawes, actress. New York, January 10.
- de Luisi, Louise, former dancer. Brooklyn, November 17.
- de Nure, Nancy (Mrs. Nancy A. Shaw), former actress. Aged 88. San Francisco.
- Dictor, David, actor, Baltimore, August 3.
- Dillon, Harry, song-writer and comedian, Cortland, N.Y., February 6.
- Dixon, W. E. (Billy), former actor and stage manager. Philadelphia, March 18.
- Dobbs, Brainard, theatrical manager. Aged 55. Bridgeport, Conn., March 22.
- Dodworth, Olean Harry, bandmaster. Aged 73. New York, April 3.
- Dorothy, Virginia Drn, child actress. Aged 11. Decatur, Ind., July 10.
- Douglas, Wynnfield, comedian. Aged 42. Saranac Lake, N.Y., January 25.
- Drane, Sam, actor. New York, September.
- Dreyer, Henrietta (Mrs. Charles Secor), former actress. San Diego, March 24.
- Dunbar, Elizabeth, actress. Aged 27. Camden N.J., January 25.
- Dunbar, Erroll, actor. New York, September 23.
- Dunbar, Mrs. Minnie. New York, October 4.
- Duncan, William T., former actor. Aged 67. Woodhaven, L.I., April 14.
- Eager, F. M., manager. Aged 53. Milford, Mass., April 29.
- Eaton, Mabel, former actress. Chicago, January 15.
- Egan, Mrs. Mabel (Mabel Rowley), actress. New York, December 21, 1915.
- Eisner, August, leader of orchestra. Aged 52. Flatbush, L.I., January 11.
- Ellery, George Valentine, musician. Aged 42. Brooklyn, N.Y., January 12.
- Elliott, John Henry, theatrical critic. Aged 76. Newark, N.J., January 18.
- Elliott, Lottie, former actress. Brooklyn, N.Y., February 9.
- Elwell, George, picture actor. Aged 21. Los Angeles, November 13.
- Emmet, Frank, actor. Kansas City, February 27.
- Emmett, Hildred, actress. Aged 36. Chicago, February 29.
- Erickson, Clarence L., manager. Aged 36. Ellsworth, Kan., May 20.
- Evans, Arthur R., stage manager. Aged 44. Watkins Glen, N.Y., September 30.
- Evans, Dolores (Elizabeth Myers), actress. Cleveland, O., January 13.
- Fair, Pearl, actress. New Mexico, December 10, 1915.
- Feint, C. H., vaudeville actor. Aged 55. Hopedale, Mass., December 2, 1915.
- Fellowes, Kendall, actor. Aged 36. New York, September 28.
- Fisher, Charles, veteran actor. Stamford, Conn., July 1.
- Fisher, Paul, singer. New York, December 21, 1913.
- Fiske, Stephen, dramatist. Aged 75. New York, April 27.
- Fleishman, Samuel J., musician. San Francisco, March 8.
- Fogarty, William, vaudeville artist. Aged 28. New York, September 9.
- Fowler, Jennie, vaudeville artist. Aged 54. Chicago, February 23.
- Francis, W. T., composer and musical director. Aged 57. New York, September 4.
- Franks, Fred, former actor. Aged 85. San Francisco, July 1.
- Friedlander, Hiram L., musician. Aged 51. New York, April 3.
- Fulton, Harry S., advance agent. Aged 30. Columbus, O., February 21.
- Galzona, Frank, actor. Antigo, September 11.
- Gilbert, John E., actor. Aged 49. New York, February 25.
- Gilder, Jeannette, authoress and critic. New York, January 17.
- Goetz, Charles, business manager of orchestras. Aged 35. Denver, Colo., January 13.
- Goerlitz, Ernest, theatrical manager. Los Angeles, December 12, 1915.
- Goodman, Helen Spencer, actress. Aged 47. Indianapolis, Ind., January 2.
- Goodman, Joseph, booking agent. Aged 42. New York, May 4.
- Gordon, Harris, owner of picture theatres. New York, August 23.
- Gordon, Ruth, vaudeville actress. Aged 26. San Francisco, Cal., January 21.
- Graham, Robert E., actor. Aged 53. New York, July 17.
- Granger, Tommy, minstrel. Aged 67. Kingston, Ont., January 13.

- Grau, Robert, impressario, theatrical manager, and writer of books on drama and music. Mt. Vernon, August 9.
- Graves, Caroline Hentes (Mrs. Sheppard S. Friedman), actress. October.
- Graves, Thomas, actor. Chicago. December 22, 1915.
- Gray, James, vaudeville artist. Aged 61. Brooklyn, April 14.
- Greensfelder, Joseph S., former opera singer. Aged 62. Atlantic City, August 16.
- Greta, Jeane (Mrs. Witherspoon), singer. Aged 45. New York, February 21.
- Guard, A. Sulley, actor. Jacksonville, Fla., March 21.
- Hale, Harvey (Alexander Eugene Meggitt), vaudeville and circus performer. Aged 48. St. Louis, Mo., June 13.
- Hale, Richard (Richard S. Bagg), actor. New York, October 12.
- Hampton, Pete, vaudeville artist. Aged 45. New York, March 13.
- Hamilton, Richard F., manager and press agent. Aged 70. Baltimore, August 16.
- Hamilton, Theodore, actor. Aged 80. West Haven, Conn., June 27.
- Hand, Johnny, musician. Chicago, October 14.
- Hapney, Philip B., musician. Aged 52. Plainfield, N.J., March 22.
- Harcourt, Mrs. Peggie, film actress. Hewletts, N.Y., July 31.
- Harley, John D., actor and manager. Aged 53. Denver, Colo., February 14.
- Hardt, George, vaudeville artist. Aged 35. Utica, N.Y., May 9.
- Harris, William, manager. Long Island, November 25.
- Harrison, Lee, manager and actor. Aged 50. Greenwich, Conn., October 29.
- Harron, Rud (Rud Strusguth), actor. Norristown, Pa., July.
- Hart, B. C., former theatrical manager. Los Angeles, April 11.
- Hart, Charles E., musical director. San Mateo, Cal., February 20.
- Hart, Joseph H., scenic artist. Aged 58. New York, July 21.
- Hartel, Blanche, former actress. Chicago, May.
- Hartel, Major Max, musician. Chicago, August 19.
- Hartigan, W. H., former actor. Cedar Rapids, Ia., April 6.
- Hauser, Isabel, pianist. Aged 41. New York, December 11, 1915.
- Haven, Frank F., actor. Aged 61. New York, April 18.
- Hawk, Harry, former actor. Aged 79. Jersey, Channel Islands, May 28.
- Hawkins, Chas. B., former comedian. Chicago, September.
- Hawley, Charles B., composer. Eatontown, N.J., December 29, 1915.
- Hennessy, Jimmy, comedian, Boston, Mass., June 14.
- Hickman, Mrs. Margaret O'Connor, manageress. Aged 72. Brooklyn, N.Y., January 18.
- Hill, J. Lubric, author and producer. New York, August 30.
- Hinton, Lillie (Mrs. William Alexander), one time actress. Ocean Heights, N.J., December 2, 1915.
- Hobart, Margot (Mrs. Louis Wesley), actress. Saranac Lake, N.Y., August.
- Hodgkins, Eugene, vaudeville artist. Louisville, Ky., July 31.
- Hoey, Mrs. Jean G. (Jean Powell), actress. Brooklyn, September 13.
- Hoey, Lloyd F., actor. Bridgeport, Conn., November.
- Holbrook, Alva M., playwright and stage director. Aged 45. Mineloa, August 22.
- Holbrook, Elizabeth A. (Mrs. J. J. Holbrook), vaudeville performer. Aged 49. Chelsea, Mass., December 29, 1915.
- Holdsworth, Colonel Sam, vaudeville actor. Dallas, Tex., December 24, 1915.
- Holmes, Fred B., showman. Denver, September 9.
- Hoops, Arthur, actor. New York, September 16.
- Hoover, John T., manager. Altoona, Pa., May 17.
- Hoppe, Guy, vaudeville artist. Aged 34. Boston, Mass., April 13.
- Hopper, Charles H., actor. Aged 53. Ashtabula, O., June 17.
- Howson, Charles Edwin, actor. Aged 31. October 1. (Killed in action.)
- Hoyt, Billie K., actress. Iowa City, February 21.
- Huber, George H., manager. Aged 73. New York, June 26.
- Hubert, Harold (Bourke), actor. Aged 56. New York, March 30.
- Hunt, John, musician. Aged 67. South Brooklyn, New York, June 26.
- Hunsaker, Samuel, stage manager. Chicago, Ill., December 27, 1915.
- Huntington, Wright, actor. Aged 51. Cincinnati, September 21.
- Hyams, Nat, former actor. Aged 76. Cincinnati, July 2.
- Inge, Clara, vaudeville singer. New York, December 12, 1915.
- Inman, Mrs. Annie E., actress. Aged 72. Chicago, July 30.
- Irving, Harry, former actor. Aged 69. Staten Island, January 31.
- Jackson, Mrs. Helen Vaughan, former actress. Aged 47. Cincinnati, O., December 21, 1915.
- Jocelyn, Harriet, former actress. Aged 39. New York, May 12.
- Johnson, Arthur, motion picture actor. Philadelphia, January 17.
- Johnson, Bill, vaudeville artist and song writer. Chicago, September 12.
- Johnson, R. A., veteran manager and advance agent. Aged 58. Hammond, Ind., December 24, 1915.
- Johnstone, Manfee, actor. Aged 47. Morristown, N.J., July 5.
- Jones, J. Fred, manager. Chicago, Ill., January 18.
- Jones, Mary, former actress. March 6.
- Jones, Mrs. Nat, former actress. Aged 72. North Scituate Beach, March 7.
- Jordan, Eben D., director of opera companies. Aged 59. Manchester, Mass., August 1.
- Joyce, Lottie (Mrs. Ed. Graff), actress. Aged 26. New York, January 17.
- Kane, Patrick J., actor. Aged 50. Nashville, Ten., September 10.
- Karl, Tom, opera singer. Rochester, March 19.
- Kellog, Clara Louise, former operatic artist. Aged 74. New Hartford, Conn., May 13.
- Kennedy, Anna Belle, actress. Aged 35. Cincinnati, March 21.
- Kennedy, Harry, actor. Jersey City, October 1.
- Kennedy, Matt (Ethelridge Kent), comedian. Baltimore, June 12.
- Kerns, Frank, actor. New York, October 16.
- Ketts, William P., former actor. Whittensville, January 31.
- Kilduff, "Sunny" (Mrs. Arthur O. May), actress. Chicago, Ill., February 22.

- King, Charles, former minstrel. Milwaukee, Wis., May 14.
- Kiskaddan, Mrs. Annie, former actress. Aged 58. Salt Lake City, March 17.
- Kitts, William P., old time actor. Whittensville, Mass., January 31.
- Kopp, Edwin (Edward Auman), St. Mary's, Pa. Aged 81. March 1.
- Krauss, Albert E., musical director. New York, January 24.
- Lacy, Frank, playwright. Philadelphia, June 17.
- Lane, Charlie (Cannon Ball), vaudeville performer. Aged 62. Chicago, December 22, 1915.
- Lassard, Dave, acrobat. Hartford, Conn., February 4.
- Lee, Harry, actor. Aged 43. Winterset, Ia., March 20.
- Leggett, Oscar, vaudeville performer. Aged 73. Utica, April 26.
- Le Roy, William (Hoedlich), comedian. Baltimore, Md., March 18.
- Le Strange, Frank J., stage manager. Aged 43. Brooklyn, December 30, 1915.
- Lesuire, Louis A., musical director. Aged 55. Lyndhurst, N.J., December 13, 1915.
- Lett, Robert, comedian. West Orange, N.J., March.
- Liff, Henry, bandmaster. New York, June 13.
- Lind, Eugene Chester, musician. Aged 33. Jamestown, N.Y., May 1.
- Littlefield, Charles W., former vaudeville artist. New York, April 16.
- Livingstone, John C., actor. Aged 35. Rhinelander, Wis., October 12.
- Loftus, Edna, vaudeville artist. San Francisco, June 16.
- Lohman, Alexander, theatrical manager. Aged 53. New York, December 10, 1915.
- London, Jack, novelist and dramatist. Glen Ellen, Cal., November 22.
- Lothian, Napier, musical director. Aged 80. Boston, March 18.
- Lowry, James Johnson, theatrical manager and proprietor. Aged 55. Brooklyn, August 25.
- Lucas, Samuel M., old time negro actor. Aged 76. New York, January 10.
- Lynton, Ethel (Mrs. Wm. A. Wilson), actress. Ocean Heights, N.J., December 2, 1915.
- Mack, John, one time comedian. Boston, January 21.
- Mack, Babe (Mrs. James Bently), vaudeville artist. Aged 24. Chicago, June 7.
- Madden, Joe, actor. Aged 55. New Jersey. April 28.
- Maeder, Mrs. Maria A. (Fanny Fitz Farren), former actress. Aged 77. Passaic, N.J., May 22.
- Maitland, Captain John L., showman. Aged 70. Coney Island, June.
- Manley, "Daddy," actor. Hollywood, Cal., February 26.
- Mann, W. D., theatrical manager. Aged 57. Berkeley, December 25, 1915.
- Manley, Jack (James Magee), actor. Saranac Lake, N.Y., January 5.
- Marion, Mme. Marie Doro, prima donna. Aged 65. Chicago, March 2.
- Marsh, Julia, actress. Aged 30. New York. April 26.
- Martin, William, vaudeville artist. Aged 60. New York, May 11.
- Martine, June Maurer (Mrs. Russell Ralph Martine). St. Louis, Mo., December 4, 1915.
- Martinetti, Annie, former actress. Aged 60. Tacoma, Wash., March 25.
- Martz, Al., former showman. Aged 60. West Somerville, Mass., August 19.
- Maurettus, Richard, actor. Portland, Ore., January 12.
- McCarthy, George M., former theatrical Press agent. Aged 46. Jersey City, N.Y., September 23.
- McCree, Reno, circus performer. Dayton, O., May 16.
- McCullum, Bartley, manager and actor. Aged 39. Philadelphia, Pa., March 25.
- McElroy, James, one time comedian. Providence, R.I., January 22.
- McKee, Andy, former vaudeville artist. Aged 72. Georgetown, Wash., June 8.
- McKimm, George Abram, musician and composer. Bay Ridge, March 7.
- McMahon, Tim, vaudeville actor. New York, December 17, 1915.
- McVickers, Tim (Harrington), actor. Boston, December 27, 1915.
- Melnotte, Pearl, actress. New York, April 1.
- Melrose, Wilson, actor. Davenport, Ia., October 16.
- Merrill, William B., theatrical manager. Aged 55. Ft. Wayne, Ind., January 17.
- Meyers, Joseph, chief engineer of Grand Opera House. Cincinnati, December 6, 1915.
- Middleton, George, one time actor. Aged 83. New York, January 25.
- Milton, Pansy, vaudeville artist. Aged 33. Spokane, Wash., February 8.
- Miner, Edwin D., manager. Aged 52. New York, July 9.
- Mitchell, Marcell, comedian. Aged 31. Indianapolis, Ind., January 2.
- Mock, Henry P., manager. Aged 50. New York, May 30.
- Morgan, John Lincoln, former minstrel. Aged 45. Youngstown, O., May 16.
- Moore, Henry Leon, jun., manager. Aged 25. Rahway, N.J., March 30.
- Moore, John A., actor. Aged 42. Troy, N.Y., May 7.
- Moore, Raymon, song writer and singer. Brooklyn, August 16.
- Moriarty, Marcus, actor. New York, June 21.
- Morris, Maude (Mrs. Sol. Robinson), actress. Boston, February 19.
- Morrisey, Francis, showman. Philadelphia, April 5.
- Morse, Frank E., theatrical manager. Aged 59. Meredith, N.H., December 10, 1915.
- Mortimer, Mrs. Annie, former actress. Aged 75. New York, April 27.
- Morton, Drew, actor and stage director. Aged 61. New York, September 3.
- Moulton, Harry K., ventriloquist. Minneapolis, March 29.
- Mower, Fred., former actor. Swampscott, Mass., May 3.
- Moyes, James D., composer. Boston, August 24.
- Muir, Lewis F., composer. Aged 53. New York, December 3, 1915.
- Murphy, Joe, comedian. Aged 84. New York, December 31, 1915.
- Nares, Mrs. Anna, moving picture actress. Aged 45. Flushing, L.I., December 19, 1915.
- Natanson, Mrs. Ada, actress. Aged 44. New York, May 11.
- Neuville, Mme. Rosina, former actress and playwright. Aged 80. Staten Island, May 31.
- Neville, Richard L., former dramatic editor and journalist. Aged 75. Douglaston, L.I., July 31.
- Newhall, George H., manager. May 17.
- Nicklow, Ralph, actor. December 27, 1915.
- Nolan, Boyd, actor. New York, June 21.
- Norman, Edith (Mrs. William McDonald), vaudeville artist. Aged 38. Milford, Mass., June 27.
- Norrie, Claude, actor. Aged 44. Chicago, May 10.
- Nugent, Owen, author. Aged 74. Kansas City, September 1.

- Oakley, Frank (Silvers), clown. Aged 45. New York, March 8.
- O'Brien, John T., connected with theatrical enterprises. Aged 70. Brooklyn, N.Y., January 10.
- O'Connell, Stephen J., musical director. Aged 37. Orange, N.J., April 28.
- Ogden, Richard, actor. Baltimore, May 20.
- Oiendorf, George H., manager, Springfield, Mo., June 1.
- Osbourne, George (George Gedge), actor. Aged 68. San Francisco, August 11.
- Otley, James, actor. Aged 70. Chicago, February 26.
- Parkin, Harry, manager. Rhode Island, June 12.
- Parkin, Robert W., actor. Aged 42. Denver, Colo., March 26.
- Pasqualena (Cornelia Frances Henderson Sullivan), actress. Albany, March 22.
- Payton, James, former actor. Centerville, Ia., March 26.
- Peck, George W., author. - Milwaukee, April 16.
- Perkins, Richard J., musician. Aged 53. Paterson, N.J., May 5.
- Perlet, Herman, conductor. Aged 62. Oakland, Cal., January 9.
- Peters, Page, actor. Hermosa Beach, Cal. June 22.
- Piano, Henry, former musician. Aged 95. Middletown, N.Y., February 17.
- Piris, Nelly (Mrs. Abner S. Brady), former concert singer. Aged 73. New York. December 14, 1915.
- Pitou, Augustus, theatrical manager and actor. Aged 72. / Hobo Sound, Fla., December 4, 1915.
- Pittman, Thomas W., playwright. New York, March.
- Powell, Garrett, former circus performer. Aged 90. Georgetown, Ky., March 12.
- Pratt, Silas Gamaliel, composer and pianist. Aged 70. Pittsburgh, October 31.
- Prescott, John B., singer. Fargo, N.D., December 5, 1915.
- Rachlitz, Violet, actress. New York, January 12.
- Rainsford, William, actor. Minneapolis, September 16.
- Ralph, Dick, former minstrel. Aged 72. Rockville Centre, L.I., June 2.
- Radler, Arthur Frederick, musician. Aged 27. Brooklyn, N.Y., January 26.
- Raffin, Charles, acrobat. New York, February 7.
- Ranous, Mrs. Dore Hamilton, actress. New York, January 19.
- Reardon, Edmund H., actor. New York, February 4.
- Recker, Robert, composer. Aged 60. February 5.
- Reed, Florence, former actress. Philadelphia, September 5.
- Rehill, Harold, actor. Aged 35. Pittsburgh.
- Reiff, Anthony, musician and operatic leader. New York, October 6.
- Reiss, Nat, showman. Aged 43. Chicago, June 23.
- Reno, Azora, vaudeville artist, Milwaukee, October 16.
- Rexford, Eben Eugene, song-writer. Aged 68. Green Bay, Wis., October 18.
- Reynolds, Thomas J., former theatrical manager. New York, November 22.
- Rice, Edmund, acrobat. Troy, N.Y., May 7.
- Richards, George, comedian. Aged 52. May 2.
- Riley, James Whitcomb, poet and dramatist. Indianapolis, July 22.
- Ringling, Al., circus proprietor. Aged 63. Baraboo, Wis., January 1.
- Roberts, Teddy, actress. Aged 19. Brooklyn, July 3.
- Robbins, Fred, manager. Aged 58. Connelleville, Pa., August 30.
- Robinson, Mrs. Florence, actress. Holmsburg, Pa., April 13.
- Robinson, Robert, actor. Kansas City, June 22.
- Robinson, Mrs. Susan E., musician. Pittsburgh, Pa., February 1.
- Robinson, Mrs. Maude (Maude Morris), actress. Boston, February 19.
- Rock, Wm. T., founder of picture companies. Aged 62. Oyster Bay, L.I., July 27.
- Romanil, Albert, acrobat. New York, December 12, 1915.
- Rollo, Genevieve (Mrs. Walter Clarke Belowes), former actress. New York, October.
- Rosener, Edmund, orchestra leader. Aged 64. San Francisco, October 28.
- Ross, Albert (Linn Boyd Porter), author. Aged 66. Brooklyn, June 29.
- Rudd, Arthur, actor. Chicago, May 3.
- Rushby, Horace, former minstrel. Staten Island, June 16.
- Schlott, Frederick Ernest H., musician. Aged 83. San Francisco, July 12.
- Seals, "Baby," actor and producer. Anniston, Ala., December 29, 1915.
- Seawell, Molly Elliott, novelist and dramatist. Aged 56. Washington, November 15.
- Sellers, Harry, theatrical manager. Aged 65. Chicago, September 15.
- Seward, Minnie, actress, Sioux City, Ia., April 2.
- Shea, Thomas S., manager. Aged 60. New York, February 10.
- Sheerer, Will E., moving picture actor. Yonkers, N.Y., December 24, 1915.
- Shelding, Dick, circus performer. Barberton, O., June 14.
- Sherwood, Ollie (Metz), actress. New York, March 5.
- Simpson, Adah (Mrs. Carl G. Runyon), actress. Aged 23. Wilmington, O., June 3.
- Smith, Jesse Valentine, comedian. Aged 56. New York, November 30.
- Smith, Ray, vaudeville artist. Aged 30. Cincinnati, O., July 24.
- Sonnenberg, Julius, manager. Aged 42. Oakland, Cal., May 30.
- Spegel, Arthur H., president of moving picture company. New York, April 7.
- Spencer, A. J., manager. Aged 55. New York, December 26, 1915.
- Stagg, Clinton H., author, Los Angeles, Cal., May 3.
- Steadman, Harrison, actor. Aged 45. Philadelphia, January 6.
- Stevens, John A., dramatist and actor. Aged 73. New York, June 2.
- Stevens, Thomas E., proprietor of picture palaces. Aged 51. Jersey City, May 3.
- Strange, R. Henri, actor. Aged 52. Indianapolis, February 11.
- Strong, Malcolm W., author. Los Angeles, Cal., May 3.
- Stross, Harry J., musician. Aged 63. Chicago, June 27.
- Stumm, Charles, theatrical manager. Bradford, Conn., July 24.
- Sturgis, Emma, actress. Oxford, N.Y., February 16.
- Sullivan, T. Russell, author and dramatist. Aged 67. Boston, June 28.
- Swan, Arthur H., dramatic critic. Aged 31. Sioux City, August 3.
- Taylor, Howard P., playwright. Aged 78. New York.
- Tees, Levin C., playwright. Aged 69. Pittsburgh, Pa., December, 1915.
- Thomas, Mrs. Emma Henry, former singer. Aged 62. Yonkers, N.Y., January 25.

- Thompson, Annie (Mrs. Kilpatrick), former actress. Boston, November 22.
- Thompson, Den (Daniel F. Sallows), manager. Brooklyn, October 23.
- Thorne, Mrs. Harry (Maggie Willett), former actress. New York, April 16.
- Tippet, Mrs. Clara, singer and musician. Boston, July 24.
- Trevor, Vaughan, actor. Aged 37. Boston, November 25.
- Van, Billy, vaudeville artist. New York, July 11.
- Van Brunt, James Ryder, musician and artist. Aged 96. Flatbush, July 22.
- Van der Vyne, Ernest (Ernest Collier Austin), composer. Aged 24. New York, August 15.
- Von Leer, James, actor. Philadelphia, February 4.
- Vere, Benjamin F. La, musical director. Aged 55. Plainfield, N.J., January 2.
- Vernon, Elliott, circus performer. Christovel, Tex., July 17.
- Vincent, Alexander, one time actor. Aged 81. Philadelphia, December 25, 1915.
- Voile, Thomas H., actor. Aged 36. Madison, Ind., January 23.
- Von Leer, Sarah (Mrs. James Hardie), former actress. New York, June 29.
- Wagner, Calvin, minstrel. Aged 76. Syracuse, N.Y., January 27.
- Wagner, Mrs. Kate (Vergey Lewis), former actress. Aged 35. Coney Island, March 28.
- Waldron, John, former actor. Aged 48. Baltimore, September 20.
- Walker, Annie L., concert singer. Aged 48. Brooklyn, N.Y., December 11, 1915.
- Warburton, Jack, actor. Aged 45. New York, September 19.
- Webster, Jean (Mrs. Glenn Ford McKinney), authoress and playwright. New York, June 11.
- Wells, Edythe (Mrs. Frank J. Kelly), vaudeville artist. Philadelphia, July 8.
- Wentworth, Mrs. Augusta Ann, dramatic reader and author of children's plays. Aged 5. Brooklyn, N.Y., December 21, 1915.
- White-Hudson, Lillian, former actress. Aged 55. Mt. Clemens, Mich., February 10.
- Wohlutter, Henry, owner and manager of theatre. La Crosse, Wis., September 23.
- Wiggins, Al., musician. Lexington, Mass., July 15.
- Wilkes, Den., former actor. Aged 64. New York, February 20.
- Williams, Edith, actress. Toronto, Can., January 27.
- Wilson, Charles A., former actor. Aged 64. Boston, June.
- Wilton, George W., manager. New York, May 10.
- Witherspoon, Mrs. Greta Hughes (Jeanne Greta), singer. Aged 43. New York, February 21.
- Woodruff, Henry W., actor. New York, October 6.
- Woodward, Elsie, actress. Allenward, Pa., June 15.
- Worcester, Daniel, old time actor. Aged 83. Bennington, December 16, 1915.
- Wright, Frank, vaudeville artist. Aged 45. Buffalo, N.Y., February 26.
- Wynne, Fred., manager. Aged 55. Brooklyn, April 7.
- Yarlick, Howard (Thomas Keefe), actor. Chicago, April 6.
- Yelvington, Burt., actor. Aged 48. Port Jefferson, L.I., August 3.
- Zimmerman, Lieutenant Charles A., former theatrical manager. Annapolis, January 16.

NEW THEATRES OPENED IN AMERICA.

- 1915.
- December 23.—Alhambra, Torrington, Conn.
- 1916.
- January 20.—Orpheum, Boston, Mass. Variety.
- January 27.—Isis, Grand Rapids, Mich. Vaudeville and pictures.
- January 31.—Lyric, Hot Springs, Ark. Vaudeville.
- January 31.—Palace, Yonkers. Variety.
- February 12.—Lincoln, Union Hill, N.J. Drama.
- February 24.—Orpheum, Jackson, Mich. Vaudeville.
- 1916
- March 20.—Garden, Lock Haven, Pa.
- April 3.—Olympia, New Bedford, Mass. Vaudeville.
- May 1.—New Orpheum, Lincoln, Neb. Vaudeville and pictures.
- May 29.—Strand, Altoona, Pa.
- June 19.—New Covent Garden, Chicago.
- July 1.—Nixon, Wildwood, N.J. Vaudeville.
- July 20.—Stratford, Del Mar, Cal.
- October 1.—Lexington. Vaudeville and pictures.
- November 27.—Yo Liberty, Oakland, Cal.

LEGAL CASES OF THE YEAR.

JANUARY.

FOSTER'S AGENCY, LIMITED, v. CLAIRE ROMAINE.—CLAIM FOR COMMISSION.—POSTPONEMENT OF AN AUSTRALIAN ENGAGEMENT THROUGH FEAR OF SUBMARINES.

At the Lambeth County Court, before Judge Parry, Foster's Agency, Limited, of 29, Charing Cross Road, W., brought an action against Claire Romaine, of 335, Brixton Road, S.W., to recover £90, being the amount due under an agreement dated August, 1914, in which it was agreed that in consideration of the plaintiff having introduced defendant to Harry Rickards, of the Tivoli Theatres, Limited, of Australia, and having procured for defendant twelve weeks' engagement in Australia from about September 1, at a salary of £75 a week, the defendant should pay to the plaintiff a commission of 10 per cent.

The action had been remitted from the King's Bench Division of the High Court for hearing.

Mr. Pat Hastings appeared for plaintiff, and Mr. Martin O'Connor for defendant.

Mr. Hastings said the agreement provided that in the event of the engagement not being fulfilled owing to default on the part of the defendant, except certified illness, the commission should be paid to the plaintiff as if the engagement had been wholly fulfilled. But defendant had declined to fulfil the engagement, not through illness, but because at the time she should have sailed for Australia there were German submarines on the high seas, and they had been very active. She cabled to Mr. Mackintosh, who was acting for the Australian Bureau, and he agreed to an adjournment of the engagement. Counsel held that in these circumstances plaintiff was entitled to his commission.

Judge Parry said the money came out of the public, and until the public had provided the money at the box-offices to see the defendant the money for the plaintiff's commission was not available. Everything the defendant had done was honest and bona fide, for there was nothing easier for her than to go to a doctor and get a nerve certificate for two guineas, which would have been sufficient to have annulled the contract. It was prejudicial to her health to travel at the time, for at the time many hysterical things were happening. She came to the conclusion that she would not risk the trip, and with the consent of her agent in Australia it was postponed. It was never intended in the contract that plaintiff should have 10 per cent. or £90. He was only entitled to £45, or 5 per cent., and that he was not to collect himself. It was to be collected in Australia and sent on to him by the Australian Bureau. He had come to the conclusion that the lady was ready and willing to carry out the agreement, but she was deterred by the sinking of British ships by German submarines, and it was a reasonable thing for her to postpone the trip with the consent of the agent in Australia. He gave judgment in her favour, with costs.

[See report of appeal in the Divisional Court, February 23, and report of case in Appeal Court, May 31.]

DERBY HIPPODROME v. GAYE.—AN INJUNCTION DISSOLVED.

The Court of Appeal, composed of Lords Justices Swinfen Eady, Pickford, and 17 Bankes, dissolved an injunction granted in Chambers at the instance of the Theatre of Varieties (Derby), Limited, proprietors of the Derby Hippodrome, restraining the Sisters Gaye from appearing that week at the Grand Theatre, Derby, in Mr. J. F. Elliston's touring pantomime, *The Goose with the Golden Egg*.

It appeared that the girls were served with the writ in the action whilst playing at York the previous week. On the Saturday morning Mr. Justice Scrutton in Chambers granted an *ex parte* injunction till the Monday, and on Monday morning (January 17) Mr. Justice Rowlatt continued the injunction.

The matter was thereupon brought direct to the Court of Appeal, and their lordships, after hearing arguments, dissolved the injunction, and thus the Sisters Gaye were entitled to appear at Derby that week.

Mr. Doughty appeared in support of the appeal. Mr. J. L. Crawford was for the plaintiffs, with whom, he said, the defendants had a contract to appear at the Hippodrome in March, 1916, they agreeing not to appear at any other theatre in Derby in the meantime.

Lord Justice Pickford pointed out that the ladies had also contracted with Mr. Elliston to play at any theatre to which he might send them.

Mr. Crawford said that on January 11 the defendants wrote to the plaintiffs asking permission to appear at the Grand, Derby. The request was met with a refusal, but prior to that the ladies had been billed to appear.

In an affidavit it was stated that the appearance of the defendants at the Grand would cause injury to the plaintiffs.

Lord Justice Swinfen Eady: If they make a great success it may be a good advertisement for you.

Mr. Crawford: The people who draw these agreements must be presumed to know their own business, and the plaintiffs regard the defendants' action as a clear infraction of their rights done in a most flagrant way.

Lord Justice Pickford: There is no doubt about that, but if the injunction is granted it will compel the defendants to commit a breach of a previous contract entered into with Mr. Elliston.

Giving judgment, Lord Justice Swinfen Eady said that the injunction was granted restraining the defendants from appearing at the Grand, Derby, during the week beginning that day in breach of their contract with the plaintiffs. The latter's case was that on July 19, 1915, defendants entered into an agreement with them, the defendants to perform at a future date at their theatre on or about March 15, 1916, and not in the meantime to appear in Derby or for the period of fifty-two weeks. The defendants were announced in the public advertisements to appear at the Grand, Derby on Monday, and if they were it was manifest that the ladies in a breach of their contract with the plaintiffs were threatening to appear at Derby within the period of time that they had agreed not to appear in. If they

were it would be a proper case for restraining them by injunction; but that was not all, because it now appeared that there was an earlier contract entered into by the defendants with a third person, Mr. Elliston, on May 19, 1915. According to the language of that contract, "for a limited time," which included the present time, the defendants agreed to rehearse and perform to the best of their ability and skill at a theatre named, and any other theatre as often as they might be wanted to do so by the manager. The manager having warned the defendants to appear at Derby, and having publicly announced their appearance there, he was doing that in pursuance of the previous agreement between Mr. Elliston and the girls. Ought the Court to interfere to restrain defendants from carrying out their agreement of May 19 with Mr. Elliston in order to compel them to comply with the later agreement with plaintiffs of July, 1915? In his opinion, it was manifest that the Court ought not by injunction to specifically enforce a later agreement to the prejudice of a party claiming under an earlier agreement. If it were practicable the matter would be adjourned to enable the parties to complete their evidence, but there was no time for that, and the Court must deal with the matter on the materials before them. In the circumstances, he must hold that the plaintiffs were not entitled to obtain an injunction restraining the defendants from appearing at Derby under a contract with a third person who was not a party to the action, and which contract was entered into between the defendants and the third person before the contract was entered into with the plaintiffs. Therefore the injunction would be dissolved.

Lords Justices Pickford and Bankes concurred. Each side was ordered to pay its own costs of the proceedings.

BRADBURY, AGNEW, AND CO. v. DAY.— REVUE REPRODUCTIONS OF "PUNCH" CARTOONS.

Before Mr. Justice Coleridge, Bradbury, Agnew, and Co., proprietors of *Punch*, brought this action against Harry Day, manager, for an injunction to restrain him from infringing the copyright in certain *Punch* cartoons. They also claimed damages and an inquiry into the profits made by the defendant. The defendant admitted the infringement for the period from February 1 to April 19, and paid £40 into Court, but he denied that after that date there was any imitation or colourable imitation.

In opening the case for plaintiffs, Mr. Clavell Salter said that when the War broke out, and the attention of the public was directed to political matters weekly political cartoons were very popular and successful. As a result, numerous proposals were made to the proprietors of *Punch* that they should sanction the reproduction of their cartoons by means of kinema pictures and other devices in the music halls. Early in October, 1914, Messrs. Bradbury, Agnew, and Co. were approached by Mr. E. V. Lucas, who had for a long period been a valued contributor to *Punch*, and he desired that plaintiffs should give their permission to reproduce certain of the cartoons in the form of tableaux, or living pictures, at the forthcoming revue, *Business as Usual*. Correspondence ensued, and there followed an interview with Mr. de Courville, of the London Hippodrome, where the revue was ultimately produced. As a result of negotiations, permission was given Mr. de Courville to reproduce five well-known cartoons from the pages of *Punch*—"Dropping the Pilot," "After Ten Years," "Bravo, Belgium!" "The World's Enemy," and "Unconquerable." Plaintiffs

wrote granting permission, and explaining that, in view of their business and personal relations with Mr. Lucas, they were willing to accept a nominal royalty of 10s. 6d. a day in respect of the cartoons. They added that it would also be a condition of consent that an acknowledgment should be printed on the programmes stating that they were being used by permission of the proprietors of *Punch*. The revue was produced on November 16, 1914, and it proved exceedingly successful. Its run continued till April or May in the following year, and the cartoons, which formed one of the scenes in the performance, were highly popular and undoubtedly valuable items. When plaintiffs gave permission to reproduce the cartoons, they understood that it applied only to the London Hippodrome. They had no idea whatever of licensing any other use of them to anybody else or anywhere else. Early in March, 1915, when the performances had been running in London for several months, it came to the knowledge of Messrs. Bradbury, Agnew, and Co. that the cartoons were being reproduced in the provinces by a provincial company or companies producing the revue or a variation of it. That was far from what was contemplated or desired, and the cartoons, counsel went on to explain, had been reproduced with a certain amount of vulgarisation as compared with the fine lines in the original drawings. It was ascertained that the provincial tour was in the hands of Mr. Harry Day, the defendant, and that he had had at least one company and sometimes two reproducing the cartoons in the provinces. That state of things had been going on since February 1 without any notice or acknowledgment being made to plaintiffs. Thereupon plaintiffs caused a letter to be written to defendant calling attention to the fact that he was advertising cartoons, stated to be reproduced under an alleged arrangement with the London Hippodrome, and calling upon him to discontinue the reproduction immediately. Mr. Day replied stating that he was under the impression that complete arrangements had been made with the London Hippodrome, but in a subsequent letter Mr. de Courville stated, "I have not given any licence for the presentation of the *Punch* cartoons by touring companies of *Business as Usual*." Counsel explained that the tableaux were produced by defendant exactly as at the London Hippodrome and openly as *Punch* cartoons. At a somewhat later date, however, Mr. Day made certain alterations for the purpose of evading his liability. Describing the performances in the provinces, Mr. Salter said that when the curtain rose an actor dressed as an art student came forward and gave a recitation in each scene as at the London Hippodrome. The famous cartoon, "Dropping the Pilot," was presented under the title of "Shipwreck," and in it the German Emperor and Bismarck were shown on a rock. "The World's Enemy" bore the title "Desolation," and the characters were the same as in the original cartoon, but the Kaiser was shown with his foot on the neck of a prone female figure. The "Bravo Belgium!" cartoon, in which a boy holding a stick is shown standing in front of a gate marked "No thoroughfare," confronting a man in conventional German dress, with a bludgeon and a string of sausages hanging out of his pocket, was called "Bully." In that case the characters were similar to those in the original picture, the only difference being that the boy was on the ground and the German stood over him. "Kultur" was written on the bludgeon. Mr. Partridge's cartoon entitled "Unconquerable" was renamed "A Very Gallant Gentleman." Instead of King Albert and the Kaiser the figures shown on the tableau were King Albert and Bel-

gium. The cartoon "After Ten Years" was entitled "Dawn," and a slight difference was shown. In the tableau "Desolation" an actor represented the Kaiser waving his sword, with his foot on the neck of a dead woman.

Evidence for plaintiffs having been concluded, the hearing was adjourned.

The hearing was resumed in the King's Bench Division on January 26, and Mr. Hugo Young, K.C., opened the defence. Whatever legal liability the ingenuity of counsel for the plaintiffs could place on Mr. Day, he said, one thing was quite clear. Mr. Day, in dealing with this matter, had been at the most the victim of a misunderstanding. There had not been a deliberate attempt to take somebody else's work for his own profit. When Mr. Lucas had contributed to the revue, *Punch* was willing, as a matter of business, and at an agreed charge, to allow the use of the cartoons, and it was quite clear that the manager of the Hippodrome and Mr. Day acted upon the impression that they were entitled to use them in the country. As soon as objection was raised both wrote explaining this, and if a mistake was made it was an honest mistake.

Mr. Young argued that there had been no infringement. Could anybody represent the King of the Belgians except as a fine, big, heroic man? he asked. There was no copyright in that any more than there was, for instance, in an artistic scene of sunset.

The Judge said a better illustration than that would be if Plutarch had used Shakespeare for copyright in *Antony and Cleopatra*.

Evidence was given by Mr. Albert de Courville, manager of the London Hippodrome, who said he saw the tableaux produced by the defendant after he had leased the revue to him for touring purposes. They were different from those at the Hippodrome, and he did not connect them with the *Punch* cartoons.

Mr. Harry Day, in the witness-box, said when he took the revue he had no idea that the proprietors of *Punch* might have any claim against him for royalties. When he heard about it he instructed the stage-manager to alter the tableaux.

Judgment was delivered on March 1.

Mr. Justice Coleridge said a cartoon was a work of art, and although it need have no artistic merits to entitle its author to protection, it must have two essentials—an idea or design, or the embodiment of that idea. His lordship dealt with the manner in which the living-pictures were subsequently altered, and expressed the opinion that there had been some infringement in some of the tableaux, and awarded the plaintiffs £61 10s. damages, with an injunction in regard to the one entitled *The World's Enemy*. Judgment was given accordingly, with costs.

A conditional stay of execution was granted with a view to a possible appeal.

DOODY v. "THE PERFORMER,"— LIBEL ACTION.

Before Mr. Justice Scrutton and a common jury, William Sidney Howard Doody, 25 music-hall performer, claimed from Performers, Limited, the proprietors and publishers of *The Performer*, and Odhams, Limited, the printers of the newspaper, damages for a libel published on June 24, 1915.

Mr. Thorn Drury, K.C., and Mr. Austin Farleigh appeared for the plaintiff; Mr. Lewis Thomas, K.C., and Mr. Charles Doughty for the defendants.

Mr. Drury, in opening the case, said that the plaintiff and his wife were music-hall artists who appeared on the stage under the

names of "Doody and Wright." On Thursday, June 17 last, while they were fulfilling an engagement at Leith, they went with friends to see the Forth Bridge, and got into conversation with a sailor belonging to H.M.S. "Australia." Afterwards the plaintiff and another member of the party, Mr. Edward Hayes, also a music-hall performer, were detained by the police under the Defence of the Realm Act, but they were never told what they had done, nor was any charge ever made against them. Hayes was released within twenty-nine hours, but the plaintiff was detained until the Monday following. On June 24 the defendants published in *The Performer* the following paragraph:—

"Doody and Wright and Hayes and Wynne had a very unpleasant experience in Leith last week. The party made a trip in the direction of the Forth Bridge and Thursday, and were astounded when Sid Doody and Edward Hayes were suddenly arrested as spies. Hayes, after twenty-nine hours' detention, was released, through the intervention of the American Consul, but advice received early this week gave the impression that Doody was still being detained."

On July 1 the plaintiff had his attention drawn to the paragraph, and instructed a solicitor to write to the defendants on the matter. On July 15 the defendants published in their newspaper what they called an explanation:—

"We printed the statement as a 'Chatty News' paragraph on the request of Edwin Hayes, who had been arrested with Mr. Doody, and naturally on such unimpeachable authority we thought there would be no harm in it. If we have unwittingly caused Mr. Doody any inconvenience, we are sorry, and take this opportunity to print his statement to the effect that no charge was ever preferred against him, and at the date of our issue he had been released three days without having ever been able to ascertain why he had been detained."

In summing up his lordship expressed the opinion that one would feel that it was better that the military authorities should be over-vigilant than under-vigilant where the safety of the country was concerned. The jury would probably not have much doubt that these two men were detained because the military or police authorities suspected that they were near the Forth Bridge for some purpose hostile to the national interests. If the paper had said that they were detained by the military authorities under the Defence of the Realm Act the jury would probably think that plaintiff could hardly complain. No doubt newspaper editors in private life were delightful people, but his lordship had never yet seen a newspaper that knew how to apologise. An apology would be: "I said something wrong, and I am sorry for it"; but the general idea of a newspaper apology seemed to be, "I am quite right, but, as you wish me to say that it is not true, I have pleasure in inserting your statement." It was for the jury to consider whether what the *Performer* printed was what any ordinary person would consider an apology.

The jury returned a verdict for plaintiff, and assessed damages at £125. His lordship granted a stay of execution.

STEWART v. SCHENK.—BREACH OF CONTRACT.

Muriel Neard Stewart, actress, of Abingdon Gardens, Kensington, brought an action 29 in the King's Bench Division against E. Schenk, who, it was stated, had recently changed his name to Remnant, to recover £100 which she had advanced for investment in a

theatrical syndicate. The case came before Mr. Justice Atkin.

Mr. Walter Frampton said in June, 1913, the defendant represented that he had the playing rights in a piece about to be produced, entitled *Lady Erymytrude and the Plumber*, and Miss Stewart advanced £100 on his undertaking that he would transfer to her 100 £1 shares in a syndicate which was to be formed to produce the play, and that she should take the part of Emma. The defendant further agreed that if she did not care for the part he would repurchase the shares at par. A syndicate was registered with a nominal capital of £2,500, but the play had not been produced, and Miss Stewart asked to have her money returned.

The defendant did not appear, and his Lordship entered judgment for the plaintiff for £100 and costs.

BRAHAM v. MOSS EMPIRES, LTD.—ALLEGED BREACH OF CONTRACT.

Before Mr. Justice Lush and a special jury in the King's Bench, Philip Edward Braham claimed damages for an alleged breach of contract from Moss Empires, Limited. The contract referred to the engagement of the plaintiff's company, known as the Grotesques, in the defendants' music halls. The defendants pleaded that it was an implied part of the agreement that one Vivian Foster should remain a member of the company, and they said that he had ceased to be a member at the material dates.

Mr. Patrick Hastings appeared for the plaintiff; and Mr. Harney for the defendants.

Mr. Hastings said that the defendants engaged the Grotesques for a tour at £75 a week. Later the defendants cast about for some time for an excuse to get rid of the Grotesques, for whom they had no place, because at the time they were chiefly running revues. Among the characters represented by the Grotesques was that of a vicar. The original representation of the vicar was by Mr. Vere Smith, who was succeeded by Mr. Vivian Foster. The contract was dated December 5, 1913, and was subject to what was known as "the Askwith award," one of the clauses in which laid it down that where a company were engaged the employer might have all the names given to him, and could insist that those names should not be altered. That clause arose from the practice of advance booking, by which performers were sometimes engaged for periods six years ahead. In a previous contract the defendants had specified that Vivian Foster should be a member of the company. Theatrical contracts were always drawn up so as to be as unintelligible as possible. In the contract signed on December 5 the stipulation as to Vivian Foster was omitted, and the action was brought on that contract.

Mr. Harney said that the Askwith award was not incorporated in the Moss Empire contracts, but the contract was based on it.

Mr. Hastings said that the contention of the defendants seemed to be that if any member of the company, however unimportant, died, or retired through illness or other cause, the contract could be ended. That would put an end to advance booking altogether.

Mr. Justice Lush said that the same difficulty would arise if the names were given under the Askwith award.

Mr. Hastings said that on August 1, 1914, the defendants purported to cancel the contract, and within a few weeks they had engaged Vivian Foster for their revue at the Hippodrome, and had copied his act as the vicar in the performance of the Grotesques. The plaintiff had engaged another vicar, who was receiving nearly twice the salary received

by Vivian Foster, and had sent him to India. The defendants had since offered to accept the Grotesques if they were substantially the same company as when they were engaged. The plaintiff had offered to engage another gentleman quite as good as Mr. Foster, but the defendants had not accepted the offer. As a result the Grotesques had been disbanded.

Mr. Braham, the plaintiff, said that he had been on the stage ever since 1903. He had seen Vere Smith, Sam Walsh, Cecil Cook, Vivian Foster, and others as the vicar. He thought that Vere Smith was the best. But all were successful.

The following day evidence was given to the effect that the vicar was a part any capable comedian could play, and that the appearance of Mr. Foster was not essential to the success of the Grotesques.

Mr. Harney called no evidence, and contended that defendants were entitled to put an end to the contract as Mr. Foster, the central figure, had ceased to be a member of the troupe. There was no evidence to support the suggestion that, at the time the contract was entered into, defendants knew that plaintiff might not be able to produce Mr. Foster, and consented to another comedian being substituted if necessary.

After retiring for three-quarters of an hour the jury answered a series of questions in favour of plaintiff, and assessed damages at £500. Judgment was deferred pending legal argument.

In accordance with the findings of the jury, judgment for plaintiff for £500 and costs was entered on February 3.

A stay of execution pending appeal was granted, and it was agreed that the amount of the damages should be invested *pro tem.* in War Loan or Exchequer Bonds.

[For report of appeal see June 2.]

FEBRUARY.

EDELSTEN AND BURNS, LIMITED, v. GUERITE.—CLAIM FOR COMMISSION AND ALLEGED BREACH OF CONTRACT.

Laura Guerite, American revue artist, was the defendant in an action heard by Mr. Justice Shearman in the King's Bench Division. The action was brought by Messrs. Ernest Edelsten and Harry Burns, Limited, theatrical agents, claiming commission on eight weeks of the defendant's salary of £70 a week at engagements in South Africa which they said they procured for her.

Mr. Patrick Hastings, for the plaintiffs, said that the only dispute was as to a counter-claim by Miss Guerite for alleged breach of contract on the part of the plaintiffs in making engagements for her at less than the minimum she had fixed.

Mr. Doughty (for Miss Guerite) said she first met Mr. Edelsten when she was performing in New York in 1913, and on his advice she came to this country, where she appointed him as her agent to obtain engagements for her, a weekly minimum of £50 being fixed for London and £60 for the provinces.

Miss Guerite, giving evidence, said that Mr. Edelsten obtained an engagement for her at Brighton at £60. Later she went to the Pavilion, London, and played through the week ignorant of the money that she was to have, and on the Saturday night was very surprised that it was only £30. She talked to Mr. Edelsten about it, and he explained that her trial contract in London involved an option on her services for twelve weeks. Later she went to Collins's.

Under cross-examination by Mr. Hastings, Miss Guerite denied that the prospect of her earning £50 a week was negated because she refused to play two houses a night.

Mr. Ernest Edelsten, giving evidence, said that he always told Miss Guerite what salaries he had booked her, and she never complained. When she refused to do two halls a night he told her plainly that he could not get £50 a week for her. She did not demur.

His Lordship, in giving judgment, said in his opinion plaintiffs obtained the best terms they could for Miss Guerite. There was not the faintest evidence of any loss having been suffered by Miss Guerite, and he could not understand why the counter-claim had been set up. In addition to judgment on the claim, plaintiffs would also have judgment on the counter-claim, with costs.

FOSTER'S AGENCY, LIMITED, v. ROMAINE.

In the Divisional Court, before Mr. Justice Ridley and Mr. Justice Avory, Foster's Agency, Limited, agents, appeared against a judgment of Judge Parry, at Lambeth County Court, deciding against them in a claim for commission alleged to be due on a contract for Miss Claire Romaine to perform in Australia. Mr. Schiller, K.C., and Mr. Patrick Hastings appeared for appellants; Mr. McCall, K.C., and Mr. Martin O'Connor for the respondent.

Mr. Schiller said appellants procured an engagement for Miss Romaine to perform in Australia for a period commencing September last at a salary of £75 a week, and it was provided that Foster's Agency should be paid a commission on the salary. Miss Romaine refused to sail for Australia because of her fear of enemy submarines, but appellants' answer was that it was no defence to the action. An arrangement was made between Miss Romaine and the parties in Australia that her performance should be postponed for a year, and the learned county court judge held that the lady's fear of submarines in the Channel and elsewhere was well founded. It was quite open to the artist, however, Mr. Schiller argued, to say that she would rather break her contract and pay damages than risk her life.

Mr. Martin O'Connor said the point in regard to submarines was only one in respect of which the county court judge found in favour of Miss Romaine. She had refused to go to Australia because ships were being sunk. That fact preyed on her mind.

Mr. Justice Avory: May an actor or actress refuse to perform in London because of the possible danger of Zeppelin bombs?

Mr. O'Connor: That is a question for a judge and jury.

Mr. Justice Ridley held that the decision of the county court judge could not be supported. Although enemy submarines appeared, no right was given to the party who had contracted to go to Australia to say that she would not go. Such a circumstance gave a right of reasonably suggesting that she ought not to go, and if that were agreed to by the parties she could not be accused of having done wrong. Plaintiffs were entitled to recover damages for breach of contract, and the measure of damages was £45, for which judgment ought to be entered.

Mr. Justice Avory concurred. Plaintiffs, he said, were not a party to the postponement, and were not therefore bound by it.

The appeal was allowed, with costs. Leave to appeal was granted on terms.

[See report of County Court case, January 10, and report in Court of Appeal, May 31.]

MARCH.

DAY V. SHERIDAN.—AGENT'S COMMISSION.

Before Mr. Justice Darling and a special jury, in the King's Bench, Harry Day, theatrical and music hall agent, carrying on business as Day's Variety Agency, sued Mark Sheridan, music hall artist, to recover commission alleged to be due to him for securing engagements for the defendant or, alternatively, to recover damages for breach of contract. The case occupied the attention of the Court until March 7.

Mr. McCall, K.C., and Mr. Martin O'Connor appeared for the plaintiff; and Mr. Marshall Hall, K.C., and Mr. McCordie for the defendant.

Mr. McCall said that the agreement in question was entered into by defendant with plaintiff's manager, Mr. Harry Goodson, at the Glasgow Empire, where defendant was performing at the time. It ran:—

"Empire Theatre, Glasgow,

"July 8, 1913.

"I hereby appoint you my sole and exclusive agent, in consideration of £5 paid to me and on your using your best endeavours on my behalf for a period of one year from the above date."

This agreement, added counsel, was read over by defendant aloud and signed by him. A number of engagements were entered into on behalf of defendant, but as the latter took no steps in connection with them, proceedings had to be instituted. The contracts arranged for would have resulted in commissions for plaintiff amounting to £1,154, being at the rate of 10 per cent.

Mr. Harry Goodson said that defendant told him he wanted £100 a week for two halls a night in London, and not less than £200 a week for one hall a night in the provinces, where the runs were not so long, and where the expenses were much heavier.

Cross-examined by Mr. Marshall Hall, witness said it was not true to say that defendant did not read the agreement. Defendant never answered any of their letters, even when they were registered.

Mr. George R. Parry, who had been subpoenaed by both sides, said that in July of 1913 he was manager of the Glasgow Empire. He was now at New Cross. He saw Mr. Goodson write out the agreement. Then it was handed to Mr. Sheridan, who read it out aloud and then signed it. Two copies were signed and witnessed. Mr. Goodson had one and Mr. Sheridan the other. He saw Mr. Goodson hand Mr. Sheridan some money. He believed it was a £5 note. They all three had drinks and cigars out of it.

Mr. Harry Day said that Mr. Goodson, on his return to London from Glasgow, handed the contract to him, and he at once set to work to secure engagements for Mr. Sheridan. Letters, some of which were registered, were sent to defendant with regard to these engagements, and none came back as undelivered. He received no intimation from defendant as to any of the contracts being objected to by him. Witness denied the existence of such a custom as that set up by defendant, namely, that all contracts made by an agent were subject to the artist's approval and acceptance.

In opening the case for the defence, Mr. Marshall Hall said all that took place at Glasgow, where Mr. Goodson, plaintiff's representative interviewed defendant, was a statement by Mr. Mark Sheridan that any dates that might become vacant owing to the pulling down of the Tivoli Music Hall could be filled up. Mr. Goodson asked defendant to sign a paper so that it might be shown to

managers. It was no doubt foolish for defendant to have signed that paper, but unless artists were foolish agents would not be able to ratten and batten on them as they did.

Mr. Mark Sheridan, in giving evidence, said that he was a comedian, and had been performing for thirty years in London and the country. Before 1905 he had entered into a contract with the New Tivoli, Limited, and in December of that year he entered into a fresh contract with the company, which contained a barring clause for London until the end of 1915. Before July, 1913, he had been offered contracts by the Victoria Palace, which he had been unable to accept because of the barring clause. On July 5, 1913, he was playing at the Empire, Glasgow. He did not know Mr. Goodson before that date. He had a son called Jack, who played comedians' parts similar to his own. He was joining the Army next week. On the Monday morning at rehearsal in Glasgow he was introduced to Mr. Goodson by the manager. Mr. Goodson said nice things about his son, and said that he would like to work for him (the son). After they had discussed that matter Goodson said, "What about yourself?" He (the witness) told Goodson that he had a contract with the Tivoli, and that it was rumoured that the Tivoli was coming down, and that if so he might have one or two dates vacant, and that he (Goodson) could fill them for him just to compensate him for what he had done for his son. Nothing was put in writing at the rehearsal.

During the second performance that night Goodson came to see him in his dressing-room and brought an agreement with him. He asked Goodson what the paper was, and he replied that it was to show the managers to convince them that he (the plaintiff) had got permission to book him a date or two. Goodson put the agreement on the table and asked him to sign it. He signed it without reading it, as he was just going on the stage. No money was given to him at the time, as stated by Goodson. He sent the plaintiff his date-book so that he should not book his son at the same towns as he was booked at himself, because their performances were similar.

As to the contracts on which commission was claimed, some of them he would have been unable to accept because he was barred, and the others he would not accept because they were for 1921, and he had determined to retire in 1920 and had advertised his intention to do so.

As to the salary of £250 a week at which the plaintiff stated that he had secured his engagements, he (the witness) said that he had never received £250 a week in his life, and he did not think that he was worth it.

On the question of the custom alleged, the defendant said that it was customary for an artist to have the option of refusing an engagement which an agent had found for him.

Cross-examined by Mr. McCall: He did not answer some of the letters which he received from the plaintiff about engagements because they referred to places from which he was barred. He regarded silence as a polite negative, and it was generally considered so in the profession. He thought that the plaintiff would not go on with his negotiations if he did not reply to his letters. He now thought that it was wrong to allow the plaintiff to go on making contracts for him which he did not mean to accept.

Evidence was given in support of defendant's case by Mr. Henry Tozer, chairman of the syndicate halls, including the Tivoli, Oxford, and Pavilion. The contract with his company, into which Mr. Sheridan entered, barred the artist from appearing at certain halls in London. It was usual for artists to refuse the terms of contracts when they became popular.

It was not uncommon for them when dissatisfied with their salaries to be "ill" occasionally. (Laughter.) Dealing with the custom of the profession, witness said the directors of a music-hall never regarded an agent's offers of an artist as effective until the contract was signed and returned by the artist himself. In consequence of the War Mr. Sheridan voluntarily agreed to a reduction of salary from £70 to £50 a week.

The following questions were left to the jury and their answers are appended:—(1) Is the agreement come to between the plaintiff and defendant truly expressed in the agreement dated July 13?—No. (2) Was it verbally agreed that in the event of certain agreements then existing between the defendant and the syndicate halls being avoided the plaintiff should use his best endeavours to book engagements for him with the London Theatres of Varieties (Limited) for some or all of the vacant dates?—Yes. (3) Is there a custom in the music-hall business that the artist shall be at liberty to reject or accept engagements offered by the agent, and that no commission shall be payable in respect of engagements rejected?—Yes. (4) Was the engagement between the parties made on the basis of this custom?—Yes.

Mr. Marshall Hall said that there would be judgment for plaintiff for the sum agreed between the parties—£150. Defendant had paid into court £205. Counsel took it that his Lordship would order that sum to remain in court, plaintiff to have £150 and costs up to the time of payment into court by the defendant. Judgment would be for defendant on the general action, with costs from the date of payment into court.

Judgment was entered accordingly.

WELCH v. ELLIS AND ANOTHER.— ALLEGED BREACH OF CONTRACT.

In the King's Bench Division, before Mr. Justice Scrutton and a common jury, James G. Welch, actor, claimed damages from Messrs. A. L. Ellis and J. Herbert Jay, producers of the play *A Little Bit of Fluff*, for alleged breach of contract.

Mr. Colam, K.C., and Mr. Cecil Dwyer appeared for the plaintiff; Mr. Hawke, K.C., and Mr. Harold Morris for the defendants.

In opening the case, Mr. Colam said defendants engaged Mr. Welch to play the character part of John Ayers in the farce *A Little Bit of Fluff*, from October 27, 1915, for the run of the piece in London and the country. During the run of the piece in London Mr. Welch was to receive £50 a week and certain percentages of the gross weekly receipts—namely, 5 per cent. up to £800, 7½ per cent. from £800 to £1,200, and 10 per cent. above £1,200. Whilst on tour in the country Mr. Welch was to receive £50 a week only. Plaintiff rehearsed a great many times, but he caught a bad chill, and was unable to play. Counsel added that the play had proved a great success, and had the agreement been carried out Mr. Welch would have had £200 a week in percentages. When permission was given to Mr. Welch by his doctor to play, defendants would not allow him to take the part.

Mr. Welch, giving evidence, said that when he saw the dialogue first it was old-fashioned. It was a good play, however, and he told defendants if it was refashioned he would call it "a go." Witness had a good deal to do with altering the play. At one of the rehearsals the stage was very draughty. He was "hopping about" with his coat off and caught a chill. His doctor forbade him to play, and Mr. Desmond took the part he was to fill. He was always ready and willing to play his part

when he was about. Since the cancelling of the contract he had had three weeks' engagement at the Coliseum at £200 a week, and out of that he had to pay his company.

Mr. George Desmond said that he had been on the stage for sixteen years. For some time he had been understudy to Mr. Welch. He was now playing John Ayers in *A Little Bit of Fluff*. After a fortnight's rehearsal Mr. Welch did not know his part, but that was only to be expected after so short a time. The third act was only read over on one occasion.

In cross-examination, the witness agreed that the part of John Ayers was a very heavy one. He was receiving £13 10s. per week for nine performances.

Further evidence having been called,

Mr. Hawke opened the case for the defence. He said that nobody had ever blamed Mr. Welch. The defendants employed him because they wanted him, and they were very sorry to lose his services. There came a time, however, when they had to keep faith with themselves and the public, and to decide whether they really were bound to keep the part of John Ayers open for Mr. Welch. *A Little Bit of Fluff* was an amusing play and a great success, but had it been played by Mr. Welch without proper rehearsals it might have been a dismal failure. Even if Mr. Welch could rehearse an act in two days it did not follow that the other members of the company with whom he had to act could do so. A preliminary tour was arranged so that the company might learn thoroughly to work together, and Mr. Welch did not play a single performance during that tour.

The defendants were entitled to a month's rehearsals, but after the first fortnight Mr. Welch only rehearsed twice. He submitted that in the circumstances the conduct of the defendants was perfectly reasonable.

Mr. Benjamin Webster said that he had been on the stage for thirty years. He was a member of the Bar. He had seen *A Little Bit of Fluff*. The part of John Ayers was a very "hardworking" part.

Mr. Colam objected to a question whether the provision in the contract for three weeks' provincial tour and four weeks' rehearsal was essential.

Mr. Justice Scrutton: We ought to be told. Judges and juries do not know everything—possibly not even what a little bit of fluff is.

Mr. Anthony Ellis, one of the defendants, theatrical manager, said that in August last he arranged with Mr. Jay to produce *A Little Bit of Fluff* with him. They engaged Mr. Welch to play the leading part. It was vitally necessary that the play should be performed quickly and compactly. He had noticed from the beginning of rehearsals that Mr. Welch was not well. His voice was practically inaudible, but it was obvious that he made a great effort to get through.

Mr. Ellis continued his evidence on March 7. He said that when *A Little Bit of Fluff* was being played at Brighton, Mr. Welch went there to rehearse. He was very ill. He was unable to play at night, and on one occasion he said to him (the witness): "I give you my word of honour as a man and a friend that I will 'go on' for the first night in London if I have to go to the theatre in an ambulance. I would not have you think that I am shirking for anything in the world. I'm not." The witness replied, "I scold that idea. Of course, you want to play." In his (the witness's) opinion, Mr. Welch at that time was in a "thoroughly enfeebled condition." Mr. Welch was not fit to appear on the opening night, and the defendants had, therefore, to make a new arrangement with Sir Charles Wyndham and Miss Mary

Moore, the lessees of the Criterion, by which they (the defendants) took a smaller percentage of the receipts. Later, Mr. Thesiger, a member of the company, refused to attend "any more *post mortem* rehearsals for the benefit of an actor who did not know his part, and was not fit to play it." Other members of the company also protested against the constant calling and postponement of rehearsals for Mr. Welch.

Cross-examined by Mr. Colam, witness said that the takings at the first Saturday *matinée* performance at the Criterion were £162, and at the evening performance £182. The takings for the week which followed were:—

£1,000	£1,302	£1,265	£1,427
£1,425	£1,522	£1,432	£1,131
£1,598	£1,612	£1,579	£1,493
£1,252	£1,320	£1,223	£1,202
£1,847*			

* Boxing Day week.

Mr. Herbert Jay, the second defendant, said that on the day before that fixed for the production of *A Little Bit of Fluff*, Mr. Welch sent word that he could not play either at the rehearsal or on the first night, and he suggested a postponement until the following Saturday. He (the witness) spoke to Mr. Ellis, and they agreed not to postpone. When Mr. Welch could not play on the Saturday, they decided to dispense with his services.

Mr. Walter Ellis said that he wrote *A Little Bit of Fluff*. He made arrangements with the defendants to produce the play. It had been proposed that rehearsals should continue without a break from 11 o'clock to 3, but about 1 o'clock Mr. Welch used to say that he felt "wuzzy," and wanted an interval. When they got to the rehearsals it was more necessary to modify the lines in farce than in anything else. He thought everybody made suggestions in this case, even the scene-shifters. Plaintiff made some suggestions, but he believed that a good many of them were dropped when Mr. Welch did not appear.

Mr. Frank Curzon said that he had seen *A Little Bit of Fluff*. In farce of that kind it was seldom advantageous to have a man gagging. It retarded the action of the play. A provincial tour was very helpful in the opening days of a *séjour* farce. If one got the audience thinking during a representation of that class of play, one was done (laughter.)

On March 8 the jury answered a number of questions, put by the judge, in favour of the defendants, and his lordship decided to hear legal arguments at a later date.

On March 10 his lordship said that both on the finding of the jury and his own view, there must be judgment for defendants with costs.

A BOGUS ENTERTAINMENT SCHEME.—WILFRED FENTIMAN SENTENCED.

The story of a bogus music hall venture was related in Dundee Sheriff Court, when a 17 young man named Wilfred Fentiman pleaded guilty to several charges of fraud and attempted fraud. Most of the charges related to a bogus theatrical enterprise. Mr. W. F. Mackintosh, the procurator-fiscal, said that Fentiman, who had taken up residence in lodgings in Victoria Road, advertised in a theatrical paper for managers, assistant managers, and music hall artists for an entertainment company which he alleged he was forming in Dundee. He also stated he was the proprietor of about fifty companies. Fentiman endeavoured to induce the various parties who replied to his advertisement to give him certain sums of money as security for the appointments which he was to offer them, but in no case did he succeed in getting

any money. There were three previous convictions against Fentiman, and it appeared he had been sentenced at West Ham Police Court for theft, and at Chislewood Quarter Sessions and Edinburgh Sheriff Court for fraud, the sentences ranging from three months' hard labour to twelve months' imprisonment.—Sheriff Neish passed sentence of eighteen months' imprisonment.

HARRY LEONARD SENTENCED.

At the London Sessions, before Mr. A. J. Lawrie, Harry Leonard, who had rented a **22** room in Kennington Road, S.E., was indicted for assaulting a theatrical artist named Esther Levine, on February 10.

Mr. Cecil Whiteley prosecuted, and Mr. Curtis Bennett defended.

Prosecutrix said she saw an advertisement in a theatrical paper for a lady to pose. She was at the time out of an engagement, her last one being in pantomime at Leicester, and she applied for the position at Kennington Road. She saw the prisoner, but was suspicious from the beginning because of prisoner's questions about her figure, but she tried to hide her fear by laughing. He kissed her and attempted to behave improperly, and she thereupon left.

A married actress said she went in answer to the advertisement on the same morning as the last witness, and saw her leave. Witness' husband afterwards called her out of the house.

The husband said that when prosecutrix left the house she found him at the gate, and said the prisoner was abominable, the house atrocious, and there was no business proposition at all. He thereupon called his wife away, and he went with prosecutrix to the police station.

Detective-sergeant Lacey said that on being charged, prisoner said, "That is ridiculous."

The jury found prisoner guilty, and the police stated that he was a Roumanian Jew who was brought to this country when five years of age.

The judge said there were circumstances in the case which made it very suspicious, and he was not sure that the view the girls had formed, that he wanted them for the White Slave traffic, was not justified. It had not, however, been proved. Prisoner would have to serve twelve months' imprisonment with hard labour.

DAWSON v. "SUNDAY TIMES," LIMITED, AND J. T. GREIN.—LIBEL.

Before Mr. Justice Darling and a special jury, the record in this case was withdrawn **23** by consent.

Mr. McCardie, who appeared for the plaintiff, said that the action was brought by Mr. Forbes Dawson, against the *Sunday Times* and Mr. J. T. Grein, dramatic critic, for damages for libel contained in the issue of the *Sunday Times* of July 11, 1915. The action arose out of the production of a play written by "Francis Coult's" (Lord Latymer), called *Enterprising Helen*. The plaintiff had advised and assisted Lord Latymer in the construction and staging of the play. It was produced at the Vaudeville, in July, 1915 last, where it ran for four weeks. On July 11, 1915, the following appeared in the *Sunday Times*. It was headed "Vaudeville—*Enterprising Helen*. By Francis Coult's. Wed., July 7," and it proceeded:—

"Wicked! that is what I call it. It is wicked to persuade a man of taste and talent, a man who has the gift of the poet, but not the gift of the theatre, to waste his money,

when a mere glance at the MS. must convince the proudest hand, or even the tire, that the play could not live.

"This does not apply, of course, to my friends Messrs. Gatti; they have nothing to do with the case. But there may be some who, not for the first time, in our theatrical world who exploits ambitions on unscrupulous principles. I do not know who it is; if I did I should pillory him and take the consequences."

Counsel contended that the imputation was that the plaintiff had led Lord Latymer to produce the play in order to put money into his own pocket. The plaintiff had only obtained a small sum in payment for his services in the production of the play. The defence was that the words complained of did not refer to the plaintiff, but it was known in theatrical circles that he had been assisting Lord Latymer in the production. Defendants now recognised that it was not fair criticism, and they withdrew all attacks on the honour of Mr. Dawson and agreed to pay a substantial sum to compensate him.

Mr. Russell Davies, for the *Sunday Times*, said the criticism was never intended as an attack on the plaintiff. Mr. Forbes Dawson's friends, however, thought the words did refer to him, and the defendants desired to express their regret. Mr. E. F. Spence, for Mr. Grein, expressed similar sentiments, and his lordship agreed to the withdrawal of the record.

TABRAR v. SPORTING TIMES CO., LTD.—LIBEL.

In the King's Bench Division, before Mr. Justice Avory and a common jury, Joseph **23** Tabrar, writer of lyrics and songs, sued the *Sporting Times Co., Ltd.*, for damages for libel. Defendants did not appear, but it was stated they had published an apology.

Mr. S. Lynch stated the words complained of appeared in the correspondence of "Stars and Stripes," headed as if sent from New York, and published in defendants' journal on October 23, 1915. It ran as follows:—

"Old Joe Tabrar in his day contributed some good songs to the Foundry, and after Lionel Monckton had added two or three notes to the end of the chorus and corrected the spelling, some of them became quite popular in the musical comedies he composed.

"George Edwardes generally stood Joe Tabrar a bottle of 'fiz' water and handed him a fiver for these little efforts that were composed somewhere near The Tankard, in the Kennington Road. Afterwards Joe would treat two or three of his old pals to a 3s. 6d. table d'hôte. . . . As Joe Tabrar used to describe these little feasts, 'I know it ain't as classy as the Savoy, but, blimey, what a gorge for three and a tanner!'"

Plaintiff gave evidence, and denied that Mr. George Edwardes had ever stood him "a bottle of 'fiz' water." He also said it was untrue that Mr. Lionel Monckton had added to his works. He also said that other references in the article were untrue.

The jury awarded the plaintiff £500 damages, and his lordship entered judgment accordingly.

CHAPPELL v. LASHWOOD—LIBEL AND SLANDER.

George Lashwood was the defendant to an action that was heard before Mr. Justice

24 Avory and a common jury in the King's Bench Division. He was sued by William Henry Cameron Chappell, manager of Fritz's Agency, in Leicester Square, damages being claimed for alleged slander, libel, assault,

and wrongful imprisonment. Defendant pleaded a denial of the alleged slander, assault, and imprisonment, and said if he called plaintiff a thief it was merely words of vulgar abuse; further, that he did it in good faith, believing it to be true, and he pleaded privilege. As to the alleged libel, he admitted writing the words complained of, but pleaded that they were not a libel.

Mr. Patrick Hastings (instructed by Messrs. Roberts, Seyd, and Co.) represented plaintiff; and Mr. Rigby Swift, K.C., and Mr. P. B. Morle (instructed by Mr. A. J. Carruthers) were for defendant.

Mr. Patrick Hastings, for the plaintiff, explained that the case arose out of a serious affair at the Hippodrome at Gloucester in August, 1915, and the allegation that the defendant had made against the plaintiff was in substance that he was a thief. Mr. Lashwood, before August, 1915, had been obtaining engagements through Fritz's Agency, and the plan on which the agency worked was to enter into agreements with halls to supply a cast that included a star artist, and there was an arrangement by which profits were divided between the agency and the theatre. Out of the gross receipts the hall took 40 per cent. and the agency 60 per cent., and Mr. Lashwood's share out of this was 35 per cent. On pay-day at the Gloucester Hippodrome, August 28, 1915, Mr. Chappell, as the manager of the agency, counted up the money with the aid of the Hippodrome manager. It was found, said Mr. Hastings, that out of the total receipts—£264 12s.—Mr. Lashwood's share of 35 per cent. was £92 12s. This was handed to Mr. Lashwood at the house, and then plaintiff went out. A few minutes afterwards Mr. Lashwood sent a message by his chauffeur asking the plaintiff to come back. When Mr. Chappell returned to Mr. Lashwood's dressing-room, Mrs. Lashwood and another lady were there. Mr. Lashwood flew at him, and said, "You have robbed me of £3. You are a thief, the same as your governor." Mr. Lashwood also caught hold of Mr. Chappell's coat and prevented him from leaving the room. Mr. Lashwood subsequently wrote to the agency, saying, "I think I told you at New Brighton I was not satisfied with the way things worked out at Plymouth, and I am still less satisfied with your company at Gloucester, particularly after being robbed of £3 by your representative on Saturday night." It was in respect of this that the claim for damages for libel was also made, and damages were also sought for wrongful imprisonment and assault. Counsel added that Mr. Lashwood refused to apologise or pay compensation. Dealing with the various defences set up, Mr. Hastings said he would ask the jury to say that there was malice of the grossest kind on the part of the defendant.

Mr. Chappell, in the witness-box, said that when he was recalled to Mr. Lashwood's dressing-room Mr. Lashwood said to him, pointing to some money on the table, "Count that—money." The witness declined, as he said that the defendant had been paid his share, and then Mr. Lashwood spoke the words alleged. Mr. Lashwood also took hold of his coat, locked the door, and threatened to throw him out of the window, which was on the first floor.

Cross-examined by Mr. Rigby Swift, the witness declined to count the money because of Mr. Lashwood's "aggressive manner." The defendant did not say he was £3 short. The witness refused Mr. Lashwood's request to look at his accounts, because he knew they were right.

For the defence, Mr. Lashwood gave evidence that he was a comedian of thirty-three years' experience. When this money was given to him it appeared to be correct, but later, in his

dressing-room, he found it was £3 short. He called Mr. Chappell, and asked him to go through the money again, and the plaintiff retorted, "I have got your signature, that is all I require." He closed the door so that the other artists in the vicinity should not hear all the conversation, but he never locked it. He might have got a little bit annoyed, but he did not call the plaintiff a thief, or refer to his governor. He did not assault the plaintiff, but he might have said he would throw him through the window when he found he could not get any reason out of him. One of the ladies in the room was playing at "Patience," and the other was knitting. He never used the words alleged to anybody.

The jury, after a short retirement, awarded the plaintiff £150.

Judgment was entered accordingly, with costs. A stay of execution was applied for, and the application was adjourned.

JOHNSTON v. BRAHAM AND CAMPBELL.—AGENTS' LIABILITY.

At the Westminster County Court, Judge Woodfall gave a considered judgment in 27 an action to recover £100 damages for negligence and breach of duty brought by Miss Nora Johnston, of Croydon, the proprietress of the sketch *Musical Milestones*, against Braham and Campbell, Limited, music hall agents, of Charing Cross Road. The case had been heard by Judge Woodfall on the preceding Monday.

Mr. Lever (instructed by Messrs. Robert Seyd and Co.) appeared for the plaintiff, and Mr. Wallington (instructed by Messrs. Wingfield and Kenwood) represented the defendants.

The plaintiff's case was that after securing for her a hall at Wakefield when she made a little profit on *Musical Milestones*, Mr. Evans, the defendants' manager, offered her the Palace, Northampton, for a week commencing November 29. He said it was a first-class hall, and that the takings were never less than £250 to £300 a week. He added that his firm had booked a piece for the following week and had a guarantee of £120. On October 19 a contract was signed between herself and the theatre owners, and there was a clause providing that for a breach of it either party should pay £250 liquidated damages. She was to have 60 per cent. of the gross takings and take over at £50 the company appearing at the two houses. When her company and scenery arrived on the Sunday there was not proper assistance, and on the Monday the electric lighting was not adequate for showing the piece properly. The piece did not go well in consequence of the inadequate lighting, and after the week's performance her share of the gross takings was £41 3s. 7d. After allowing for salaries, etc., there was a balance due to the theatre owners of £25 11s. 11d. They had not applied to her for the money.

In cross-examination, Miss Johnston said she had not had a great deal of experience of music halls. She believed the managers of the theatre told her that owing to the War the theatre staff was not what it should be.

George Benson, the plaintiff's manager, said there was an inadequate staff at the Palace, even making allowance for War pressure. There was no rehearsal, and the lighting was not suitable for the piece to be properly produced. He made complaints to the manager. He admitted that *Musical Milestones* was difficult to work, as it required exceptional lighting. It was well received by the audience so far as he saw.

For the defence, Mr. Marcon Evans, defend-

ants' manager, said he saw plaintiff's piece when produced at Wakefield, and then got the fixture for Northampton. Plaintiff did not explain to him that the piece wanted special lighting. He had no recollection that she asked for a guarantee, and he never mentioned any figures as to the takings at the theatre. He did mention that his firm had obtained contracts at the same theatre for two of their revue companies at 60 per cent. and a guarantee of £120. He knew the theatre, and never said to her that it was a first-class one.

Mr. Henry Tozer, chairman of the Syndicate Halls, said that at their associated halls he had booked *Musical Milestones* for three weeks at £25 a week. The piece was not very well known, but had an attractive title. Everything depended on how a piece was produced, but audiences differed so much that what succeeded at one place would not do at another.

Defendants' counsel contended there had been no negligence on the part of the firm.

Mr. Lever said the statement that the theatre takings were £250 a week was pure romance. The evidence showed they ranged from about £73 to £117, while Boxing week was £208.

In giving judgment his Honour said he wished to emphasise the fact that no imputation had been made upon the good faith of the defendants. The duty that a theatrical agent owed to a person in the position of the plaintiff was not simply to obtain a contract; he must have some regard to the requirements of the artist for whom he was obtaining it. The plaintiff had failed to prove her statement that defendants undertook to secure "a first-class hall," and also in that part of the case relating to theatre staff and lighting. But she had succeeded in convincing him that the defendants' manager did tell the plaintiff that the weekly takings at the theatre were not less than £250. They never reached that sum, but he thought the defendants were induced to say so owing to the fact that with another revue at the same theatre they got a guarantee of £120. In drawing that inference they did not discharge their duty to the plaintiff. They drew it perfectly honestly, but before they made the contract they were bound to make further inquiries. For this breach of duty defendants must pay £35 13s., being the expenses plaintiff was put to. She was not entitled to recover £25 lls. lld., stated to be the balance she owed the theatre under her contract. He did not think any damage followed from the defendants' breach on account of the way her sketch was presented, but he did think she was entitled to some sum in respect of the profits she would have received in a hall taking £250 a week. He gave judgment for the plaintiff for £55 and general costs, but the defendants would have their costs on the issues on which the plaintiff had failed.

COX v. COULSON—THEATRE ACCIDENTS—QUESTION OF LIABILITY.

Judgment in this case, which was before the Court of Appeal on January 28, was delivered.

31 Defendant, Mr. J. Coulson, lessee and manager of the Royal, South Shields, arranged with Mr. G. Watson Mill to produce at his theatre the drama, *In Time of War*, defendant to provide the theatre and lighting, and receive 60 per cent. of the gross takings, and Mr. Mill to provide and pay the company, provide the scenery and appliances, and receive 40 per cent. of the takings. Plaintiff, Miss Cox, a domestic servant, paid ninnence for a seat in the dress circle. During the performance an actor discharged a pistol which should have

contained a blank cartridge, but by some unexplained accident a cartridge of smaller size than the blank cartridge had got into the barrel, and when the pistol was discharged towards the audience this loose cartridge became a projectile, and struck Miss Cox, injuring her wrist.

Plaintiff brought an action for damages in the county court and was awarded £50. This decision was appealed against in a Divisional Court, consisting of Mr. Justice Bailhache and Mr. Justice Shearman. The former judge upheld the judgment below, and thought the appeal should be dismissed, while the latter was of opinion that the judgment was wrong in point of law, and thought there should be a new trial. As a result of this disagreement the appeal was dismissed, without costs, and Mr. Coulson now appealed from that decision.

Mr. Lowenthal was for the appellant, and Mr. Simey for the respondent.

Lord Justice Swinfen Eady, in the course of his judgment, said: The sole question is whether the defendant is legally liable for the accident, and, if so, upon what ground. The actor who discharged the pistol was not a servant or employee of the defendant, so the latter cannot be liable upon that ground. Nor can the defendant be fixed with liability on the ground of being a joint adventurer with Mill. Although the gross takings were divided between them, there was not any partnership; each had to discharge his own separate liabilities in respect of the venture. One of them might have made a profit out of the venture, and the other might have made a loss. Neither had authority to bind the other in any way; there was no agency between them. The sharing of gross returns does not of itself create a partnership.

If the defendant is under any liability it must arise out of the contract which was made when, having held out by means of the playbill an invitation to his theatre, he issued a ticket to the plaintiff and received her 9d. The contract, whatever its implied terms may be, was made between the defendant and the plaintiff, as the defendant received the takings from the persons paying and issued the tickets to them. The defendant must be taken to have agreed that the play described in the playbill would be produced, and that a person paying for a ticket would be permitted to enter the theatre and witness the performance, and remain there until the performance concluded, behaving properly and complying with the rules of the management. The defendant must also be taken to have contracted to take due care that the premises should be reasonably safe for persons using them in the customary manner and with reasonable care.

The defendant does not absolutely warrant the security of his premises. He does, however, warrant, not only that there shall be due care on the part of himself and his servants, but also that there shall be due care on the part of any independent contractor who may have been employed by him in the construction or repair of the premises. The principle is that where a legal duty is incumbent on a person, that duty is not discharged by employing a contractor who imperfectly performs it. This, however, only deals with the premises, and the accident did not happen through any defect in the premises.

Is there, then, to be implied, in the contract between the plaintiff and the defendant, any term in regard to the play, apart from the premises in which the play is to be performed? The play involved the use of firearms, and according to the evidence included a scene in which a wireless station was defended against an enemy; the performers were dressed as soldiers, and were shooting with revolvers.

Such a scene properly performed, and without negligence, would be free from danger, but injury would be likely to result from it unless care was taken in loading and using the firearms.

The County Court Judge held that it was an implied term of the contract between the defendant and the playgoer that all persons connected with the performance of the play should exercise reasonable care, so that the members of the audience should not be exposed to any danger which could be avoided by the exercise of such reasonable care. In my opinion this is too wide, and there is no authority and no principle upon which so extended a liability can be said to rest upon a person who, for reward, agrees that others shall enter his premises and witness the performance of a play there. Upon this footing the defendant would be liable for any negligence of the performers, as if they were his servants. It was, however, upon this view of the law that the judgment of the County Court Judge proceeded.

If there are incidents in a play which are intrinsically dangerous, unless carefully performed, especially if they involve the use of firearms, and which the manager knew, or ought to have known, of, then, in my opinion, it is an implied term of the contract between the playgoer and the other contracting party that such contracting party will use reasonable care and diligence to see that such incidents are performed without risk to the playgoer. He is not, however, under liability for any accident which he could not have prevented by the exercise of reasonable care or supervision, but which happens through some carelessness or want of skill on the part of a member of the company. He does not warrant that there shall be no such negligence or want of skill. His liability is that of an inviter towards an invitee. (*Indermaur v. Dames* and in *Norman v. The Great Western Railway*.)

"The duty of the inviter towards the invitee is to use reasonable care to prevent damage from unusual danger, which he knows or ought to know. If the danger is not such that he ought to know of it, his liability does not extend to it," per Lord Justice Buckley.

If there is this implied term of the contract with the playgoer it is no answer to an action by him when injured to say that the lessee of the theatre who owes the duty agreed with an independent contractor to present the play and discharge the duty; and it was owing to the want of care and supervision of this contractor that the accident happened. "A person causing something to be done, the doing of which casts on him a duty, cannot escape from the responsibility attaching on him of seeing that duty performed by delegating it to a contractor."

The attention of the learned County Court Judge had not been directed to the case from this point of view. No evidence was given as to what supervision was exercised over the firearms, or the ammunition for them, or the loading of the pistols, nor does he find in what any negligence of the defendant consisted; what the defendant could and should have done, but failed to do. He does find that there was negligence of somebody, as there was an unexploded cartridge loose in the barrel of the pistol fired. It is true that it was not necessary for the County Court Judge to determine this, if the defendant was under the wider liability which the Judge considered he was under.

For these reasons I am of opinion that the appeal should be allowed, the judgment set aside, and a new trial had.

Lord Justice Pickford and Lord Justice Banks agreed.

A new trial was accordingly directed, appellant to have the costs of the appeal, and the costs of the county-court trial to abide the result of the new trial. An order was also made for the payment out of court to appellant of the £50 lodged by him.

MAY.

FOSTER v. ROMAINE.—SUBMARINES AND CONTRACTS.

Miss Claire Romaine was successful in her appeal to the Court of Appeal from a 31 judgment of a King's Bench Divisional Court.

The plaintiffs, Fosters' Agency, Limited, in the Lambeth Fosters Court sought to recover commission on a salary to be earned by Miss Romaine in Australia.

The claim was based on an agreement, dated August 12, 1914, by which it was agreed that, in consideration of the plaintiffs having introduced Miss Romaine to Harry Rickards' Tivoli Theatres, Limited, of Australia, and having procured for her a twelve weeks' engagement at £75 a week in Australia with that company, to begin about September 1, 1915, defendant would pay to plaintiffs commission.

The agreement provided that if the engagement was not fulfilled owing to default on the part of Miss Romaine, other than certified illness, the commission should still be payable. When the time came for Miss Romaine to go to Australia she refused to do so for fear of submarine attacks on the voyage, and, without consulting the plaintiffs, she arranged with the company in Australia that her engagement should be postponed until September, 1916.

When the plaintiffs discovered this they brought the present action. The county court judge found in favour of Miss Romaine, holding that no commission was, in fact, due, and that there had been no breach of contract, and that postponement by Miss Romaine of performance of the contract was reasonable in the circumstances.

The Divisional Court, however, held that people could not be allowed to refuse to perform contracts on their own estimate of the risks to be incurred in the performance, and entered judgment for the plaintiffs for £45, with costs.

The Court of Appeal now gave judgment in Miss Romaine's favour. Lord Justice Swinfen Eady said it was clear there had been no refusal to carry on the agreement by Miss Romaine. All that happened was that the lady and the parties for whom she had contracted to perform had mutually agreed to postpone. The fear of submarines would not have been sufficient to excuse the lady if the Australian company had insisted on her performance.

[See reports of previous proceedings, January 10 and February 23.]

JUNE.

BRAHAM v. MOSS EMPIRES.

In the Court of Appeal, before Lords Justices Swinfen Eady, Phillimore, and 2 Bankes, the appeal in the case of *Braham v. Moss Empires* was heard.

Mr. P. E. Braham, plaintiff, brought the action against defendants, claiming damages for breach of contract to engage a troupe known as the Grottesques. The contract was made in December, 1913, for an engagement to appear in October, 1915, and was repudiated by defendants on the ground that Mr. Vivian

Foster did not remain in the cast to play the part of a vicar, their contention being that it was an implied part of the contract that he should be included. A clause in the contract was to the effect that the names of the troupe should be supplied to defendants when required, and that no alteration should be made in the list without their consent. At trial before Mr. Justice Lush and a special jury a verdict was returned for plaintiff, damages being assessed at £500.

Defendants now appealed from that decision, their contention being that whether a list of the names was demanded or not, no alteration in the names should be made at any time from the date the contract was signed.

Mr. Holman Gregory, K.C., and Mr. Harney (instructed by R. M. Dix) were for appellants, and respondent was represented by Mr. Leslie Scott, K.C., and Mr. Patrick Hastings (instructed by Wingfield, Blow, and Kenward).

Having heard appellants' counsel, the Court did not call upon the other side, but dismissed the appeal, holding that it was impossible to construe the clause literally; that on its face the clause was intended to contemplate changes; and that there was evidence on which the jury could properly find that the troupe was substantially the same as when the contract was signed.

[For report of King's Bench case see January 31.]

DALLAS v. PORTSMOUTH THEATRES, LTD.—JUDGE AND THEATRE PRESTIGE.

At the Westminster County Court, after a special view of certain scenery, his Honour **29** Judge Woodfall gave a considered judgment in an action brought by Henry Dallas, theatrical manager, of St. Martin's Court, W., against the Portsmouth Theatres, Limited. It arose out of a contract to produce "Miss Hook of Holland" at the Royal, Portsmouth, on a 60 per cent. basis, and while the claim was admitted, the defendants counterclaimed damages on the ground that the piece was not produced efficiently as befitted a principal company in a first-class provincial theatre. Defendants claimed to deduct 10 per cent. from plaintiff's account.

Messrs. J. B. Bernstein were the solicitors for the plaintiff, and Mr. Lever (instructed by Mr. J. M. Sharp) represented the defendants.

Evidence that the piece was produced in an artistic manner was given on behalf of the plaintiff. Mr. Wray, the manager of the company, stated that the show was taken to a series of first-class theatres in twenty towns, including Birmingham, Brighton, and other places, and there were no complaints except that from the defendants' theatre. At Brighton the week's takings were £230. He sent out one principal company.

Mr. Lever, who called several witnesses, said that at the first performance things went so badly that the manager wrote a letter stating that the scenery was "disgraceful," and that "the windmill" had been cut out, and that the chorus was inefficient. The letter added: "Come and see for yourself." But no one came. It was admitted that the principals were good, but the complaint was as to the surroundings, on which musical comedy depended so much. The takings in the week in 1907 when the piece first visited the theatre were £649, in 1908 they were £400. The takings for the week in question were £368 5s. 3d., and though these were admittedly better than the receipts the show had drawn at other towns, they were not sufficient to warrant the terms paid, more especially as the takings at the Royal, Portsmouth, had greatly increased

during the last two years—and first-class shows invariably played to big business.

His Honour said the most serious allegation was as to the back cloth, and after discussion it was arranged that it should be hung at a theatre near the court, so that His Honour could view it on a special day. This was done.

In giving judgment, his Honour said he had to construe the contract to mean that plaintiff would supply his No. 1, or principal company. He thought that a 60 per cent. basis meant a good performance, and that the defendants knew they were not to expect new scenery, but left the contract as it stood to mean good scenery. Did the plaintiff give that? His evidence on this head was very weighty, but he thought the inference from defendant's evidence was more cogent. Mr. Davey took the best possible line, and in making immediate complaint asked the plaintiff to come and see for himself. It was a great pity that the plaintiff did not go. To his (the judge's) mind there was left the impression there was something bad, and while he attached no importance to the omission of the "windmill," he thought the scenery was not in good condition. As proper scenery and extras were not supplied, he had to consider what damage the defendants had suffered. As the takings did not show that the audiences fell off, he could not give damage for that. But Mr. Davey said it was an injury to his theatre, and the question was what was the injury to prestige. It was very difficult to put this damage into L.S.D., but he would award the defendants £21 damages on their counterclaim. Plaintiffs to pay all the costs of the action from the date of the filing of the counterclaim by the defendants.

AUGUST.

MORRIS v. NORTH-EASTERN RAILWAY CO.—DELAYED THEATRICAL LUGGAGE.

The liability of members of the theatrical profession in respect to the proper care **9** of their own luggage whilst travelling was again emphasised during the hearing of a claim, before Judge Boney at Bishop Auckland County Court, by Morris Bros., known professionally as Sheveroski Bros., against the North-Eastern Railway Co.

They claimed the sum of £12 0s. 8d., representing £10 for loss of a week's "fill-in" engagement at the Bishop Auckland Hippodrome, and £2 0s. 8d., their fares from London to Bishop Auckland to fulfil the engagement.

Mr. J. E. Brown-Humes appeared in support of the claim, and Mr. Blaker, York, represented the company, who denied liability.

Plaintiffs based their claim to damages on the fact that although they were booked by the G.N.R. Company at King's Cross, they handed their basket over to the care of a N.E.R. lady porter on arrival at Darlington, where they had to change. She directed them to the Bishop Auckland train, and said the luggage would be all right. On arrival at Bishop Auckland it was found that the luggage—containing a drop scene and other properties—had not been put into the train, and inquiries were made. The management of the Hippodrome gave them until 5 p.m. on July 10 to recover it, but it was not to hand from Middlesbrough until the Tuesday, and they were obliged to cancel their engagement.

The elder plaintiff, in evidence, said that on reaching Darlington he said to a lady porter: "This is my luggage, will you take charge of it?" She replied: "Yes," and directed

him to the Bishop Auckland train in waiting on the bay platform. The baggage was properly labelled, and the porter was bound to know it was a theatrical basket.

Mr. Blaker submitted the N.E.R. Co. had no contract with plaintiffs to carry their luggage; that the luggage was not personal, but used and carried by plaintiffs for profit; and that plaintiffs did not give the company any knowledge as to the luggage being urgently needed or that great inconvenience and loss would be sustained if the luggage was not delivered within a specified time.

Lengthy legal points were discussed, and a number of well-known cases quoted, after which Judge Boney gave judgment for the company with costs. He held that, having considered the authorities, there was no doubt plaintiffs could not succeed. The railway company were liable for ordinary passengers' luggage as common carriers, but this was a theatrical basket, and was not ordinary luggage in the general acceptance of the term. It had been clearly shown, for instance, that a commercial traveller's samples, or a lawyer's deeds, were not ordinary luggage, and no claim in respect of their delay could hold good in law. Even if plaintiffs had been entitled to recover damages, they would have been faced with another difficulty. They would have had to fit the railway company with some knowledge that the things were required for the Monday night's performance; but they did not do so, and the damages would have been very remote. They travelled with the ordinary risk which everyone must take who carries his personal luggage.

REED v. GLASGOW PAVILION, LTD.

An interesting action was heard before the Sheriff at Glasgow. Mr. Philip B. Simons (instructed by Messrs. Roberts, Seyd, Jackman, and Falck) appeared for the plaintiff, and Mr. D. Macdonald appeared for the defendant company.

Mr. Charles Francis Reed (late of the Hippodrome, Golders Green) sued the Glasgow Pavilion, Ltd., for £20, the balance of salary due in respect of Miss Flora Cromer's revue, "Oh, You Must."

The plaintiff stated in evidence that he had been entering into negotiations with Mr. Sam Lloyd, of Lloyd's Variety Agency, Ltd., for a date at the Glasgow Pavilion, when eventually these negotiations ended by a contract being issued. There was no stipulation in the contract as to the cast, number of scenes, or the actual number of performers. No complaint was made until the revue had played for four or five performances, when the managing director, Mr. Ballantine, communicated with Miss Cromer to the effect that he had been misled as to the number of performers in the revue—that it was not the great attraction which it had been held out to him to be—and wanted to know what compensation or allowance Miss Cromer was prepared to make.

At the end of the week £20 was deducted from the plaintiff's salary, and the action was brought to recover this amount. The Glasgow Pavilion, Ltd., lodged a counter-claim for £50, loss and damage sustained by them owing to the misrepresentation by the agents that there would be thirty-two or thirty-three performers in the revue.

Evidence having been given that the performance was a good one, that it had been an attraction, and that no evidence as to the alleged loss or damage could be forthcoming, it was held that the plaintiff, having produced the revue as at the time it was booked with the defendants, was entitled to recover the balance of his salary, with costs and expenses, the counter-claim being dismissed.

OCTOBER.

JUDGE AND WHAT IS A "NEXT" ENGAGEMENT.

At the Westminster County Court, before Judge Woodfall, the Fritz Agency, 23 Limited, of Wardour Street, sued Scott and Whaley, coloured comedians, for £20 11s. commission in respect of engagements at the Pavilion and Oxford.

Mr. Lever (instructed by Mr. R. Sade) appeared for the plaintiffs, and Mr. Beney (instructed by Messrs. Judge and Priestly) for the defendants.

Mr. Lever said the action was a friendly one in order to ascertain rights and liabilities under a contract, and the defendants were now appearing in a revue owned by the plaintiffs. In May, 1913, plaintiffs secured for the defendants engagements at twelve halls owned by the London Syndicate Halls Company, the commission to be 10 per cent. The contract signed had a clause that there should be paid "a like commission on the next engagement within three months of the existing engagement." The Syndicate Company also owned the Pavilion and Oxford, which were not mentioned in the contract, and at these the defendants obtained engagements at £30 a week, and on that salary paid commission to plaintiffs. In June last they obtained other engagements at the Pavilion and Oxford, and it was in respect of the salaries for these that defendants now refused to pay commission. As the contract stated that it was in consequence of plaintiffs introducing them to the Syndicate Company that they agreed to pay commission, counsel contended that "next engagements" meant that defendants were to pay on all salaries earned also at the Pavilion and Oxford.

Defendants' counsel argued that the words "next engagements" only applied to the twelve halls which were referred to in the contract, and would only apply when an engagement was secured within three months of an existing one at any of them. The Pavilion and Oxford were not within the agreement, although owned by the Syndicate Company.

His Honour, in giving judgment for the defendants, with costs, remarked that the agreement was a common one, but a slight alteration in its drafting would have obviated all difficulty. He had to construe it as it stood. He thought the controlling factor in the contract was the use of the word "next," as applying to the halls mentioned in it. In his view "next" meant something immediate or approximate. He had looked in the Century Dictionary and saw that the meaning given of "next" was in a position which was nearest or immediate. Applying that definition to the contract, "next engagements" would mean the immediate succeeding engagements. The defendants did obtain their next engagements at the Pavilion and Oxford, and having paid commission on them they had discharged their obligations. If the plaintiffs were entitled to commission on subsequent engagements at those two halls, then they would be entitled to succeed in claiming up to January, 1917, a date mentioned in the contract. That was not the intention of the defendants, and he himself was bound by the expression in the written contract. Plaintiffs had failed to make out their case, and there would be judgment for the defendants, with costs.

"WINNING POST" (1906), LTD. v. PALACE THEATRES, LTD.

In the Chancery Division, Mr. Justice Peterson gave judgment in this action, which 24 was brought by Mr. Robert Standish Sievier, owner of the Winning Post, for an injunction restraining Mr. Alfred Butt from

producing in the revue "The Passing Show" a sketch entitled "Marriage à la Mode," which plaintiff claimed was a plagiarism of a story entitled "Lucy Baxter," published in the summer annual of the *Winning Post* in 1911, of which he held the copyright.

When the motion was before the Court, Mr. Slevier stated that "Lucy Baxter" was written by Mr. Valentine Peachey, a member of his staff, who used the nom de plume "Valentine," and Mr. Peachey said in his evidence he heard the incident on which the story was built—the dramatic use to which a phial filled with white liquid said to change colour in the event of conjugal infidelity was put—related at the Green Room Club.

On the other hand, Mr. Butt stated that he was under the impression that the sketch was based on an old French farce, and Mr. Wimperis, who wrote it, said he heard the story from Mr. G. P. Huntley, and had never read "Lucy Baxter."

Giving judgment, his Lordship said he accepted Mr. Wimperis's evidence as correct, and accordingly declared that there was no infringement, and dismissed the action, with costs.

LONDON THEATRE OF VARIETIES, LTD., v. GIBBONS.

On the ground that Mr. Walter Gibbons, formerly a leading music hall proprietor, **24** had, by concerning himself in cinema undertakings, broken his covenant, the London Theatre of Varieties, Limited, sued in the Chancery Division for an injunction.

Mr. Cunliffe, K.C., for the company, said they carried on seventeen theatres in London and the suburbs, including the Palladium. Mr. Gibbons had sold them the larger portion of these theatres, and by an agreement of December, 1914, he covenanted, until September 29, 1917, not to be concerned or interested in any theatres, music halls, or places of entertainment within a radius of five miles of Charing Cross or three miles of any of the plaintiffs' theatres.

Defendant admitted that he was connected with the carrying on of the Palais de Luxe Cinema Company and the West Central Cinemas, in which he had put over £7,000. Mr. Russell, K.C., urged that cinemas were not contemplated by the covenant, which was too wide.

Mr. Charles Gulliver, manager for the plaintiff Company, after giving evidence for plaintiffs, was cross-examined as to the difference between music halls and cinemas. He stated that the average expenditure per hall per week by plaintiffs upon their cinema turn was about £5, which was less than 5 per cent. of the total expenditure.

Your pictures are very often put on as a stop-gap?—We use them sometimes when an artist has not arrived.

Do you say that a person going to a music hall would turn off to go into a cinema?—Yes, in certain circumstances.

His Lordship: If he could not get a seat, for instance?

Witness: Yes, or if a shower of rain came on.

Counsel: That is not the superior attraction of the cinema, but the rain. (Laughter.) If a person were going to the Palladium, would he be likely to turn off to see the *Battle of the Somme*?—He might hesitate.

Witness also stated that Mr. Oswald Stoll, chairman of the plaintiff company, sold a plot of land at Kilburn for a cinema theatre.

His Lordship, in giving judgment on October 26, said plaintiffs' houses were carried on as music halls in the ordinary sense of the term, one of the "turns" being an exhibition of moving pictures. Defendant's places were purely picture halls. The proper construction

was that "music hall, theatre, circus, or hippodrome" meant what they said, and did not include and were not intended to include cinema halls as such, and that the words "other places of entertainment" did not include places of entertainment of an entirely distinct character to those purchased by plaintiffs, and the carrying on of which involved no real competition in the ordinary sense of the term. The clause did not prohibit defendant doing that which was now complained of. Even if he was wrong in that, plaintiffs had not satisfied him that they had suffered, or were likely to suffer, any damage. In these circumstances the action must be dismissed, with costs.

NOVEMBER.

BLASCHECK v. BUSSELL.—ELLEN TERRY LECTURES.—UNDERWRITERS AND INDEMNITY POLICY.

A case concerning lectures by Miss Ellen Terry in Australia came before Mr. Justice Sankey in the King's Bench Division.

The plaintiff, Joseph Blascheck, claimed a declaration that the defendant, Francis Robert Bussell, of Lloyd's, and other subscribers were liable to pay to him under a policy of insurance a sum of £1,300, which policy, he said, provided as to a tour by Miss Ellen Terry in Australia, that the defendant should pay £100 in respect of each lecture from which Miss Terry was absent through illness.

The policy provided that there should be no indemnity in respect of the first fifteen occasions from which Miss Terry was absent through illness. Only twenty-two lectures were given, Miss Terry being absent from twenty-eight through illness, so that the claim, allowing for fifteen excluded lectures, was for thirteen, at £100 each.

The contention of the underwriters was that this was an indemnity policy, and the damage suffered by Miss Terry's non-appearance must be proved, and that the total maximum liability in respect of each occasion was £100.

Mr. Justice Sankey said he had to decide this preliminary question of construction of the words of the policy. He accepted the view set up by the underwriters that it was an indemnity policy, and gave judgment for the defendant, with costs on the preliminary point.

FOSS v. ELDON.—FINANCING A PLAY.

In the King's Bench Division, before Mr. Justice Darling and a special jury, Mr. **10** Kenelm Frederick Foss claimed damages for alleged breach of contract from Mr. Robert Elson, of Whittington, Oswestry. Mr. T. Edwards Forster (instructed by Messrs. F. Foss and Son) appeared for plaintiff, and Sir John Simon, K.C., Mr. Marshall Hall, K.C., and Mr. Douglas Hogg (instructed by Messrs. J. D. Langton and Passmore) were for defendant.

Mr. Forster stated that an agreement was entered into in April, 1914, by which it was agreed that defendant should find £500 to assist in financing plaintiff's theatrical business and in producing defendant's play, "Account Rendered," which was to be a satire on modern life, with futurist scenery, at the Little. Mr. Foss was to find £1,200.

Plaintiff stated in his evidence that the production of "Account Rendered" was an unprecedented failure, and in order to mitigate the loss, "Magic" was revived. There was a loss of £500 on the week's run of "Account Rendered," in addition to £300 for preliminary expenses and £100 for dresses.

The case was continued on November 12, when defendant gave evidence. He said three of his plays had been produced before he wrote "Account Rendered." Plaintiff told witness that he could put his hand on £2,000 for the purpose of producing the last-named play. Witness put £500 into a London bank to be ready when plaintiff was ready with his money. No promise was made to send a cheque for £500 till the £1,200 was paid by plaintiff.

The jury, after a few moments' consultation, returned a verdict for defendant. Judgment was entered accordingly, with costs.

COX v. GINNETT.—QUESTION OF AN INJUNCTION.

In the King's Bench Division, before Mr. Justice Horridge and a common jury, Miss
14 Ray Cox sued Mr. Frederick Ginnett for an injunction to restrain him from continuing a sketch entitled "Rejected Remounts" at the Golders Green Hippodrome, which plaintiff alleged to be an infringement of her sketch "Her First Lesson in Horseback Riding," in which she was playing at the Hippodrome in "Flying Colours."

Mr. Patrick Hastings appeared for plaintiff, and defendant was represented by Mr. Marshall Hall, K.C., and Mr. Harold S. Simmons.

Mr. Hastings said plaintiff asked for an injunction against Mr. Fred Ginnett to stop him playing a sketch in London which, she alleged, was a direct imitation of her own sketch, in which she appeared as a young lady who for the first time desired to ride. The sketch lasted a few minutes only, and Miss Cox was paid a salary of £120 a week. Plaintiff had made a name in America in her semi-sporting sketches. On deciding to take up horse-riding as a means of exercise plaintiff's efforts to learn were so amusing that she decided to make a sketch out of the incidents. The sketch was successful, and in September she came over to play it in London.

Miss Cox in her evidence said she went to see "Rejected Remounts" at Golders Green, in which Miss Poppy Ginnett was presented as taking riding lessons. Evidence was given by Mr. Wal Pink, and Mr. Albert de Courville, who said in his opinion Miss Cox's performance was quite original.

Mr. Frederick Ginnett said there had only been slight alterations in "Rejected Remounts" since it was written in 1901.

By Mr. Marshall Hall: What did you say when you saw Miss Cox's play?—I said, "It is our show; very incident taken out of it."

The case was continued on November 15, when Mrs. Ginnett, Miss Poppy Ginnett, and Mr. Carl Barello all gave evidence to the effect that Miss Cox's performance was taken from "Rejected Remounts."

The jury failed to agree, and were discharged.

DECEMBER.

GROSSMITH v. ELLIS—"A LITTLE BIT OF FLUFF."

In the King's Bench, before Mr. Justice Darling and a special jury, Mr. Weedon
12 Grossmith sued Mr. Anthony Ellis, theatrical agent, for damages for alleged fraudulent misrepresentation. Alternatively he claimed payment for services rendered, and, as further alternative, damages for alleged breach of contract. Defendant denied the alleged misrepresentation, and pleaded that he was not liable for services rendered. He also denied that there was a contract.

Mr. Ernest Wild, K.C., counsel for plaintiff, stated that the case arose in connection with the farce "A Little Bit of Fluff." On July 7, 1915, defendant wrote to plaintiff, stating that he was sending him the farce "A Little Bit of Fluff" for his careful consideration, adding that there might be a lot of money in it, and that there was an amusing rôle in it for plaintiff. The next day defendant called on plaintiff at 1, Bedford Square, and plaintiff told him that properly treated the play might become a second "Charley's Aunt." He mentioned that there was a good deal of indecency in it, and alteration would be required. Defendant said the author would do what plaintiff suggested, and he assured plaintiff that the only person who had seen the play was Mr. Charles Hawtrej. Plaintiff took the manuscript into the country and made suggestions and alterations. There was another interview between the parties on July 31, when plaintiff said he would give the play a trial in the provinces, and that he thought so much of it that he would keep himself free for it and "refuse anything that came in, which shows I mean business." After a week or two in the provinces plaintiff said the play would appear in London. The cast was discussed, and suggestions for the play were made by Mr. Grossmith and adopted. Mr. Grossmith was to be the producer, and he was to play as a paid actor, but it was now discovered that on August 12 a contract was entered into behind Mr. Grossmith's back, under which Mr. Walter Ellis purported to sell to Mr. Anthony Ellis and Mr. Herbert Jay the performing rights in the play. On August 25 plaintiff told defendant that he had refused an offer to sail to America to play in "The Duke of Killiecrankie" for £200 a week. At a subsequent interview defendant said to plaintiff, "Oh, the author wants the third act." Plaintiff gave it to him, and defendant then said, "You might give me the other two acts, the author might want to touch them up." Plaintiff then parted with the manuscript on the understanding that it would be returned in a day or two. Mr. Grossmith then received a letter, dated August 30, from defendant, who wrote:—

"I am writing this letter very regretfully, and I am afraid its contents may be very disappointing to you. It is now just upon eight weeks since I first submitted Mr. Ellis's play to you. In accordance with your wish he revised it, but not to your satisfaction, and he now flatly refuses to modify it any further. Moreover, the original intention in submitting it was that in the event of your liking it you should make an offer for it. But it now appears that purchase of the play depends upon its approval by others besides yourself, which means a further expenditure of time and no guarantee of a satisfactory result. In view of the author's attitude, therefore, and of the prolonged delays and uncertain issue of the negotiations, you will appreciate my position when I say that I must regard myself as absolutely free to make any arrangements I choose in the best interests of the play."

On August 31 defendant told plaintiff's manager that Mr. James Welch was to play the part which plaintiff had intended to take, and then, for the first time, defendant said, "I have sold the play," but he never said he had bought one-half of the play. Plaintiff had an offer to take part in "The Only Girl" at the Apollo, at £100 a week; also at the Prince of Wales's, in "The Night of the Party," at £20 a week and half profits, and £200 a week to play in "The Duke of Killiecrankie" in America, all of which he had refused.

Counsel said he would give the jury some

illustrations of the indecencies which plaintiff cut out of the manuscript.

His Lordship: Oh, I don't know about that. You must go to some place that has got a license. (Laughter.) I won't have an indecent illustration in this court. You must either go to a licensed place or to the Divorce Court. (Laughter.) I won't have the details here unless the Court of Appeal says they ought to be given. (Laughter.)

Miss Ruby Miller said that on July 19 defendant told her he had a play he would like her to read with a view to getting herself and Mr. Welch to appear in it. She remarked, "It is no use taking the play to Mr. Welch if anybody else has read it." Defendant replied that nobody had read it but the author and himself. Witness appeared in the play until a fortnight ago. It was still running.

Cross-examined: Defendant did not tell her that Mr. Weedon Grossmith had a first claim on it.

Mr. Weedon Grossmith said he was to act in the play, which was to be under his management. Speaking of the alterations in the manuscript which he made, he said there were allusions to Mr. Asquith and Mr. Winston Churchill, which he thought very dangerous, especially on the first night of production. (Laughter.) He added that he considered he had done valuable work in connection with the play, for which he had received no remuneration, not even "thank you."

Cross-examined: The title was suggested by Mr. Charles Hawtrey. It did not appeal to witness. Originally the play was called "Bumps." One of the alterations he suggested was that "air ball" should be called "balloon." He never said he could not approach his backers until the manuscript was put right, and defendant did not say that the author declined to do anything more to it. Witness had not refused to make an offer to purchase the play.

Mr. Richard Maynard, plaintiff's manager, stated that defendant told him that somebody else had come along with a better offer, which he accepted because he could not wait any longer for Mr. Grossmith.

The hearing was resumed on December 13.

Opening the case for Mr. Ellis, Mr. J. A. Hawke, K.C., said the latter denied that he misrepresented the position in any way to Mr. Grossmith. He did not deceive him as suggested. He made no contract with him, and

if any services were rendered by Mr. Grossmith it was not at his (defendant's) request.

Counsel said defendant and the author, Mr. Walter Ellis, were anxious that Mr. Grossmith should take up the play, but after some delay they felt it was justifiable to act as they did.

Giving evidence, Mr. Anthony Ellis said when he first approached Mr. Grossmith it was with an honest desire that Mr. Grossmith should buy it. Mr. Grossmith said he thought it was one of the funniest plays he had read for years.

Under cross-examination by Mr. W. Wild, K.C., defendant said the plaintiff said the play had been a great success, the turnover in one week being as much as £1,800. The cast was not expensive. Miss Ruby Millar had £14 a week, and the highest salary was 20 guineas. They would have been glad to pay Mr. James Welch £200 a week, but indisposition prevented him taking the part.

The case was continued on December 14, when the jury, after an hour's deliberation, answered questions put to them by his lordship as follows:—

1. Did defendant up to and including August 28, 1915, represent to plaintiff that he honestly intended to give plaintiff a reasonable opportunity to produce the play as actor-manager?—Yes.
2. If so, were such representations false?—No.
3. Did plaintiff believe such representations?—Yes.
4. Was plaintiff induced by such representations to revise, alter and improve the play?—Yes, in his own prospective interest.
5. Was plaintiff induced by such representations to abstain from accepting other offers of engagements to defendant's knowledge?—No.
6. What damage did he suffer as a consequence of acting on the representations?—None.
7. Did plaintiff revise, alter, and improve the play?—Yes.
8. Did he do so at the request of the defendant?—No.
9. Was there an implied promise by defendant to pay plaintiff for what he did?—No.
10. Has defendant adopted and made use of plaintiff's work in revising, altering, and improving the play?—Yes.

His lordship said he agreed with the decision of the jury, and entered judgment for defendant, with costs.

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