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King's Westphalian Gin is a unique blend of 40% 200 proof alcohol and 60% distilled water. It is made with only the finest ingredients, and is bottled in a special, airtight, glass bottle. It is the only gin in the world that is made with only the finest ingredients, and is bottled in a special, airtight, glass bottle.

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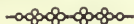


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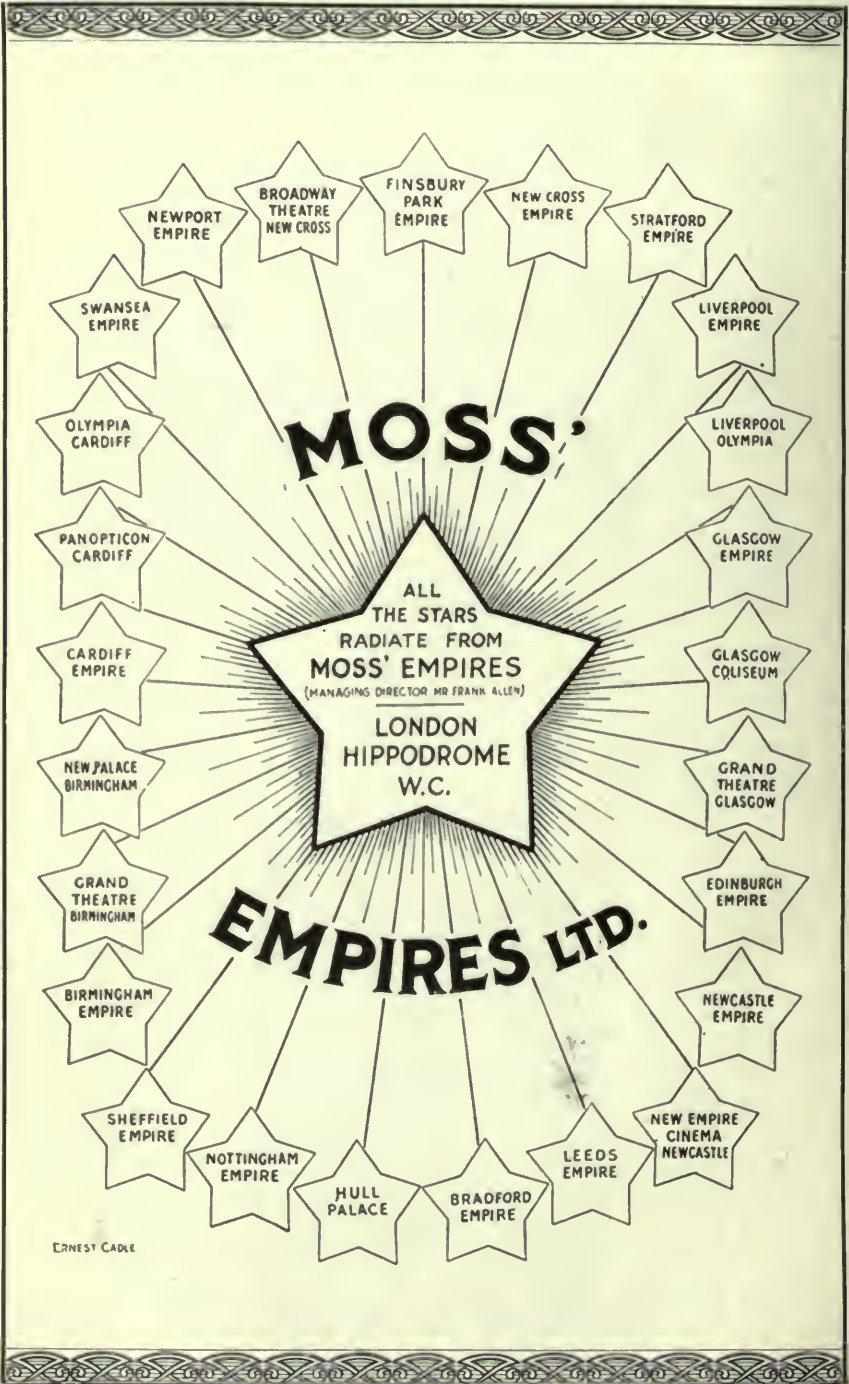
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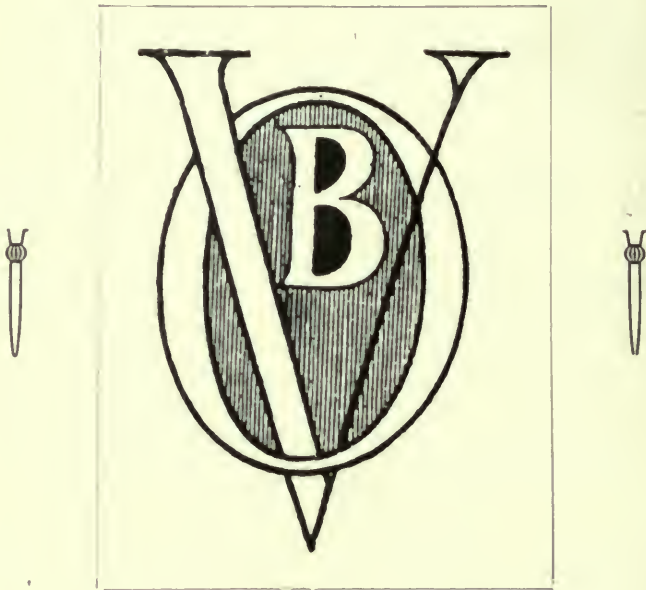
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*Manuscript.*  
J. Forbes-Robertson.

## THE DRAMA OF THE YEAR.

By E. A. BAUGHAN.

**I**N spite of the many failures of 1913 there is still room for optimism in regard to the theatre. Indeed, are not the failures themselves some ground for optimism? A Mark Tapley might put that question, but it is not so unreasonable as it may seem, for many of the plays that have ignominiously failed have not deserved any other fate, and their average merit has been higher than the average merit of unsuccessful plays of even a decade ago. Take the late Mr. Stanley Houghton's "A Perfect Cure" as an example. It ran for only four nights. Yet it had a certain facility of characterisation in the selfishness of the father. It was only in the conduct of his cure that the play failed, and in a certain naïve simplicity which made it seem more suitable for amateurs than for Mr. Hawtrey's ripe talent. I do not affirm that this play would have succeeded ten years ago, but in the eighties I am sure it would have been hailed as a delicate piece of the domestic *genre*, and its machine-made dénouement would have been accepted as a matter of course. Perhaps even Lengyel's "The Happy Island," another of the year's failures, would have achieved some success twenty years ago. I am sure its obvious satire would have been considered very daring then. Baron Rothschild's "Cræsus," which only ran for twenty-two nights at the Garrick Theatre, would have achieved considerable reputation for its author.

The fact is, not only the critic but the public has become much more fastidious. The taste in drama has improved with its achievement, and the manager who does not recognise that fact is certain to see the blue bills outside his theatre very soon after the production of an inferior play. Instead of facing the altered conditions many managers cling to their old-fashioned ideas of plays and blame the Press for their failures. Now and then an old-fashioned play succeeds, and the manager is confirmed in his ideas. The triumph of "Diplomacy" is a case in point. This play of Sardou's was revived on March 26, and is still running at the moment of writing. Why it has been successful I do not know, except that the conduct of the plot is exciting, and it gives many opportunities for broad and emotional acting. Essentially it is an old-fashioned play, and its drama is quite machine-made. It must be remembered, however, that its revival appealed to many middle-aged playgoers who naturally desired to see it once again. That would not account, of course, for such a long run, but doubtless it was a factor in its success. Also there is a reaction in favour of melodrama, or, perhaps, one should say, in favour of exciting, picturesque plays. "Within the Law," another great success of the past year, for the play was produced on May 24, is further proof of this reaction. "Within the Law" is not, however, an old-fashioned play. Its incidents, and, to some extent, its characterisation are fresh and new, and its dialogue is much more natural and easy than the dialogue of old-fashioned melodrama. Melchior Lengyel's "Typhoon" was another of the successes of the year. It would be wrong to class that play as an ordinary melodrama. Its theme has only been possible since the rise of Japan to power in the councils of the nations, and it does try to give a true picture of the Samurai ideals which have made Japan what she is. Incidentally, the fine acting of Mr. Lawrence Irving as Takeramo had much to do with the success of the piece. Mr. Harry M. Vernon and Mr. Harold Owen's "Mr. Wu" is cut more according to the ordinary pattern of melodrama, but in this play, again, there is attempt to realise the oriental character in contrast with the occidental. The play was only produced on November 28, so that one cannot yet claim a success for it measurable to that of "The Typhoon," but it may very well achieve it. In this play, too, we were given a fine piece of acting in Mr. Matheson Lang's Mr. Wu. The East has evidently a fascination for the playgoer of to-day. Mr. George C.

Hazelton and Mr. Benrimo's "The Yellow Jacket" ran for over a hundred and fifty nights. This was an amusing and naïve comedy, representing a typical Chinese play in a Chinese theatre. Its humour and beauty of setting were the chief factors of its success. Karl Vollmoeller's "Turandot," a most picturesque version of the Persian tale, did not please the ordinary playgoer. To tell the truth, the artless humour of Pozzi's *Commedia dell'Arte* was very poor, and as there was a great deal of it the rest of the play was swamped. It deserved a better fate, if only for the acting of Mr. Godfrey Tearle as the Persian Prince and for the beautiful and distinguished Chinese Princess of Miss Evelyn d'Alroy. The *mise-en-scène* and Busoni's music ought to have made a triumph of the production, but none of these merits could stand against the puerilities of the humour. I only mention this particular failure, for failures are best buried without any epitaph, in order to show that even when there seems to be a popular desire for a certain type of piece it by no means follows that everything that conforms to that type will interest the public. "Turandot" was no doubt mounted because "Sumurun" had been such a success, and because the triumphs of Reinhardt and the Russian ballet, with its Bakst costumes, had proved that there is a vogue for the *bizarre* and picturesque.

#### COMEDIES.

Before dealing with the plays of the year in more detail it will be well to glance at the successful comedies, so that some kind of lesson may be learned from the dramatic year. We have seen that stirring melodramas such as "Diplomacy" and "Within the Law" have been among the most popular productions, and that the love of spectacle, combined, if possible, with thrilling dramatic interest, has been the appeal of these Eastern plays. In comedy itself the chief place must be given to Mr. Arnold Bennett's "The Great Adventure." Produced on March 25, one day before the revival of "Diplomacy," it shows every sign of running well into the new year. I never had any doubt of its success from the first, although it did drag at its *première*. "The Great Adventure" is a type of the modern comedy which has some serious ideas as its basis. Mr. Bernard Shaw must be given the credit of having founded this type of comedy as far as the London stage is concerned, but Mr. Arnold Bennett relies more on quaint characterisation and less on the drama of mind. In all Mr. Shaw's work the working out of an idea is really the drama, and not the situations or even the characters. Indeed, his dramatis personæ are made plastic for the expression of that mental drama. That results in giving them the air of puppets, without any life of their own apart from their maker's will, and to that extent even the drama of ideas is marred, for the characters who express them and are set up as a living argument for or against the ideas have no stability, so that in the end they prove nothing. Mr. Bennett makes no pretence to Mr. Shaw's profundity, but "The Great Adventure" owes much to the author of "You Never Can Tell" in respect of the characters thinking aloud. There is genuine wit in the play, and that quaintness and strangeness which modern audiences demand of comedy. I doubt if an ordinary manager would have foreseen a success for this piece. He would have been frightened by the unconventionality of dividing the four acts into no fewer than eight scenes. Yet I think we have here a departure which will mean much for drama. Mr. Galsworthy had already done the same thing in "The Silver Box," and in France M. Bernard Tristan has recently carried this apparently scrappy treatment even farther. To the lover of the well-made play this new idea of construction, copied from the Elizabethan dramatists, must seem to embody all the vices of bad play-writing. Half the art of the old-fashioned playwright was concentrated on conducting a drama within three or four symmetrical acts. When this is well done it has a certain value of concentration and of form, but it is very doubtful if the good effect of this symmetry is not achieved at a heavy expense of reality and variety. In these days, when scenery can be shifted quickly, and in days to come, when the stage will be even better equipped with time-saving appliances, there is not, and will not be, the same need of retaining one scene for a whole act. Obviously, if an author can divide his play into many scenes, he can present his subject from more points of view and cover a wider psychological field. His play, then, has something of the freedom of a novel without losing any of the more definite attributes of drama. Neither "The Great Adventure" nor "The Silver Box" could have been written in the conventional three or four acts. Apart altogether from its intrinsic merits, Mr. Arnold Bennett's comedy has broken new ground in the technique of play-writing. Its success is one of the most gratifying features of the year. I would point out, too, that, like "Typhoon" and "Mr. Wu," "The Great Adventure" owes much to the acting. Mr. Henry Ainley and



Miss Wish Wynne and the clever company at the Kingsway Theatre have given us some of the best comedy acting to be seen on the London stage.

#### THE OLDER DRAMATISTS.

In respect of its technique, "The Great Adventure" is, perhaps, the most notable play of the year. Mr. Arnold Bennett one may describe as a "middle-aged" dramatist," not because he is really dwindling into the sere and yellow, but because he does not belong to the younger generation of playwrights, nor yet to the older. Our established dramatists, to tell the truth, have been disappointing. Sir Arthur Pinero has given us nothing new except a poor one-act piece, "The Playgoers," which might have been excellent satire, but was not. The revivals of "The Schoolmistress" and "The Second Mrs. Tanqueray" proved that there is vitality in Sir Arthur's work. He has such a keen sense of the theatre that his plays will always hold the attention, however old-fashioned their style of comedy and problem may have become. Mr. Henry Arthur Jones seems to have taken a new lease of life in his "Mary Goes First." Technically, it is a brilliant comedy, but there is something too bitter in its satire of provincial pretentiousness, and the satire is rather theatrical. Miss Marie Tempest's wonderful impersonation of the managing and rather cattish provincial lady, who fights for precedence, has lifted the comedy into one of the decided successes of the year. We have had nothing from Mr. Alfred Sutro or Mr. Haddon Chambers. Sir James Barrie's "The Adored One" was a delightful whimsicality, full of real Barrie touches. The public seemed to have objected, however, to a murderess being made a heroine of a comedy, although it was quite obvious the play was the merest fantasy. A second version, in which the action was made part of a dream, was brought out, but the alteration was not really an improvement. In the same evening's bill was included "The Will," a trenchant little drama, in three scenes, showing the deterioration which age often works in the characters of men. Mr. Bernard Shaw's reputation has been upheld mainly by revivals of "The Devil's Disciple" and "Cæsar and Cleopatra" (by Sir Johnston Forbes-Robertson), and "The Doctor's Dilemma" (by Mr. Granville Barker during his repertory season at the St. James's and Savoy Theatres). "Androcles and the Lion" was poor fooling and not altogether without offence. The author has only himself to blame if his audience and many of his critics did not grasp the fact that the main thesis of the play was a contrast between the showy Christianity of the early Christian martyrs and the practical Christianity of Androcles. This thesis was obscured by much horseplay and cheap witticism, and the climax that Christ cannot be properly worshipped while men still bow before the god of war seemed almost like an afterthought. There were some fine ideas in the play, but the treatment did not bring them out clearly. Mr. Shaw's "Great Catherine," produced at the Vaudeville, is mainly remarkable for being a farce in four scenes. It is extraordinary how the author has managed to give flash-light pictures of life in Catherine the Great's Court, but the farce is, for the most part, very obvious and cheap. Mr. Shaw is apparently determined to be amusing at all costs. Neither of these new plays is worthy of him.

Mr. John Galsworthy is a dramatist of whom we expect much. He is, indeed, almost our only serious playwright. His masterpiece, "Strife," was revived at the Comedy Theatre, and ran for nearly fifty nights. From the point of view of the commercial theatre that is not a long run, but such a play is not for all markets, and it is satisfactory that it could attract so many audiences to its revival. The same author's "The Fugitive" is a sincere and earnest endeavour to show how a gently-born woman, who has been brought up to do nothing, is hunted down by men. The play suffered from obscurity of characterisation, and from stating a particular case as if it were general. Mr. Galsworthy's praiseworthy ideal of impartiality resulted in a curious shifting of the audience's sympathy. Moreover, the dénouement seemed to be in no way a natural end to the play. Of course, like all Mr. Galsworthy's work, "The Fugitive" is sincere and dramatic without being theatrical. If only he had humour and allowed his characters to stumble without his leading strings, Mr. Galsworthy would do work of which the English stage would be proud for many a generation. At present he is so intent on being serious, for his work gives that impression of self-consciousness, that he fails to give his plays the roundness of human nature.

#### NEW PLAYWRIGHTS.

There is certainly cause for optimism when we survey the work done during the year by dramatists who are either quite unknown to fame or have not written much for the stage. Here, again, the tendency is not towards serious drama, but towards comedy, with a serious undercurrent or else frank, light-hearted fun. Mr. Galsworthy

is, indeed, the only dramatist of comparative recent fame who writes straightforward serious plays. I confess I am not of those who deplore this modern tendency. For one thing the theatre, however intellectual it may be, is a place of recreation for the mind. No man with imagination fails to be kindled by a great idea, finely expressed, but no man who has work to do in this world wishes to see all that he finds most sordid and harrowing in life reproduced on the stage. Seriousness need not be synonymous with ugly realism or grey, unemotional sordidness. Very great drama rises, of course, through this sordidness by dint of its emotional strength. It is lack of feeling rather than actual environment that makes a drama sordid. Ibsen is a case in point. The environment of his dramas is unnecessarily sordid and ugly. His people have an irritating lack of even the common attributes of humanity, but the mental drama he conceived has such force that it sweeps everything before it. Such is the stimulating mental effect of his plays that you never leave the theatre after witnessing one of them in a depressed state of mind. We cannot expect to have an English Ibsen as a matter of course. Failing a dramatist of that calibre, it is best that our lesser men should approach life in a spirit of geniality and sympathy.

Only one dramatist of special note has made his *début* this year. I refer to Mr. J. O. Francis, whose "Change," produced by the Incorporated Stage Society, came as an absolute surprise. It is a simple little Welsh drama, dealing with the old and new spirit in a small South Wales village, and has scenes of great emotional tension as well as much quiet humour. The dénouement, always such a difficult matter to the inexperienced dramatist, has a suspicion of being forced, and is certainly not inevitable; but the play is otherwise one of the most notable achievements of the younger school. Mr. Francis is quite young, and his future will be watched with interest. Mr. Eden Phillpotts, the well-known novelist, is by the way of being a serious dramatist. "The Shadow," produced by Miss Horniman's company, is not, however, a great or even a convincing play. The scenes of country-side humour and characterisation were fresh and amusing, but the main theme, the bigger courage of living in spite of the shadow of a crime, did not seem to spring naturally from the characters. Mr. Phillpotts has much to learn in the matter of terse and dramatic dialogue. His peasants are very literary.

#### LITERARY MEN AS DRAMATISTS.

These two plays form the output of serious drama by the lesser known men. On the other hand, we have to welcome several writers who have made their first attempt at writing plays, although well known as literary men. "George A. Birmingham's" "General John Regau" was one of the delights of the year. The comedy showed inexperience in many ways, but its fresh and spontaneous humour captivated many audiences. A perusal of the Rev. Canon Hannay's novels suggests that his characters appear again and again under different names. This may militate against his future as a dramatist, for playgoers do not care for that kind of repetition. Mr. Hawtreay had also the good luck to introduce another new dramatist, Mr. W. H. Post, whose "Never Say Die" is one of the funniest and most witty farces of recent days. At the same time Mr. Hawtreay was responsible for the shortest run of the year, with the late Mr. Stanley Houghton's "The Perfect Cure." What the author of "Hindell Wakes" would have done in the future is not now a matter for discussion. Neither "Pearls," nor "The Perfect Cure," nor yet "Trust the People," produced by Mr. Bouchier at the Garrick Theatre, was worthy of him. Besides "George A. Birmingham" and Mr. Eden Phillpotts, a third distinguished literary man, Mr. G. K. Chesterton, has tried his hand at stage work during the year. "Magic" is witty and has one good character, an absent-minded Duke with a habit of irrelevant quotation, but it is rather a flimsy little play, and the seriousness of the author in championing magic does not ring true in the theatre. It is the kind of thesis Mr. Chesterton might uphold in an essay with paradoxical seriousness, but on the stage it seems very superficial and unreal. We want English literary men to write for the theatre, but it is an art which requires either considerable study and care or the natural gift of a Barrie, whose clearness of visualisation enabled him to become a dramatist without any experience at all. Another literary man not quite new to the stage, Mr. A. E. W. Mason, had a certain success with "Open Windows." Mr. Mason works, however, in the manner of the old-fashioned well-made play. He is ingenious, but "Open Windows," like "For the Defence," is frank drawing-room melodrama. Yet a fourth novelist, Mr. Temple Thurston, sought fame and fortune as a playwright. "The Greatest Wish in the World," produced by Mr. Bouchier, is a dramatisation of one of Mr. Thurston's novels. Its simple sentimental story is better told in the book than on the stage.



Mr. Cyril Harcourt, whose "A Place in the Sun" will probably prove one of the success of the year (it was only produced on November 3), is also a novelist, but he has been an actor, and has almost too much knowledge of the stage. I mean he has allowed his dramatic instinct and knowledge to play tricks with his psychology, and has succeeded. That kind of mastery of the stage is dangerous to a youngish writer. Still, there is real dramatic grit in "A Place in the Sun," and much power in building up dramatic climaxes, as well as pleasant and easy wit. Mr. Harcourt, whose novel "The World's Daughter" is full of delicate and truthful observation, and is remarkable for the reticent handling of a difficult subject, should do fine work for the stage.

There is no kind of problem in any of these plays by literary men, if we except Mr. Chesterton's "Magic," and, in a minor degree, Mr. Phillpott's "The Shadow." One might almost say there is not even a thesis. That really means that these dramatists have not put any strong fundamental brain-work into their plays. It is in that brain-work that Mr. Bernard Shaw, however little one may care for his work, is immeasurably above the other dramatists of the day. He has always, except in "Great Catherine," some idea which has inspired his plays. There is a reason, beyond mere entertainment, why he wrote them. Mr. H. M. Harwood, in his "Interlopers," had a definite aim. He wanted to show that children should not be the end and sole aim of their parents' life. The treatment was, however, too theatrical and conventional. The brain-work of conception was behind the play, but the idea was too big for the playwright's powers. Still, even this play is far above the standard of ten or fifteen years ago. And how many other plays have been produced during the year that have had at least one good idea as their basis? I could fill a couple of pages with a bare analysis of them. Mr. Harold Chapin's "The Marriage of Columbine" and "It's the Poor That Helps the Poor," Mr. St. John Irvine's "Janc Clegg," Mr. Ronald Jean's "The Cage," Miss Bridget Maclagan's "Collision" (a sad waste of good material), Mrs. Alison Garland's "Votes for Men," Mr. Edward Knoblauch's "The Faun," Miss Gladys Unger's "The Son and Heir," Mr. Inglis Allen's "If We Had Only Known," Mr. Robert Vansittart's "The Cap and Bells," Mr. Frank H. Rose's "The Whispering Well," Miss Dorothy Brandon's "Venus on Earth," and Mr. R. Duncan McNab's "My Lady's Garden"—these are but a few of the plays of the year which have shown considerable freshness of idea.

#### BEYOND FIFTY PERFORMANCES.

Several comedies and farces which passed their fiftieth performance must be mentioned for the sake of completeness, but they do not require comment. Mr. Joselyn Brandon and Mr. Frederick Arthur's "The Chaperon," "The Real Thing" (an adaptation of Sacha Guitry's "La Prise de Berg-op-Zoom"), Mr. George Broadhurst's "Bought and Paid For," Mr. Wilfrid T. Coleby and Mr. Edward Knoblauch's "The Headmaster," Mr. George M. Colan's "Get-Rich-Quick Wallingford," Mr. C. B. Fernand's "The Pursuit of Pamela" (a triumph for Miss Gladys Cooper and Mr. Dennis Eadie), Mr. J. K. Jerome's "Esther Castways," "This Way, Madam," "Oh, I Say!" and "Who's the Lady?"

Some of the melodramas produced during the year have already been noticed. It should be added that Mr. Louis N. Parker's "Joseph and His Brethren" has proved one of Sir Herbert Tree's "obstinate successes." It will have run for more than four months before "The Darling of the Gods" is revived. Mr. Edward Ferris and Mr. B. P. Matthew's "The Grand Seigneur" gave Mr. H. B. Irving the kind of part in which he excels. The autumn Drury Lane drama, "Sealed Orders," was one of the most stirring of these elaborate melodramas, and at the Lyceum and the New Prince's there have been the kind of plays which the patrons of those theatres require. Among the best of these productions were "Nell Gwynne" and "The Story of the Rosary."

Revue showed no signs of waning popularity, but precisely why they are called "revues" is a mystery of nomenclature. That some of the musical comedies have not had the long run expected of them has not been due to the modern vogue for the revue. At least it would not be safe to assume that. "The Pearl Girl," "The Girl From Utah," "The Laughing Husband," rechristened "The Girl Who Didn't," with a new cast and new numbers, and "The Marriage Market" are still running. "The Girl on the Film" ran from April 5 to the middle of December, when many of the principals left for America to take part in the production there. In general, musical comedy has improved from year to year. The music is more ambitious, and the low comedian does not have everything his own way. At the same time one

feels the need for better singing, especially in ensembles. The managers are rather in a quandary in this respect. The public has taken a great fancy to the finished and workmanlike scores of the Viennese composers, but it insists on the slimmness and good looks of the principal artistes. Vocal ability and attractive appearance rarely go together. There are exceptions on the London stage, but the rule holds good. Until musical comedy can recruit its artists from the young people at our musical institutions, it is useless to expect any great development in this form of art.

Pantomimes hardly come within this review. Only two have been given in central London last year—"Sleeping Beauty Re-Awakened," at Drury Lane, and "The Babes in the Wood," at the Lyceum. On the other hand, there have been no fewer than four plays mounted especially for children: "Where the Rainbow Ends," "Peter Pan," "Alice in Wonderland," "The Shepherdess Without a Heart," and several children's plays at the Court Theatre. "The Poor Little Rich Girl," an importation from New York, where it has run for a year, may be considered a play for children. Its authoress, Miss Eleanor Gates, has written a prosaic imitation of "Hannele," with a happy ending.

#### SHAKESPEARE AND THE REPERTORY QUESTION.

With so much of interest in a year of drama in London it may be asked, Is a repertory theatre required? Do not the London theatres give us a huge repertory? As far as variety goes, we do not require a repertory theatre. An ordinary playgoer cannot keep pace with the numerous productions in London. Even a professional critic, who spends, on an average, four nights a week in the theatre, besides matinées and Sunday performances, cannot manage to see every production. But there is another reason why a repertory theatre is required. For one thing we really do not have enough Shakespeare in London. With the exception of Sir Herbert Tree's Shakespeare festival (itself a repertory season), Mr. Forbes Robertson's farewell performances at Drury Lane (an exceptional circumstance), and an isolated production of "The Taming of the Shrew," by Mr. Martin Harvey (a very interesting production in the modern manner), we have had no Shakespeare. As far as London managers are concerned, we should have been entirely dependent on Sir Herbert Tree's festival for our Shakespeare. Nor is "the Bard" the only consideration. There are many plays which cannot be expected to have a long run at an ordinary theatre and yet appeal to quite a large number of playgoers. Mr. Granville Barker's season at St. James's Theatre, after the withdrawal of "Androcles and the Lion," and the ingeniously contrived "Harlequinade," has proved that there is room for a repertory theatre. During his tenancy of the St. James's Theatre and the Savoy Theatre, pending the production of "A Midsummer Night's Dream," Mr. Barker has revived "Nau," "The Witch," "The Silver Box," "The Wild Duck," and "The Doctor's Dilemma," and has been able to produce an admirable translation of Molière's "Le Mariage Forcé," and Mr. Sutro's version of Maeterlinck's "The Death of Tintagiles." With the exception, perhaps, of Mr. Shaw's play, not one of these plays could be mounted for a long run at an ordinary theatre. Ibsen's "The Pretenders," one of the greatest plays in all dramatic literature, only reached thirty-five performances at the Haymarket Theatre. Its subject was not to the popular taste. Thirty-five performances would be quite a respectable success if spread over the season of a repertory theatre. Again, during the year the revivals of "The School for Scandal" reached forty-seven performances, of "Strife" forty-nine, and of "The Second Mrs. Tanqueray" sixty-eight. These are not great runs for an ordinary theatre, but they would be more than sufficient for a repertory theatre, where the cost of production is not so excessive. We could do with at least a couple of repertory theatres in London. That is our crying need at present, and it is to be hoped that before the New Year is out the need will be supplied.





PLAYS OF THE YEAR.



**"JOSEPH AND HIS BRETHERN," AT HIS MAJESTY'S.**

MR. ALFRED H. GODDARD, MR. GEORGE RELPH, MR. OWEN ROUGHWOOD, MISS MAXINE ELLIOTT, and MISS JESSIE WINTER.

PLAYS OF THE YEAR.



"THE GREAT ADVENTURE," AT THE KINGSWAY.

MR. HENRY AINLEY, MISS WISH WYNNE, MR. GEOFFREY DENYS, MR. JOHN ASTLEY, and MISS ALMA ELLERSLIE.

[Mirror

PLAYS OF THE YEAR.



"TYPHOON," ORIGINALLY PRODUCED AT THE HAYMARKET.

MR. LAURENCE IRVING and MISS MABEL HACKNEY.

PLAYS OF THE YEAR.



"WITHIN THE LAW," AT THE HAYMARKET.

MR. FREDERICK ROSS, MR. CHARLES GARRY, MR. JAMES BERRY, MR. J. V. BRYANT, and MISS EDYTH GOODALL.

[Littor]



PLAYS OF THE YEAR.



"OH! I SAY," AT THE CRITERION.

MR. JAMES WELCH, MISS SYBIL DE BRAY, THE late Mr. ROBERT AVERELL, and Mr. J. CLIFTON ALDERSON.

[Mirror

PLAYS OF THE YEAR.

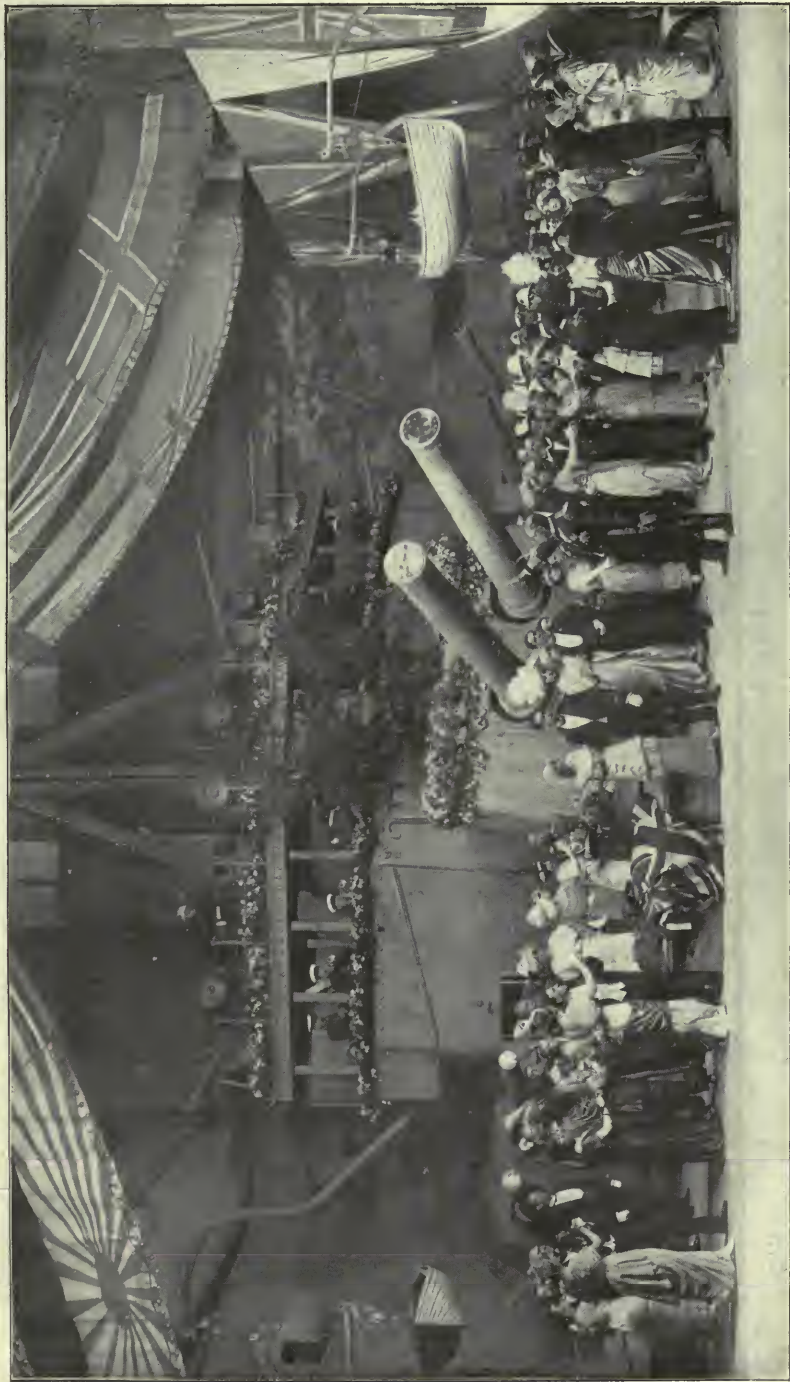


[Foulsham & Bangfield

**"THE PEARL GIRL," AT THE SHAFTESBURY.**

Picture includes Mr. HARRY WELCHMAN, Miss IRIS HOEY, Miss CECELY COURTNEIDGE, Miss ADA BLANCHE, Mr. LAURI DE FRECE, Miss JOANTHAY, and Mr. H. N. TOLLEMACHE.

PLAYS OF THE YEAR.



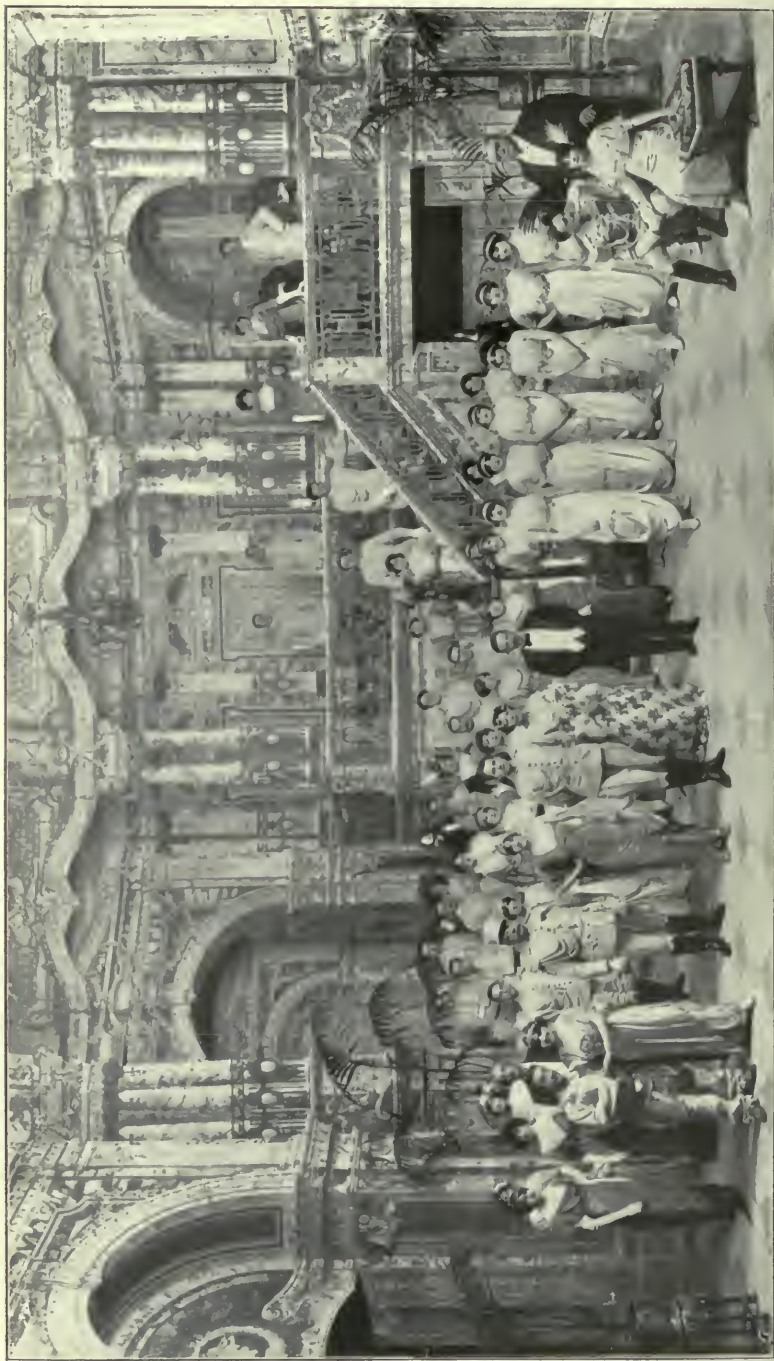
[Foulsham & Banfield

**"SEALED ORDERS," AT DRURY LANE.**

Picture includes MISS FANNY BROUGH, MR. HALE HAMILTON, MR. EDWARD SASS, MR. FORRESTER HARVEY, MR. GERALD AMES, and MISS MADGE FABIAN.



PLAYS OF THE YEAR.

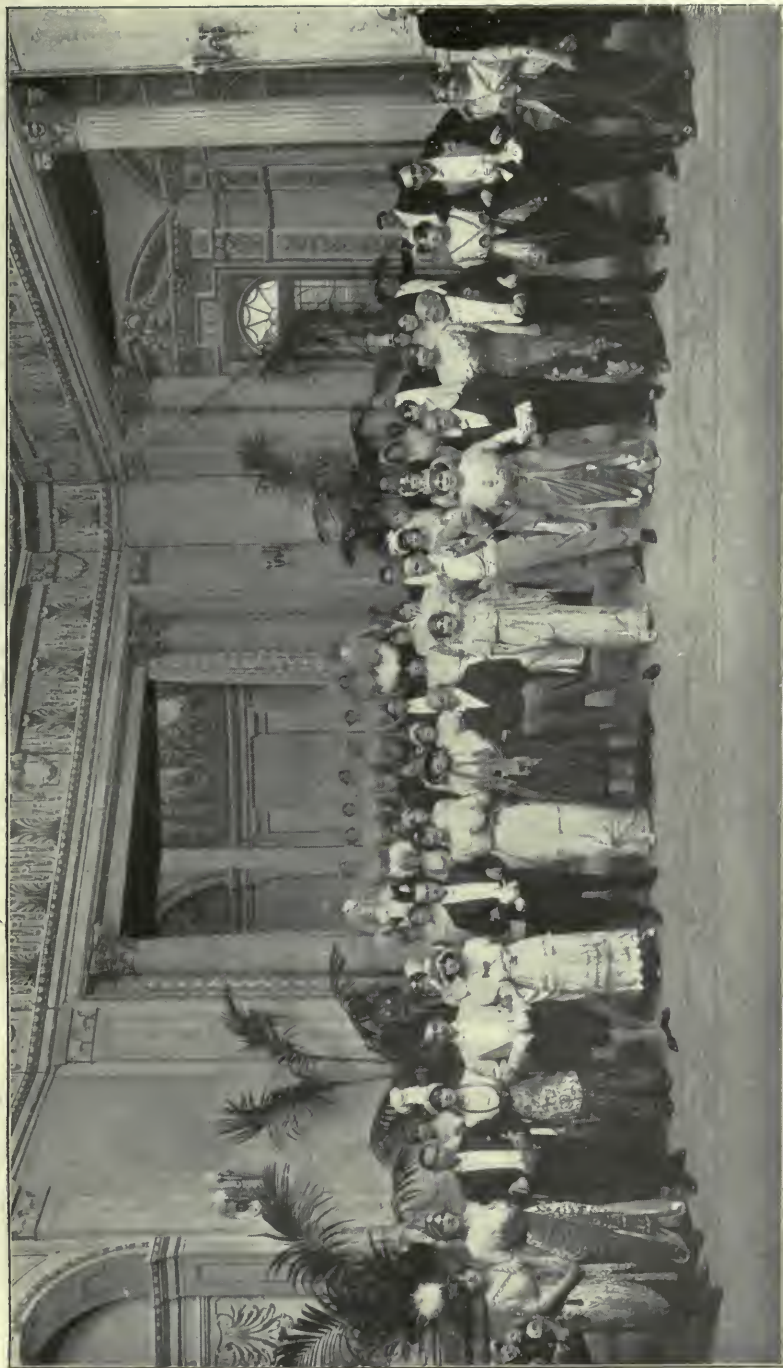


[Foulsham & Bayfield

“OH! OH! DELPHINE!!!” AT THE SHAFTESBURY.

Picture includes Mr. WALTER PASSMORE, Miss NAN STUART, Mr. COURTICE POTNDS, Miss DOROTHY JARDON, Mr. REGINALD OWEN, Miss VIOLET GOULD, Mr. CONINGSBY BRIBERLEY, Mr. HARRY WELCHMAN, Miss IRIS HOPE, and Mr. FRED LEWIS.





[Foulsham & Bonfield

"THE GIRL ON THE FILM," AT THE GAITEY.

Picture includes Mr. JAN OYRA, Miss DOHMA LEIGH, Mr. CHARLES MAUDE, Miss MADELINE SEYMOUR, Miss IRENE VERONA, Mr. GEORGE BARRETT, Miss EMMA WHELAN, Mr. GEORGE GROSSMITH, Miss CONNIE EDISS, Mr. ROBERT NAINBY, Miss VIOLET WILSON, Mr. GRAFTON WILLIAMS, Mr. ARTHUR WELLESLEY (Lord Daugob), and Miss BLANCHE STOCKER.

PLAYS OF THE YEAR.



[Foulsham & Banfield

**"GENERAL JOHN REGAN," AT THE APOLLO.**

Picture includes Mr. EDMUND GURNEY, Mr. W. G. FAY, Mr. LEONARD BOYNE, Mr. CHARLES HAWTREY, Mr. A. VASE TEMPEST, Mr. FRANC STONEY, and Miss EILEEN TEMPEST.

PLAYS OF THE YEAR.



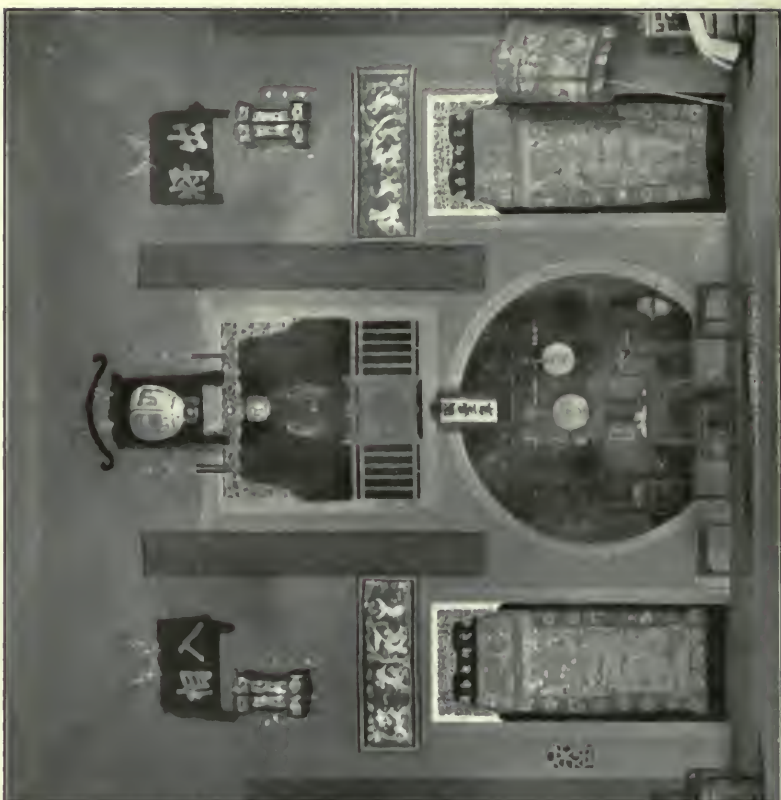
**"MARY GOES FIRST," AT THE PLAYHOUSE.**

MISS MARIE TEMPEST, MISS HAMLEY CLIFFORD, MR. GRAHAM BROWNE, MISS MARGARET BRÜHLING, MR. C. V. FRANCE, MR. KENTON MUSGRAVE,  
MISS CLAIRE PAUNCEFORT, and MR. GEORGE SHELTON.

*Foulsham & Bangfeld*



PLAYS OF THE YEAR.



"THE YELLOW JACKET," AT THE DUKE OF YORK'S.

Mr. HOLMAN CLARK as the Property Man, and  
Mr. FREDERICK ROSS as Chorus.

A Scene Showing the Setting.



PLAYS OF THE YEAR.



"THE HEADMASTER," AT THE PLAYHOUSE.

MR. ARTHUR CURTIS, MR. CHARLES BIBBY, MR. JACK HOBBS, MISS FRANCES IVOR, MISS MARGERY MAUDE, MISS KATHLEEN JONES, AND MR. CYRIL MAUDE.

[Foulsham & Banfield

PLAYS OF THE YEAR.



"THE MARRIAGE MARKET," AT DALY'S.

MISS AVICE KELHAM, MR. HUGH WAREFIELD, MISS SARI PETRASS, MR. W. H. BERRY, MR. TOM WALLIS, MR. ROBERT MICHAELIS.

PLAYS OF THE YEAR.



"THE GIRL FROM UTAH," AT THE ADELPHI.

Group includes Miss Ina Claire, Mr. Joseph Coyne, Mr. Alfred de Manby, Miss Gracie Leigh, and Mr. Edmund Payne.



PLAYS OF THE YEAR.



"NEVER SAY DIE," AT THE APOLLO.

Mr. D. McCarthy, Miss Doris Lattos, Mr. Vane Tempest, Mr. Charles Hawtrev, and Miss Winifred Emery.



PLAYS OF THE YEAR.



**"DIPLOMACY," AT WYNDHAM'S.**

MR. GERALD DU MAURIER, MISS ELLIS JEFFEREYS, MISS GLADYS COOPER, and MR. OWEN NARES.

[Foulsham & Banfield.]

PLAYS OF THE YEAR.



"ELIZA COMES TO STAY," AT THE CRITERION.

MR. ERIC LEWIS, MISS EVA MOORE, and MR. H. V. ESMOND.

[Mirror

## MODERN SCENIC ART.

### In Two Parts.

By ARTHUR SCOTT CRAVEN.

#### Part I.—A Symposium.

THROUGHOUT all history the development and decline of nations have been reflected in the work of their artists, whether plastic, graphic, or literary; and if all the detail of written history were lost, we might read the broad outlines of racial evolution in the artistic expressions of each succeeding school of pottery, painting, sculpture, and philosophy. But the art of nineteenth century Europe—or, at least, of Western Europe—seems to present at first sight a contradiction of this general rule. It was essentially the century of eclecticism. The machine in its many forms had thrown open the doors of the great storehouse of material, and even the artist was affected by the extraordinary influence of an intellectuality that was imitative rather than creative—although we may well question whether pure intellectualism can ever create a work of art. The effect upon the theatre was, inevitably, an ever-increasing bias towards realism or naturalism. The movement had begun with the works of Sir William Davenant and Thomas Betterton in the seventeenth century, and had received an enormous impetus from the influence of François Talma and his friend David, the painter, at the end of the eighteenth and the beginning of the nineteenth centuries. It only remained to develop the tendency a few steps further, and the spread of a nationalism that had its origin in the amazing scientific discoveries of the last sixty years, encouraged the movement up to a pitch of absurdity. For half a century at least mechanism has reigned triumphant, and every addition to the theory of stage productions has been in the direction of a greater realism. Shakespeare has been staged with every adjunct that could tend to deceive the audience into believing that it was witnessing an actual representation of life in the period presented; until by a perfectly natural process the scenic effects became of more importance than the play and the only anachronism was the method of the dramatist. And in the last year or two it would seem that this demand for naturalism has reached a limit. We have had the suggestion of the fourth wall to fill the ever-present gap in the staging of an interior; indeed, it is difficult to imagine any further development unless every member of the audience be asked to witness the play through a key-hole cut in a sheet of cardboard.

But signs are not wanting that the crest of the wave has been reached, although whether we are now entering a higher form of art it is not our present purpose to decide. The intimations are found in our inclination to consider stage productions as a whole, and to consider them as creative designs rather than mere imitations of natural life. The most striking example of the tendency may, perhaps, be found in the recent Shakespearean productions of Mr. Granville Barker who, with Mr. Norman Wilkinson, has proved not only that new effects are possible, but also that they may be, in the best sense of the word, made popular. We must not forget, however, that Mr. Gordon Craig has been experimenting magnificently in the same direction for many years, and that he has, moreover, set out his theory of this new scenic art in various books of enduring worth and moment which, coming slightly in advance of the general movement, have met with the criticism that always awaits the genius who is likewise pioneer. Another, and in this particular aspect, more recent exponent of the theory is Mr. Albert Rothenstein, who would, we believe, hasten the new development by every means in his power. Other names, also, may suggest themselves in this connection, but for the moment we may content ourselves with these



three, and in order that we might arrive at some clearer conception of the general purpose and theory of what may represent the typical scenic art of the middle of our own century, we have initiated the present symposium of opinion.

MR. ALBERT ROTHENSTEIN.

We will take Mr. Albert Rothenstein's admirable contribution first, inasmuch as his letter to us sets out more clearly than any other the true object and the defence on æsthetic grounds of the new theory. After the opening of his letter, which is not relevant to our present purpose, he says:—

"We now come to the question of the Theatre, and as to what some of my ideas are as regards the art of it, or as to what that art should be . . . I should like to take a simple view for the moment and treat it as it stands to-day in England. This being so, it becomes purely and simply a matter of what, for want of a better word, I will call decoration, and by this I mean the entire mounting of a play, staging, dresses, etc.; in fact, every detail concerning the appearance of the stage and the mimes on it.

"To begin with, let me say at once that I consider any form of realism in the Theatre to be wrong, and as in painting, sculpturing, and all the arts, we demand higher qualities than a mere copying of nature, so we must look for the same in the Theatre. The mere copying of familiar objects, such as men and women, trees, and, indeed, anything in nature, however faithfully or slavishly done, is a very poor affair indeed as an end in itself, and we need those qualities of creation, imagination, and vision, without which there is no true or great work of art. When we judge of the great men of the past, and with the perspective which time tends to make our judgment the more certain, we find that it is this particular quality of the creative vision which allies the great artists, the one to the other, in a common brotherhood; and—however different and diverse they be in any particular manner of expression or execution—neither the skill nor the technique matter (these are accidental), it is the fact that there was matter to express, the mind working to express itself and creation following. This, then, is something to start on, and when we examine the Theatre in England to-day and look for a gleam of any form of imaginative expression we must suffer defeat at the outset. Indeed, the complete absence of any serious thought or idea is such that the people as a whole do not ever think of looking for it, and are content to accept a form of jerry building, often skilful enough, but both wrong and ridiculous and pathetic. When further we come to examine how this jerry building is done, it is at once obvious as to why the final results are so poor; for it is impossible that a dozen or six or three men working separately to produce a single idea together *should* succeed; and they *must* fail before ever they begin.

"To begin with, then, the decoration of a play, in every detail must be the conception and work of one mind alone. No other way is possible.

"I will not here go into the larger question of one man doing both play, production, decoration, etc., for I am not, in this letter to you, concerned with this view of things.

"As to how the actual decoration should be attempted: this is a large question, and it must depend also on the play; a point, by the way, which has no consideration amongst most of our producers to-day, and the same old painted scenes, etc., are used for every conceivable thing. In short, the habit of realism has become part and parcel of our Theatre, whilst practically no attention or thought has been given to the one crying problem in the matter of stage decoration—the relation between a living and moving thing, the actor, to his background. It is obvious that it is wrong that an actor, alive and moving and speaking, should have as his (or her) background a thing which, though lifeless, pretends to life, and this being too its only merit—if it can be so called for the moment—for we may take for granted that, as naturalistic representation has been the decorator's aim, a mere faithful copying, a naturalistic representation (often well enough achieved) is the only result, and no attention has been passed to the all-important fact that a relationship in value between actor and setting is all that is required. Actor and setting should together have the right value the one to the other, and so treated that each is indispensable the one to the other, both mediums, the living mime and the humanly conceived setting, playing, as it were, into one another's hands to make one complete whole.

"The setting, in short, should be a decorative suggestion, and the greater the imaginative power of the decorator so will the more beauty and significance be created. This surely must be applicable to the Theatre if the Theatre ranks with any of the other great arts.

"I do not mean that this should apply alone to the more serious side of the Theatre. It must apply and be applied to every side. One can speak of Watteau



and Giotto in the same breath; of Loughi and Rembrandt. The difference is only one of particular vision, the important thing being that the vision is there, living and lively, and so creating a life of its own.

"We can all of us realise the beauty of a gay bunch of flowers placed against, let us say, a white wall; immediately the room is filled with colour, and we observe not only how wonderful the flowers are themselves, their colour, form, and droop, but also how wonderful that piece of white wall becomes in its value to the flowers. Place the same flowers against a mass of imitation flowers, and the result is an ugly confusion. We see neither the beauty of the real flowers nor the quality of the imitation ones. So in the theatre it must be a matter of relationship, and by arrangement of the material at our disposal we must give sense of the tragic or the gay; of breadth, space, height, or the reverse; and by means of contrast and suggestion, never by an attempted imitation.

"In making a scene which represents, let us say, a solid building, the important thing is to suggest a solid thing, and unless this effect is obtained no mere decoration of the surface of it can have meaning. No painting of bricks and mortar is needed. The thing must be reduced to a simple background for your moving and living figures to live and move against, and the impression to be given is that behind or around them is a solid thing. Broadly speaking, this seems to me to be the crux of a question of the sort, and in all these remarks to you I attempt only a broad underlying principle in the matter of decoration, and do not attempt to describe either ways or means. Indeed, such problems are to be solved only when we are at work on them. In the matter of designing clothes, the same principles I have put before you are equally good. It is wrong to attempt to simply copy from the past. A fashion plate, dead and lifeless, is the result, and this we see for ourselves in almost every theatre where such doings are the practice. A play is a more imaginative affair than this, and when we design clothes for one we must be imaginative and invent, building on a foundation of knowledge of the particular moment or period, but making of it a thing creative and alive so that the impression given is that it must be such or such a moment or period. This, then, is the necessity, and again it becomes a matter of suggestion and not of a slavish copying. All things were and are possible after all, in all times and at any time, and who is to lay down the form? No, we must re-make and re-invent every time, and provided we do it well enough and with enough true instinct, and with enough creature power, then we bring forward a living thing and not a dead one.

"We must further produce men for the Theatre who take a serious view of the importance of the Theatre as a whole, and for each side and every point of it. No one side should be more important than the other, and every small detail should be of equal importance. Decoration should not be regarded as a sort of joke—a minor thing to be placed in the background at every opportunity. All must work together. The actor and actress must learn that they are to do what they are asked to do in the matter of their personal clothes, wigs, etc., etc. How can they, seeing himself, or herself, alone in a small dressing-room realise possibly what they look like? They do not see themselves merely as a part of a whole conception, but look at it from a personal point of view."

Here, then, we have a very lucid analysis of what the new art of the theatre promises to do, and we find a practical application of the same theory in Mr. Norman Wilkinson's letter which follows, omitting such parts as cover too precisely the same ground as that of Mr. Rothenstein, one of the most brilliant and promising men, in his own line, of the present day.

#### MR. NORMAN WILKINSON.

In his description of Mr. Granville Barker's superbly simple and supremely effective Shakespearean productions, Mr. Wilkinson writes:—

"The endeavour all along has been to produce something that is very closely knit, that does not show the seam where one person's work is joined to another's. Mr. Granville Barker himself has labelled my work 'Decoration,' and what this actually means is the designing (after much preliminary discussion with the producer) and the supervision of the making of costumes, scenic backgrounds and scenes, and properties of all sorts. I have always believed that it is useless to be merely a designer for the theatre.

"Though there is always the preliminary planning and drawing for a production, I am convinced that the bringing into being of the actual scenery, dresses, etc., is the work where art is needed, and it should be supplied by one man who grasps the central idea of the work.

"There is, one feels, a tendency in the theatre to-day to do what is done now so much in house-building and furnishing—having a house 'Waring and Gillowed,' or 'Thornton Smithed,' instead of having it, for good or for evil, just as one can do it oneself to suit oneself.

"In the Barker Shakespeare productions a definite attempt has been made to give a play a simple, direct treatment that is free from 'style' and 'period'—simply something that is the result of a thorough investigation of the play as it stands—alone.

"This was what I attempted when the 'decoration' was done for 'Twelfth Night' at the Savoy last Christmas.

"Roughly speaking, there were two forms of decorative scene used in it—front curtains and built scenes, the latter occupying the whole stage. The curtains that were the backgrounds for the short front-stage scenes (the Elizabethan convention of front and back-stage was used) were meant to be only suggestive of the time, place, and mood of the action that took place in front of them. There was no attempt at scenic illusion in the ordinary sense of the word, only such colour and form as is appropriate to a soft-folded material was used.

"The whole stage decorations, used for the more important scenes of the play, were treated in a real manner—real, that is, in that everything was solid, of those dimensions—tangible, not a flat piece of canvas painted to look like what it was not.

"All the objects that went to make up Olivia's garden were solid. They had plan and elevation, and were as usable as the component parts of any garden, or as a street and houses.

"I cannot believe that stage trees can ever have the natural life, or stage buildings the weathered and sun-lit beauty that actual trees and buildings have, but they may possess structure and colour and under an artificial light this may be a revelation of art and beauty that is satisfying.

"What one calls a 'natural effect' on the stage is got by cheating people, for the moment, into the idea that they are where they are not, and at the Savoy there was no attempt to convince the eye against the judgment of the mind—that one was out-of-doors looking at clipped yew trees and marble canopies.

'I attempted to give the design and plan that was necessary for the action of the play, and the charm of light and line and colour that might result from that—and that alone.

"The costumes in 'Twelfth Night' were purposely more elaborate in design than the backgrounds against which they were set. I feel that the characters of Shakespeare are drawn elaborately with all the rich detailed feeling of the Renaissance, and that apart from his characters there is in his plays this simple and dignified and almost indefinite sense of background that serves to throw the already brilliant characters into still more brilliant relief."

It may be argued, perhaps, that this treatment is more particularly suitable to Shakespearean productions, inasmuch as a certain separation of the "time, place, and mood," as Mr. Wilkinson says, is more strongly felt in this relation, and that the form of words and methods of construction being in a sense more remote from us, we are able to regard the whole more nearly as a single artistic form than it is possible for us to do in a modern play. This argument, however, begs the question that we are unable to produce a modern playwright whose work can be regarded as an artistic form, for we would submit that even though it may not be acceptable to the larger public, the work of the contemporary artist—though we may deprecate it in relation to the work of his predecessors—is, or should be, the most vital expression of contemporary thought. If, therefore, we once admit that a modern play cannot be treated as an æsthetic whole, and so depicted in terms of "time, place, and mood," we must admit also that it cannot fall into the category of true art. But a more practical controversion of the argument may be found in the fact that Mr. Wilkinson has—in a less marked degree—adopted his principle to modern drama, such as "The Madras House" and "The Sentimentalists" at the Duke of York's, "The Master Builder" at the Little, or Eden Phillpotts's "Secret Woman" at the Queen's.

MR. GORDON CRAIG.

"Lastly, in this connection, we may quote *in toto* certain passages from the letter of "that consummate master of stage decoration," Mr. Gordon Craig, regretting that we have not space to print his admirable and extraordinarily lucid contribution in full. He begins by attacking the same question of the single mind that is necessary to regard the production as a whole. "Modern scenic art," he writes, "includes under one heading the crafts of scene making and painting, costume making, property making, the movement of everyone, the grouping of everyone, the lighting of scene, costumes, figures, and faces. Add to this the designing of the scenes, costumes,



properties, lighting, and movement, and we have the whole business of modern scenic art as I understand it. Each of these parts affects each other part, and all affects the whole. Let one of them be out of key or foreign to the others, and all 'art' has gone. . . . and only the 'modern scenic' remains." He adds caustically: "And this is what generally happens." He goes on to claim that the time is coming when we shall teach the Russians, Germans, and French. "They still think," he says, "that a work of art is made as you make a patchwork quilt. . . . industry and plenty of scraps of stuff . . . many-coloured . . . they think that a work of art is a trick. They come over here with plenty of money to spend on their patchwork—and we just love it. But if that's what we seriously care to pass as modern scenic art, then let us hesitate before we follow in their footsteps."

After this hopeful pronouncement, Mr. Gordon Craig examines the evidence of history in regard to scenic art, but the claim which emerges from his examination is all that is strictly germane to the present article. This claim we may pick up at the end of the argument as follows:—

"These books, as I said, show really what was done in scenic art in Greece and Italy.

"And every scrap of the evidence proves our own William Poel to be wrong.

"He wants (or wanted, till he 'took up' with the modern way) to have his boards bare; because, says he, Shakespeare liked 'em bare.

"I don't care a rap what Shakespeare liked, but I may tell you that I have seen evidence here in Italy during the last seven years that the fifteenth and sixteenth centuries didn't like the boards to be bare.

"So all this rubbish which has been talked at the poor reporters and journalists during the last twelve months about the new way being the old way is what is known in our estimable and well-cultivated land as 'All my eye and Betty Martin.'

"And the word Martin reminds me that my old friend and understudy, Martin Harvey, led the van in this piece of propaganda work.

"But that was possibly his joke . . . for he will surely know that the old way was not a single esplanade stretching from the Year One to 1913, but was cut up into many, many bye-ways, each unique in its own way.

"We need not hurry Mr. Martin Harvey, but he will perhaps some day look up the facts and tell us from some pleasant lecture seat, where the air is nimble and sweetly recommends the sitter, all that we ought to know about scenic artists and their ways, not forgetting Bibiena, Sabbattini, Ferruzzi, Serlio, Scamozzi, Parigi, Pozzo, and a host of others.

"He will have a long story to tell, and for my part I should be glad to have the privilege of telling the tale before Mr. Harvey nips in. I should tell it by reproducing the pictures which these masters have left us to show the world that the old ways were always swagger, and those who were more serious than others were always the swaggiest.

"NO! The new way is NOT the old way.

"They say I am the leader . . . forerunner (that's the funny title) of the new way. So I ought to know.

"But if I may be pardoned for putting in a word for myself and my way, I must say that my way changes every three years.

"Perhaps this accounts for my 'followers' having lost their way . . . or my way . . . or the old way . . . which is it?

"And to conclude: Modern scenic art, if it be modern, is a new thing. It is of European importance. It is worth our respect and need cause no one any apprehension.

Modern scenic art is a difficult thing if it is to be worthy of our age—difficult even for those who realise its possibilities, and do not care to avoid its difficulties.

"On the other hand, up-to-date scenic art is very easy. I know of at least half-a-dozen young bloods who 'take up' up-to-date scenic art after a few years' training at the Slade School, and there are even more who go in for it on the strength of half-a-dozen visits to the Russian Ballet.

"Poor Bakst has more to be responsible for than I . . . for he is always the same dear and delightful Bakst of blues and greens and tassels and cushions, and, as Balance says, 'an occasional bead,' whereas I am cursed by a longing to try new roads, and so my imitators, once I'm out of sight, forget how the trick was done.

"Moreover, we ought all of us to cry, 'Long live up-to-date scenic art,' for 'ts life is always so short.

"Modern scenic art, on the other hand, has a great future before it, and its future lies in the hands of those few individual thinkers who, with plenty of blood in their

bodies and fine thoughts in their heads, can love our lovable Theatre as she deserves."

MR. CONRAD TRITSCHLER.

With this letter our case for the new theory is closed, and it seems to us that we have little material at command with which to controvert the broad æsthetic argument so clearly and cleverly adduced by the three authorities quoted above. Mr. Conrad Tritschler's criticism under this head, although he is plainly a warm opponent, does not really affect the main contention, although we quote it to show how strong is the opposition of some scenic artists of the first repute. Mr. Tritschler opens at once by saying :

"One might be tempted to believe that the scenic art of this country was too deplorable for words, if the acclamation accorded to certain recently imported innovations in stage scenery were any criterion, and one gave ear to the continual ranting of the worshippers of the new art craze. No one denies that scenery can be found (at times) which is unsatisfactory, unsatisfying, and even repugnant to refined taste. Salvation will not be found in new art, it is too full of the spirit of eccentricity and freakishness for that, too unreal, too opposed to nature.

"It would certainly be cheap and non-committal; you couldn't get very far wrong (in a hurry) with whitewashed flats and a bit of gold paint. There would be no need to worry about the style of architecture or the period. The kaleidoscope hieroglyphs might be a bit monotonous to the paint boy—he never did like stencilling."

MR. R. C. McCLEERY.

Not less antagonistic is the attitude of Mr. R. C. McCleery who, refusing to enter the controversy for the reasons stated in the extract from his letter below, nevertheless makes his own position perfectly clear. "I am afraid," he writes, "that my views on the present state of scenic art would not be pleasant, the striving to do eccentric productions, for the sake of being different to others or for the sake of advertisement, which exists with a certain few managements, or, again, the abortions in painting shown by the Russian ballets or opera—when one thinks of what has been done in the last sixty years by the pastmasters in scenic art, this causes one to grieve. Therefore, I don't think it would be worth wasting words on, as it would only be my own opinion and would only be understood by my fellow workers in the art or craft."

MR. W. T. HEMSLEY, MR. JOSEPH HARKER.

Our letters from Mr. W. T. Hemsley and Mr. Joseph Harker do not touch the controversial question which we have raised, and we regret that for various reasons several other names are not represented, notably those of Mr. Walter Hann, Mr. Bruce Smith, Mr. Leelyn Hart, and Mr. Ryan. Nevertheless, with the material now at our disposal it may be possible to summarise the position, although we do not wish to range ourselves definitely on either side; desiring rather to present one of the instant problems of the stage, than to suggest a solution.

A SUMMARY.

And for this reason, and because the case for the new scenic art has been so ably set out in the letters quoted above, we may turn for a moment to elaborate the case for realism, which has not, perhaps, been fairly stated. It is easier to do this when we remember, as we must, that the particular art under consideration does not stand alone, and should not be differentiated, as some writers seem to imply, from the other graphic arts. Indeed, if we were so to differentiate it, the new movement would still have authority on the ground that the work of the scenic artist did not stand alone but was designed as a setting to the words and suggested action of the dramatist, a plea which might well be used as an attack upon realism—as, in effect, Mr. Rothenstein does use it in his simile of the bunch of flowers. But we would claim rather that—as Mr. Arnold Bennett acknowledged in his brilliant articles to the *English Review* last year, and as Sir Herbert Tree has so consistently and brilliantly maintained—the production of a play is essentially a work of collaboration, that dramatist, producer, and actors combine to produce the final effect which, if perfection is to be won, must then be the result of a sympathetic understanding between the three agents. Assuming, then, that the producer—who for our present purpose is supposed to combine all the functions of his art in one person—is an artist working to effect the same purpose as the dramatist, whether living or dead, we must regard his art as essentially one of the greatest and so to



be judged by the same standards that we should adopt in criticising a painting, a group of statuary, or an essay in ceramics. And from this point of view it is not difficult to state a case for the realists.

For it may well be claimed that we have not at the present time reached the highest point of naturalistic representation in art, and that, Post-Impressionism and Cubism notwithstanding, a more perfect form of realism is still possible, and that it is, *a fortiori*, the most apt expression of our own age. Are not two of our most able dramatists of the present day realists, par excellence, namely, Mr. Bernard Shaw and Mr. Granville Barker? And while the latter has allied himself with the new movement and is obviously in sympathy with it, we wonder if he would consent to mount "The Voysey Inheritance" without all these aids to the presentation of atmosphere which are to be found, for instance, in the natural setting of a lawyer among the familiar details of a lawyer's office? We see in such a case as this, that while the play can by no means be excluded from the category of true art," it falls into the subdivision of realism, and so requires for a background those adjuncts which realism demands. Nor must we decry this realistic art on any traditional ground, for the height of Greek attainment in this kind, the sculptures of Phidias and Praxiteles—to the former of whom may be assigned the pediment of the Parthenon—was essentially realistic, and markedly so in contrast to the sculpture of the Ægean civilisation which preceded the Hellenic. There is, therefore, an excellent case to be made out for those who uphold this school, and more especially so in this connection, in which, as we have said, we have to remember that our modern expression in the drama is realistic, and so demands its natural setting.

We have stated this problem, we hope without prejudice, believing it to be one that is destined to figure prominently in the future history of the stage in England. Art is a living force and moves continually onwards, even when, as in the past, some influence appears momentarily to stem its advance. And when the life of a people is no longer manifest in any æsthetic expression, it is, according to the precedent of history, an unfailing sign that this people is a moribund and failing race. And for this reason, if for no other, we should welcome the new movement in scenic art, taking it as a sign that we in Western Europe are still vital, and that the theatre in England may yet rise to a new dignity.

## Part II. Non-Technical.

In connection with our illustrations, it is of interest to note a few details concerning the production of three well-known scenic artists whose names have not been very prominently mentioned in the foregoing discussion on the future of stage mounting.

### MR. JOSEPH HARKER.

Prominent among them is that doyen of the profession, Mr. Joseph Harker, best of good Savages and fellows, and we cannot perhaps do better than print his own amusing letter in full.

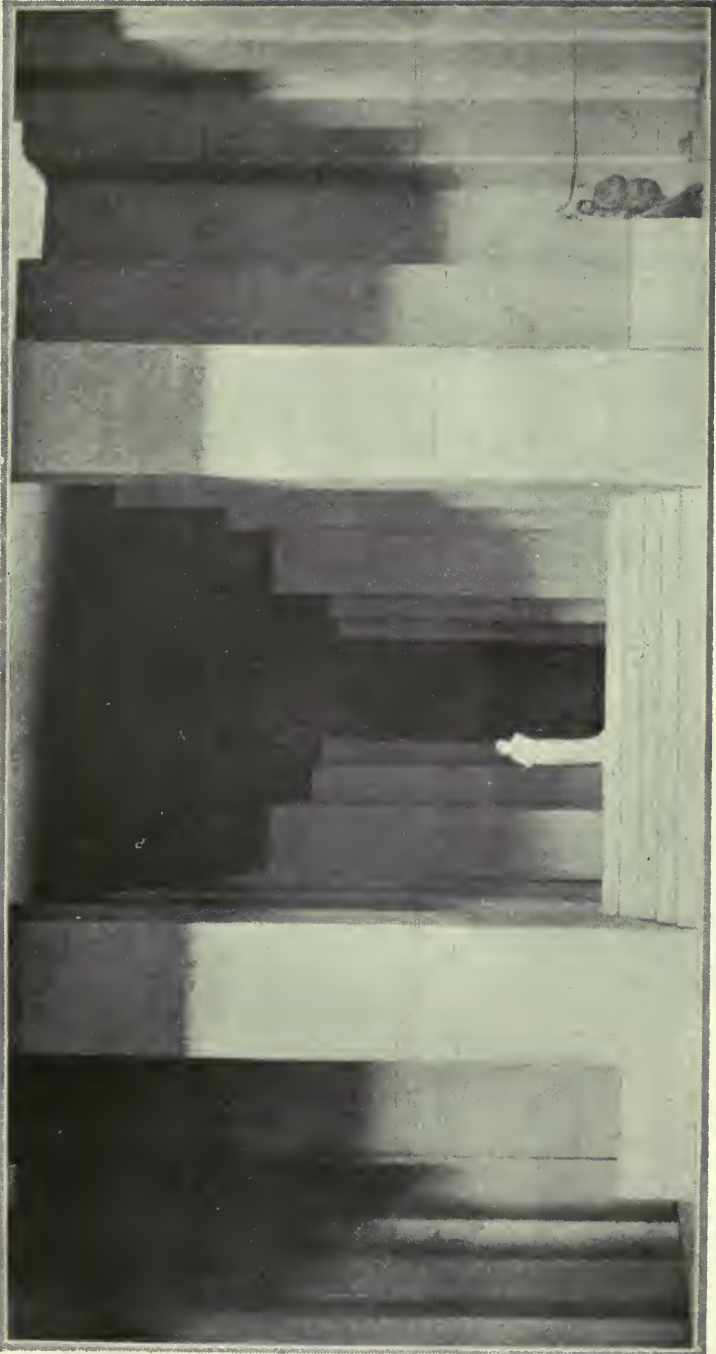
"I commenced," he writes, "at a very early age with Mr. Thomas Hall and my uncle, John O'Connor, at the Haymarket. I was next associated with Mr. Thomas Grieve at the old Cremorne and Surrey Gardens. Followed some years of general assistance to the principal scenic artists of that time—strenuous years, hard slogging—but it was experience of the very best kind, and rapidly gave me that most valuable asset—confidence. Afterwards I went to the provinces, and was stock artist for some time at the Royal, Glasgow. From there to the Gaiety, Dublin, where I met Sir Henry Irving. It was to this meeting that I owed my first real start, for Sir Henry remembered my work, and on my establishment in London, after visits to the States covering some four years, I again became associated with him—an association which lasted till the end of Sir Henry's life. My first work for Sir Herbert Tree was in "Hypatia," about 1892. It was, as I remember, about the same time that I commenced work with Sir Augustus Harris, also for the Empire Theatre.

"A conversation that I had with him (Sir Augustus) over a scene that he wanted me to do may prove of interest, being rather typical of his methods, his sense of the theatre—of how much must be conceded for the sake of effect.

"You see, my boy—Charing Cross station!—fine chance for you—platforms, lights, signals, smoke, steam! On one side Waterloo Bridge; on the other Houses



MR. GORDON CRAIG IN HIS STUDIO AT FLORENCE.



A SAMPLE OF MR. GORDON CRAIG'S WORK.



MR. ALBERT ROTHENSTEIN.



MR. ALBERT ROTHENSTEIN'S WORK.



A SCENE IN "ANDROCLES AND THE LION"  
AT THE ST. JAMES'S.



"ANDROCLES AND THE LION."—SCENE I.: A JUNGLE.

Hanging cloths painted in dyes.



MR. NORMAN WILKINSON.

MR. NORMAN WILKINSON'S WORK.



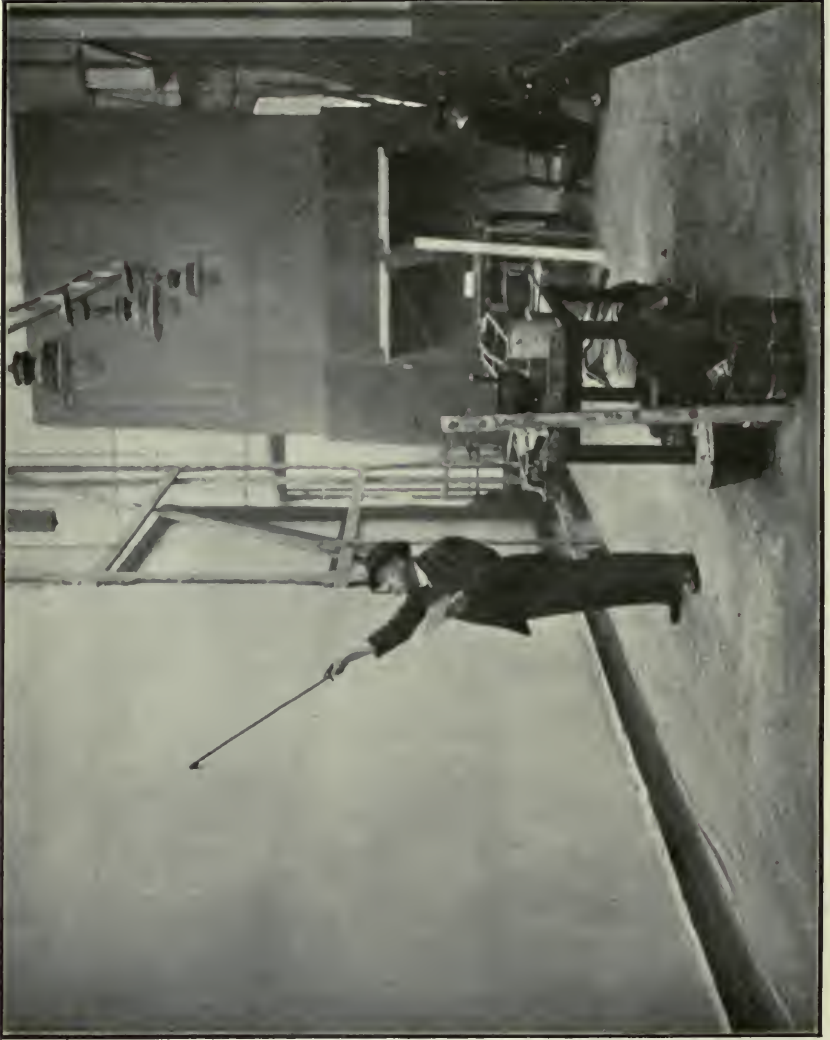
"TWELFTH NIGHT," LAST SCENE.

Arrival of Orsino at the gates of Olivia's house.



"THE WINTER'S TALE," BALL SCENE, LEONTES' PALACE.





MR. JOSEPH HARKER IN HIS STUDIO.



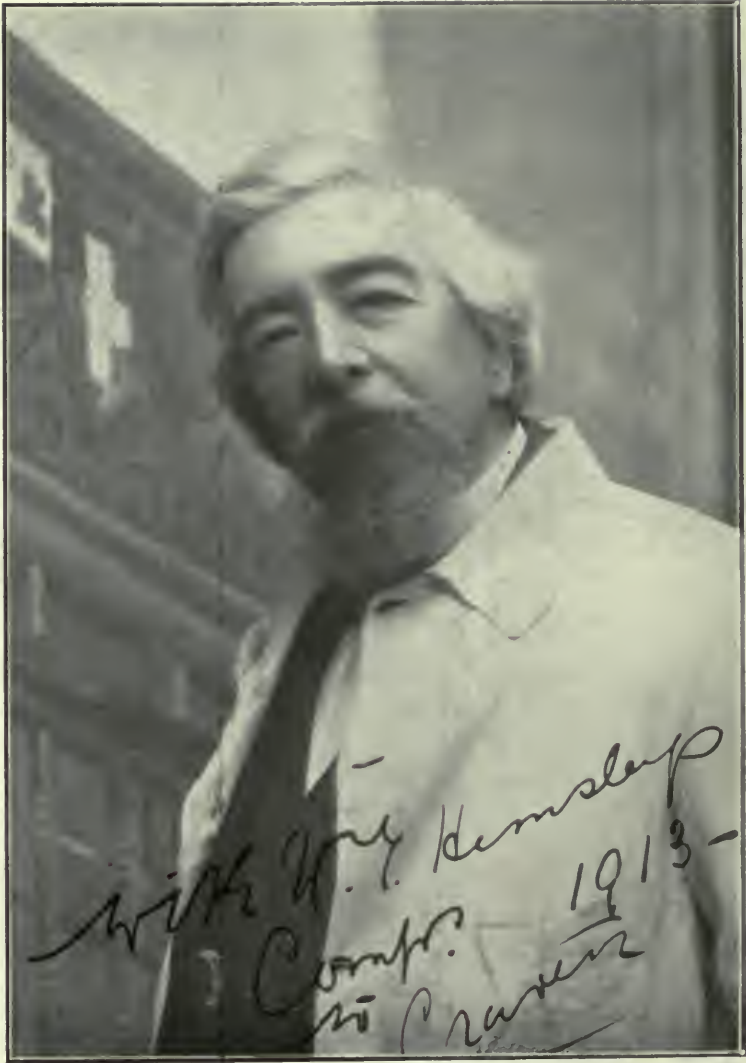
MR. JOSEPH HARKER'S WORK.



A "KISMET" SCENE,  
Reproduced for a Savage Club Dinner.



"BELLA DONNA," AT THE ST. JAMES'S.



MR. W. T. HEMSLEY.

MR. W. T. HEMSLEY'S WORK.



LAST SCENE IN "EVERYWOMAN," AT DRURY LANE.



ACT DROP AT THE LONDON OPERA HOUSE.



MR. CONRAD TRITSCHLER.



MR. CONRAD TRITSCHLER'S WORK.



STREET SCENE, "BLUEBEARD." QUEEN'S, MANCHESTER, 1893.

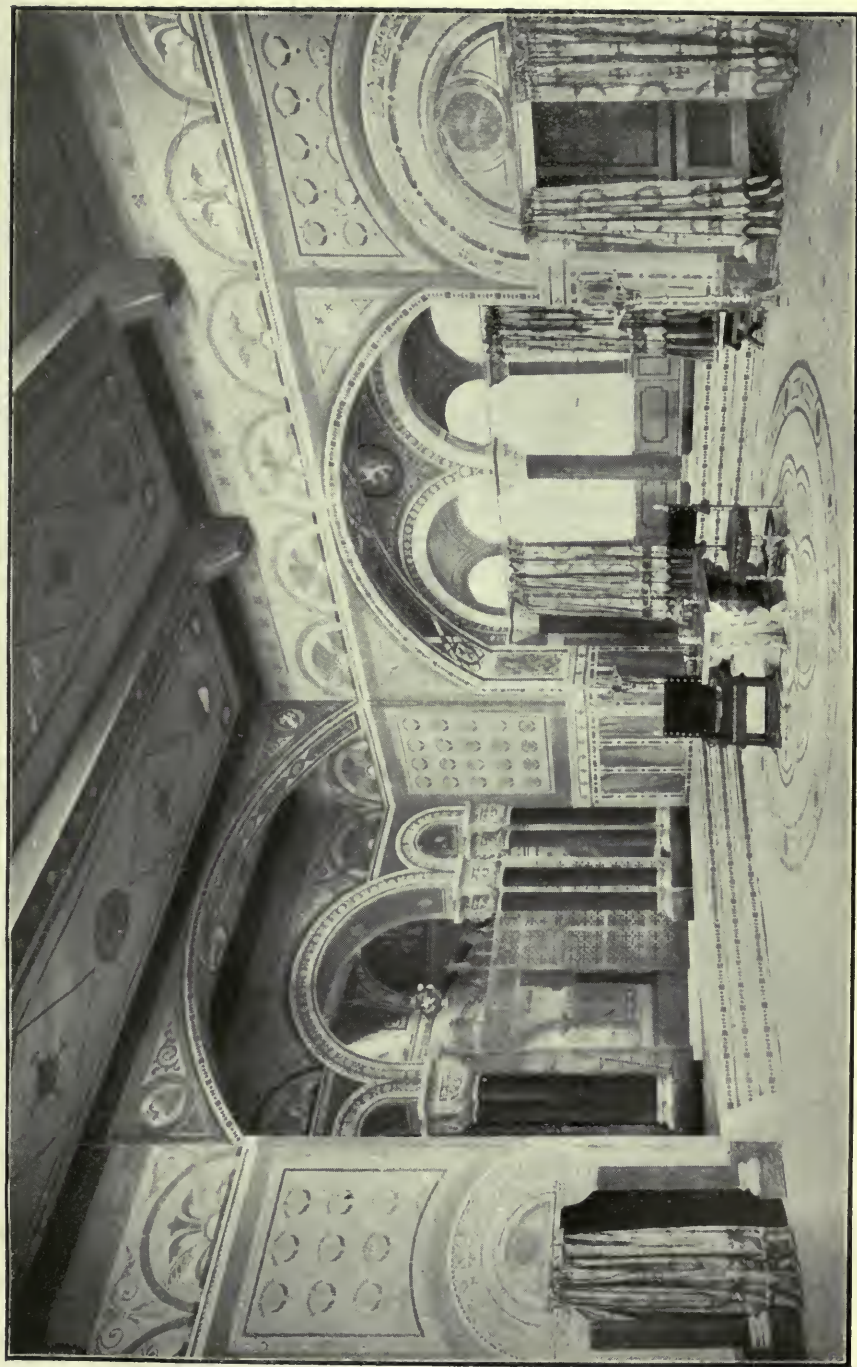


AN EARLY FRONT CLOTH BY MR. CONRAD TRITSCHLER.  
"CINDERELLA." HUDDERSFIELD, 1890.



MR. R. C. McCLEERY.

MR. R. C. McCLEERY'S WORK.



SCENE FROM "THE HARLEQUIN KING," PRODUCED BY MR. LEWIS WALLER AT THE IMPERIAL IN 1906.



of Parliament, clock tower.' . . . 'Yes, but you can't see the clock tower from the inside of the station.' 'Doesn't matter a—! You put it there, and *they* (the audience) will see it!'

"Then followed in due course, association with most of the leading managers of to-day—Frederick Harrison and Cyril Maude, George Edwardes, Sir George Alexander, Oscar Asche, Arthur Collins, and many others.

"Much of my most successful work has been with Sir Herbert Tree and Mr. Oscar Asche, as spectacular productions, such as 'Joseph and His Brethren' and 'Kismet,' naturally give the most scope. With regard to intending aspirants, in the first place I would say DON'T. But if you will, if you *must*, be prepared for hard work, be prepared for drudgery, be prepared to have to discipline your yearning artistic soul with a large brush, with which to demolish pails of priming (the first preparation of the canvas before it is painted) and heartbreaking acres and acres of canvas. When you have achieved proficiency in this first branch of your ART you may be promoted to the passionate joy of line-ruling—lines, lines, miles of lines—then perhaps 'pouncing,' which consists of applying a piece of paper on which a design is pricked, to the canvas, rubbing thereon a porous bag containing black powder—which means your being enveloped in a choking inky cloud, and from which you emerge in a condition to make a chimney sweep cry with envy. Then perhaps minor forms of decoration, such as the feverish excitement of 'mosaicing' millions and millions of little squares, etc.—then may follow 'laying in,' and so on. But what I want to lay stress on is that there is, and can be, nothing meteoric in the career of the scene-painter. You must, to achieve anything, start at the bottom—you must work and keep on working. You have to acquire a knowledge of periods; you have to train your memory, your observation, keeping your mind ever open—how much harm has been due to the tendency to reduce scene painting to a formula: same old skies, same old specious trick effects, with ever-increasing disregard of Nature—and, above all, there is your imagination! And in so much as you possess these qualifications is the measure of your success.

"As with acting, so many have approached my profession in complete oblivion of the preliminary drudgery and hard work—fascinated by its breadth and strength, and thinking to be entrusted right away with work which only years of experience can entitle them to. But it cannot be! Then comes disillusion—in the words of an illiterate 'would be': 'I comes 'ere for foliage, and they puts me on to priming.'

"With such revolutionary methods, which crop up from time to time with beautifully ingenuous belief in their own startling originality, I have naturally little sympathy. I have so often seen them come *and* seen them *go!* in the words of who was it, 'Those that like that sort of thing will find that the sort of thing they like.'

"As regards my life, apart from my work, my mistress, ART, is an exacting one, and I have little time for relaxation—an occasional pious evening at the Savage Club or the London Sketch Club, of which this year I have the honour to be president; an hour or two snatched occasionally to plunge into my favourite sports—polo, yachting, shove-ha'penny, and hunt-the-slipper. Tiddleywinks, too, once held me in its toils, but it proved too engrossing. But how the memory lives of that glorious night when, after an appalling struggle, I brought home in triumph the Championship Shield of the Tottenham Tiddleywinks Tournament."

#### MR. W. T. HEMSLEY.

Hardly less well-known, perhaps, is Mr. W. T. Hemsley, who was born at Newcastle-on-Tyne in 1850, and whose first professional work was the painting of stock scenery for the Mechanics' Institute at Swindon, in 1868; and his first London engagement for "The Eviction," at the Olympic, in 1880. His many famous productions have covered nearly the whole range of Shakespeare's plays; he has painted Greek scenes for the University plays at Cambridge, and Roman scenes for the far-famed "Quo Vadis?"; indeed, he has covered nearly every sort of ground in historical and modern settings. We are glad to be able to add that his present activity shows no sign of declining, and he is now at work on some remarkable new scenic effects for a forthcoming Horse Show.

#### MR. CONRAD TRITSCHLER.

Mr. Conrad Tritschler's list of productions is not less worthy of note, beginning as it does with a first experience at the Old Queen's, Manchester, in the days of Richard Mansell, and ending, for the moment, with "The Pearl Girl," at the Shaftesbury. Mr. Tritschler has very kindly written us with regard to the general condi-



tions of the painting of stage scenery, with various comments on the hardships and triumphs of the artists, a letter which we are glad to print, and which fittingly closes our note on the subject of scenic art. Mr. Robert Courtneidge was largely responsible for his "discovery."

"The conditions under which our scenery is painted," he begins, "are neither ideal nor conducive to the best results. The artist is compelled to choose the quickest way, and falls back on old ideas and designs, and sticks to conventional colour schemes and methods for safety. He has little time to work out correct perspective, or to give much thought to bold composition.

"Scenic art could be raised to a higher plane than this, and will be when the artist ceases to be forced to be a mere commercial scene painter.

"Producers ought to realise this, and, more, they ought to encourage the Press to take a livelier interest in him and his work generally. This is the way to give him ambition and imagination, and give him incentive to cleverer and less conventional work.

"The average scene-painter of to-day seldom sees his work or his name mentioned. Even when the very finest efforts are commented on there is no reference to the artist who is responsible. Scenery might be the work of an automaton, of a mechanical contrivance; something without susceptibilities, ambition or aspirations, with no brains or individuality.

"The scene-painter requires a tremendous lot of knowledge of one sort and another. His work is both mentally and physically very hard, and he has to work much longer hours to get through than any other man of his class.

"Scene-painting, moreover, is a very beautiful, a very wonderful art, and loses nothing in comparison with any other. Because it is broadly treated—as it must be to have effect—it is disparagingly referred to as coarse and dauby. Just reduce a good scene down to the size of a picture, and, behold, what a wealth of interest and effects it contains. Again, magnify a picture to the size of a scene, you will find the daubs and the coarseness are there, too.

"Improvement in scenery could also be brought about if more first-class theatres had their own studios, kept their own artists, and did their own work, as Mr. Robert Courtneidge does. And if artists generally received the encouragement and consideration that he gives, I am sure the all-round improvement would be quite surprising, apart from any new art influences.

"On the other hand, if artists continue to be considered of but little account and looked upon as a sort of necessary evil, it will be discovered one of these days that all the first-class men have gone. Artists of the class of William Telbin and the late Hawes Craven are slowly but surely becoming extinct. The young ones are not coming along to fill their places. What encouragement is there for them to do so?

"The nature scene-painter (there are still a few left) is a hardy creature and can stand a lot; he will even survive this bad epidemic of Russian influenza and the other troubles. The Berliner new art bogey gave him a nasty turn, but it won't prove fatal. A better place in the sun, where he can feel its rays and have his mind thawed; a little tonic now and then to keep down convention and make him bolder; and he will be all right.

"Looking back through the ever-lengthening vista of years to the days when provincial theatres were homes of creative industry, little kingdoms self contained, each depending on its own resources and trying its level best to outshine the others—

"When one thinks of the big productions and pantomimes; of the life and death interest everyone took; of the nights and days lived in the theatres—

"Of the first nights; of the pent-up feelings, of the qualms, of the misgivings, of the relief that came as one heard the outburst of applause as scene after scene was disclosed, and one realised that again the labours of months were crowned with success—

"One can surely understand it was then, and under such conditions, that artists were made. . . .

"It was then that the imagination was fired as the bosom swelled with pride in work accomplished and successful.

"Then it was that inspiration came, that the vision cleared and showed the loftier ideals that attract the willing and the eager step by step up the ladder of fame.

"Things have changed since then, many for the better, but not so, up till now, for the artist. The sun for him has ceased to shine. The Art of the Theatre atmosphere, once so bright and invigorating and conducive to the ground of the ideal, is now thick with grime and soot of commercialism. Time is measured only in hard cash; everything has its rock-bottom price; Scenic Art is old-fashioned and out of favour, and the artist is now a man of commerce."

## OTHER ARTISTS.

So ends our long, laborious, but agreeable task!

It is inevitable that an article dealing with so vast and comprehensive a theme should be distinguished—or disfigured—by many notable omissions and defects, but it is the first serious experiment that has been made in any popular work of reference known to us to deal at all exhaustively with a highly-interesting but strangely-neglected subject, and we shall welcome criticism and suggestions of all kinds gladly.

It has necessitated many weeks of hard and somewhat trying labour to gather together the copious material required for such an article, and the wish of the Editor was to have added not only the opinions of Mr. Hann, Mr. Bruce Smith, Mr. Ryan, and Mr. Hart to the views expressed so ably by the gentlemen with whose works this article deals, but to have included the views of others whose talents have contributed so much of real value to "stage decoration" in recent years.

But fell circumstance proved too formidable an opponent to enable us to present a more nearly complete survey in the present issue.

## ANNUAL AND OTHER MEETINGS OF SOCIETIES, Etc.

- January 22.—Annual meeting of the Showmen's Guild at the Agricultural Hall (World's Fair). Mr. Patrick Collins presided.
- January 26.—The annual general meeting of the Variety Artists' Federation was held at the Criterion Restaurant. The chair was occupied by Mr. W. H. Clemart, Chairman of the Federation.
- January 30.—General meeting of the Vaudeville Producers' Association, Bedford Head Hotel, Mr. Herbert Darnley in the chair.
- February 6.—Annual meeting of the Theatrical Managers' Association, Gatti's Restaurant, Strand, Mr. Cyril Maude in the chair.
- February 7.—Annual conference British Empire Shakespeare Society at His Majesty's, Princess Marie Louise of Schleswig-Holstein presiding.
- February 11.—The twenty-second annual general meeting of the Actors' Association was held at His Majesty's. The President, Sir Herbert Beerbohm Tree, occupied the chair.
- February 14.—The annual general meeting of the Actors' Benevolent Fund was held on the stage of His Majesty's. Sir Herbert Beerbohm Tree presided.
- March 14.—Special general meeting Variety Artists' Federation to amend certain rules, Bedford Head Hotel, Mr. W. H. Clemart in the chair.
- March 27.—The annual general meeting of the Royal General Theatrical Fund was held at the St. James's. Sir George Alexander (President) was in the chair.
- March 28.—Mr. Syd. Walker was appointed Trustee of the Music Hall Artists' Railway Association, in the room of Mr. Paul Martinetti, resigned, at a special meeting of the Association held at the Bedford Head Hotel.
- April 20.—The annual service of the Actors' Church Union took place at All Saints', Margaret Street. The preacher was the Rev. J. A. V. Magee.
- April 27.—The annual meeting of the Concert Artists' Benevolent Association was held at the Criterion Restaurant, Mr. George Robins presided,
- April 28.—The annual general meeting of the Variety Artists' Benevolent Fund and Institution was held at the Bedford Head Hotel, Maiden Lane, Strand. Mr. Albert Voyce occupied the chair.
- May 2.—Mass meeting of the Actresses Franchise League at Drury Lane, Lady Willoughby de Broke in the chair.
- May 22.—The Provincial Variety Agents' Association was inaugurated at a meeting in Manchester, Mr. Edgar Stebbings in the chair.
- May 23.—Annual general meeting of the Touring Managers' Association, Mr. Bertram presiding.
- May 23.—The seventeenth annual general meeting of the Actors' Orphanage Fund was held at the Playhouse. Mr. J. Forbes Robertson presided.
- June 3.—Theatrical Garden Party in aid of the Actors' Orphanage Fund at Chelsea (Royal Hospital grounds).
- June 10.—The thirteenth annual conference of the Actors' Church Union was held in London.
- September 29.—The annual general meeting of the Travelling Theatre Managers' Association was held at the Kingsway. The chair was taken by Mr. A. E. Drinkwater.
- September 29.—Seventh annual festival of the British Empire Shakespeare Society at Weston-super-Mare.
- November 2.—A meeting called under the auspices of the National Association of Theatrical Employees was held at the Royal Victoria Hall, Waterloo Bridge Road, for the purpose of further organising workers in places of amusement.
- December 7.—Under the auspices of the National Association of Theatrical Employees a meeting was held at the Royal Victoria Hall to consider proposals for the amendment of the Music Hall Award of 1907. Mr. W. A. Appleton presided.
- December 12.—The annual general meeting of the Theatrical Ladies' Guild of Charity was held at the Haymarket. Miss Fanny Brough, President of the Guild, occupied the chair.
- December 16.—Annual general meeting of the Catholic Stage Guild at the Sodality Hall.



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CHROMOTYPE.

**Mr. MARTIN HARVEY**

*From sketch by H. G. Gawthorn.*

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## BOOKS OF THE YEAR.

BY L. H. JACOBSEN.

HERE was abundant food for thought in the books published during the year. As will be seen, the most important of these fall under the headings of Controversy and Criticism, which is packed full of interesting matter, and Shakespeare and His Stage will also demand particular notice. The section devoted partly to Biography shows, unhappily, a tendency to degenerate into mere Gossip in the books compiled by certain authors. Wagner naturally loomed large in the department of Music, and there was a good deal of interest also to be found among the works of fiction and the miscellaneous writings sent for one's opinion.

## CONTROVERSY AND CRITICISM.

In this semi-Homeric combat between heroes, if not exactly a Titanic struggle of giants or demi-gods, the protagonists were Sir Herbert Tree and Mr. Henry Arthur Jones, who have carried on a vigorously waged controversy from the stage, on the platform, and in print. In his "Thoughts and After Thoughts," to which an arboreal sub-title might be supplied, Sir Herbert Tree, after his double-edged Dedication to "Mine Enemy," and to "My Friend," gave to an expectant public, in book form, a collection of the essays and papers that he had written in the last couple of decades. Most notable amongst the many arguments that he sets forth in characteristic fashion are those to be found in his Defence of Modern Taste, with an elaborate Apologia for his methods of Shakespearean production, a subject on which he, and some of his critics, are openly at variance.

In this connection some significant passages may again be quoted. The first runs: "I maintain that the only men who have ever done anything for the advancement of the higher forms of the drama, the only men who have made any sacrifice to preserve a love of Shakespeare among the people, the only men who have held high the banner of the playhouse, on which the name of Shakespeare is inscribed, are the actors themselves." A second interestingly illuminative extract that bears reproduction is: "It should be remembered that Shakespeare was himself a stage manager. The fact must never be lost sight of that his plays were primarily designed for the stage, and not for the library; that, though the greatest of poets, he was an experienced actor as well; and that the prompt copies of his own plays must (perhaps it would be safer for us to interject 'may') have been originally filled with stage business in the highest degree illustrative of the text—indeed, it is one of the tragedies of literature that the greater part of them has been lost for ever."

Again, "It is the fashion to say that the mounting of Shakespeare is the main consideration the modern actor-manager has in view. No author demands a more natural, a more sincere, a more human treatment at the hands of the actor than does Shakespeare." A final quotation "The plays of Shakespeare most suitable for stage representation are those which contain a strong love interest. Probably the plays which are most popular to-day were also the most popular in Shakespeare's own age; but, whereas in Elizabeth's time the spectators were chiefly men, women are the determining factor in the theatre of to-day."

The vexed, if not precisely burning, question of Publication before Performance was raised by Mr. H. A. Jones in the issuing of his hitherto unacted play, "The Divine Gift" (Duckworth and Co., 3s. 6d. net). Among the pertinent passages in his Preface or in his sarcastic Dedication to Prof. Gilbert Murray, this one may be selected: "In advocating the publication of plays prior to their production, I may claim that I am doing a good turn to those authors who wish for a thoughtful consideration and a well-founded estimate of the permanent value of their work. Of course, publication will never protect from failure any play, or any individual pro-

duction of a play, that has in it no germ of potential success in the theatre. But publication does afford the best and easiest means of winning the wheat from the chaff, and of judging whether a play has any claims to serious consideration; that is, to rank as literature."

Previously to this, in his volume on "The Foundations of a National Drama" (Chapman and Hall, 7s. 6d. net), Mr. Jones had expressed very forcibly his opinions concerning a National Theatre, and the relations between the Drama and the Theatre generally. Among other things there was a trenchant attack upon Musical Comedy, and there was an interesting suggestion the gist of which is "The Academy of Dramatic Art could be taken over as it stands and made a most valuable home for the crucial experiments which it is necessary to make before the National Theatre can be started on a secure basis. A repertory could be chosen, and performances could be constantly given." Further, he advocated the introduction of "a healthy friendly rivalry in the playing of modern parts," averring that by "this excellent custom our baneful system of long runs would be broken up and new life would be shot into every limb and artery of our drama."

Rather more acrid and aggressive in tone than "'Jimmy' Glover, His Book" was "'Jimmy' Glover and His Friends" (Chatto and Windus, 7s. 6d. net). Under this heading J. M. G. (whose initials emphatically do not mean "Jimmy Must Go"), the popular musical director of Drury Lane, worked off the final instalment of Reminiscences of a varied career, making the rather unexpected confession: "I have been mixed up with theatrical people—living in at atmosphere of spangles, wig-paste, and limelight—and yet the one thing I have never really liked is the theatre, for which reason I have always kept near my journalism and other things, and often tried many a venture to free me from the thraldom of the footlights." What he says about "Command Performances," Revues, and ragtime may not have proved agreeable to all Mr. Glover's readers.

There was much to praise and enjoy in Mr. Gordon Craig's latest work with the lengthy title, "Towards a New Theatre—Forty Designs for Stage Scenes, with Critical Notes by the Inventor, Edward Gordon Craig" (J. M. Dent and Sons, Limited, 21s. net). This included, besides a number of his original and imaginative drawings for Shakespearean and other plays, and some of the usual invective against the Commercial Theatre, a charming Dedication "to the Italians in respect, affection, and gratitude to their old and their new actors, ever the best in Europe." Near the end of the work is a strongly worded paragraph, "The popularisation of Ugliness, the bearing of false witness against Beauty—these are the achievements of the Realistic Theatre. I wish these designs of mine to stand as my protest against the Realistic Theatre and its anarchistic tendency."

One places in this section, and not in that dealing partly with Gossip, "Gaiety and George Grossmith" (Stanley Paul and Co., 5s. net), merely on account of the youngest G. G.'s enthusiastic eulogy of Mr. George Edwardes, and in his remarks about the qualifications needed for success by a Gaiety girl, and the training and opportunities for advancement afforded at the theatres under Mr. Edwardes's control. Otherwise, in these "Random Reflections on the Serious Business of Enjoyment" one cannot congratulate either the popular comedian or his self-styled Boswell, Stanley Naylor, on the display of any particular taste, or any sense of the relative importance of things. The elaborate dissertation upon the differences between the "Blood" and the "Nut" has interest only for men and women about town. Mention might here be made also of William Poel's "Shakespeare in the Theatre," and that competent critic, H. M. Walbrook's "Nights at the Play."

To this lengthy *aperçu* of books falling under the conjoint category of Controversy and Criticism may be added passing notes on Shaw's new and enlarged edition of "The Quintessence of Ibsenism," a Criticism of the Norwegian Master, by R. E. Roberts; a useful Lippincott publication, "The Drama To-day," by Charlton Andrews (6s. net); and two more works by John Palmer, of the *Saturday*, who recently attacked the Censorship problem. These were "The Future of the Theatre" and "The Comedy of Manners: A History, 1664-1720," the latter a scholarly and able survey. Doubts may be entertained as to which group may most conveniently and correctly be assigned the best work composed so far by Cecil Ferard Armstrong, well known as author of "The Dramatic Author's Companion," "The Actor's Companion," "A Century of Great Actors," and so on. As it has been found necessary to speak with some severity of Cecil Armstrong's previous writings, it is all the more pleasant to be able to praise his volume styled "Shakespeare To Shaw" (Mills and Boon, 6s.). This comprises "Studies in the Life's Work of Six Dramatists of the English Stage," the Gallant Six being composed of Shakespeare, Congreve, Sheridan, T. W. Robertson, Pinero, and G. B. Shaw, and the essays being largely

critical as well as descriptive and biographical. Otherwise it would have been placed in the following section, and much the same applies to a capital monograph on Sardou. The author of this volume entitled "Sardou and the Sardou Plays" (the J. B. Lippincott Company, 9s. net) is Jerome A. Hart, a well-informed American writer, who, besides giving Sardou's own plots and many biographical and chronological details, has also discussed, under his sub-title, adaptations of the long renowned artificer of "The Well-Made Play," English and also American. A frankly TransAtlantic production is a work, "endorsed by the Drama League of America," "The Play of To-day: Studies in Play Structure for the Student and the Theatregoer" (John Lane, 5s. net), by Elizabeth R. Hunt, who may be commended for her good intentions and righteous earnestness, at any rate.

#### BIOGRAPHY OR GOSSIP.

This designedly composite heading serves a double purpose. Under the former category apparently falls the companion volume to "A Century of Great Actors," Harold Simpson and Mrs. Charles Braun's brightly and pleasantly written "A Century of Famous Actresses" (Mills and Boon, 10s. 6d. net), which does not profess to be much more than a collection of character studies and little pen-pictures. This it is impossible to say about several of the other books in this group, some of which approximate unpleasantly to the genre of Scandalmongering and more or less malicious tittle-tattle. Evidences of original research and close and careful study of authorities enable one to exempt in the main from such censure Charles E. Pearce's "Polly Peachum" (Stanley Paul and Co., 16s. net), which is full of valuable particulars about "The Beggar's Opera," and also about the eighteenth-century stage. Mainly marked by rather disagreeable personalities regarding a popular actress's protectors and intrigues is Philip W. Sergeaut's "Mrs. Jordan: Child of Nature" (Hutchinson, 16s. net), an obvious piece of mere book-making, in the course of which the author half apologises for having at one point to follow pretty closely his frail subject's "theatrical record." Terms of still greater harshness might be used about a very undistinguished and scarcely edifying book of a type with which no true well-wisher of the stage has any sympathy, "Peeresses of the Stage," by Cranstoun Metcalfe (Andrew Melrose, 7s. 6d. net), which, in its chapter inelegantly entitled "The Modern Actressocracy," presents some sort of resemblance to the young George Grossmith's "Gaiety" book already noted. The pictures are the best things in the "Peeress" compilation.

#### SHAKESPEARE AND HIS STAGE.

Under this heading fall a fair number of works either really important or of some intrinsic interest. The J. B. Lippincott Company are continuing to bring out further volumes in the sumptuous and absolutely-exhaustive New Variorum Edition of the Works of William Shakespeare, initiated by that eminent scholar the late Dr. Furness, and now continued with his father's assiduity and comprehensiveness by Horace Howard Furness, jun. The latter treated "Julius Cæsar" with the thoroughness characteristic of the series, the eighteenth volume of which, "Cymbeline" (royal octavo, 15s. net), was the last work from the pen of Furness père. This New Variorum Edition should be prized by all Shakespearean students, and there are excellent features to be found also in the lately issued Savoy Edition (Eyre and Spottiswoode, 7s. 6d. net). This is illustrated with twenty-eight coloured and sixty five black and white pictures, reproductions of famous Shakespearean pictures or facsimiles of photographs of performers, mainly modern, in numerous rôles. The value of this Shakespearean picture gallery is considerable, but it would have been greater if there had been more examples of Henry Irving, shown, once only, as Wolsey.

Greening and Co. have started a promising "Novels from Shakespeare Series," the opening volume of which (6s.) deals with the story of "The Merchant of Venice," "Told by a Popular Novelist," who has filled in, apparently out of his own head, the surnames of the Shakespearean characters, and has introduced the sensational incident of a duel fought with Bassanio by "a profligate Venetian noble," Niccolo Grimani; otherwise he has kept closely to Shakespeare's plot and dialogue. Somewhat similar is "Shakespeare's Stories," by Constance and Mary Maud (Edward Arnold, 5s. net).

Excellent intentions, if also an ingenuity misplaced and almost perverted, might be discerned in a laboriously worked out and decidedly mathematical monograph (Smith and Elder, 6s. net), styled Shakespeare's 'Hamlet': A New Commentary.



with a Chapter on First Principles." This was by an ex-Professor of English Literature at Irish Universities, Wilbraham Fitz-John Trench, who bears a name honoured in the annals of Hibernian scholarship. Mr. Trench's main thesis has reference to "the formalism of Shakespeare's plot-structure as seen especially in his frequent determination to secure for a plot a mathematical centre," and he holds that "there is a moral centre of the plot deliberately placed in the central scene or scenes of the central act" in a dozen of the plays including "Hamlet," which has for this centre act three, scenes three and four.

The success of W. J. Lawrence's first volume on "The Elizabethan Playhouse" encouraged that brilliant scholar and original investigator to issue, at the Shakespeare Head Press, Stratford-on-Avon (12s. 6d. net), another volume of such fascinating and illuminating Studies, the sections on The Origin of the Theatre Programme, the Picture Stage, and Windows (the last a most elaborate treatise) being especially suggestive and valuable. Charlotte Carmichael Stopes may also be commended for her monograph on "Burbage and Shakespeare's Stage" (Alexander Moring, Limited, 5s. net), which comprises a former contribution of hers to THE STAGE, and is packed full of details concerning the Burbage family and early London theatres. Similarly useful to students should be G. H. Cowling's able little book, "Music on the Shakespearean Stage" (Cambridge University Press), both technical and literary in nature, and illustrated with curious plates. Mention should be made also of two delightful gift books (Constable, 2s. 6d. net each) of Shakespeare's Songs and Sonnets, with initials and borders illuminated by Edith Ibbis, and "Shakespeare and Stratford," the first volume in the new Literary Shrines Series, written by that expert topographer Henry C. Shelley, author of such well-known and similarly attractive works as "Literary By-Paths in Old England" and "Untrodden English Ways."

#### MUSIC : MAINLY WAGNER.

As might have been expected in the Centenary Year of Richard Wagner, 1913 was noted for the issue of a good many works dealing with the Bayreuth Master or some of his compositions. His autobiography, "My Life," was followed by the publication of his Family Letters, and far on in the year there appeared a volume of some importance (G. Bell and Sons, 10s. 6d. net, photogravure frontispiece), styled "Richard Wagner, Composer of Operas," by John F. Runciman. In this ably written book, partly biographical, partly critical, the very independent and outspoken musical critic of the *Saturday Review* essayed with success to set forth "no special pleading, no defence or extenuation, no preposterous eulogy, on the one hand, and, on the other, no vampire work, but a plain and concise attempt to depict the mighty artist as he lived and to describe his artistic achievement as it is." That erudite scholar Edwin Evans, sen., issued an admirable translation of Wagner's monumental and tremendously abstruse and difficult treatise on "Opera and Drama," in two volumes, 10s. net each, published by William Reeves, from whose firm proceed also Rose Koenig's "Three Impressions of Bayreuth" and small books on "The Ring" and on "Parsifal," by Gustave Kobbe and N. Kilburn. G. Bernard Shaw also had sent forth, by Constable (3s. 6d. net) a new edition of his Commentary on the "Nibelungen Ring," "The Perfect Wagnerite." Alice Leighton Cleather and Basil Crump, whose Interpretation of "The Ring," "embodying Wagner's own explanations," has now reached a fifth edition, issued, also through Methuen, a second edition, revised and with much new matter, of their companion monograph on "Lohengrin" and "Parsifal." The "releasing" of "Parsifal," at the end of the year, and the forthcoming production at Covent Garden, were accountable not only for this re-issue of the Cleather-Crump book, but also for Richard Northcott's admirable and comprehensive little work on "Parsifal," a theme with which he dealt lovingly on the recent production of tableaux at the London Coliseum. Near to the end of the year that long distinguished accompanist and cultured artist Chevalier Wilhelm Ganz published a volume of reminiscences under the title of "Memories of a Musician" (John Murray, 12s. net). A period of seventy years of great changes in musical life was covered by this engrossing book, which, full of first-hand information and of acute and discerning criticism as it was, should rank very high among the literary outpourings of musicians.

#### SOME FAMOUS DANCERS.

In "Fifteen Years of a Dancer's Life" (Herbert Jenkins, Limited, 10s. 6d. net), a work originally published in French, with a laudatory preface by Anatole France,



and designed in the first instance for Gallic readers, Loie Fuller proved herself much more interesting in giving particulars about the various dances—Butterfly, Fire, and so on—which won her fame some twenty years back, than in gossiping about “Her Distinguished Friends.” Her views about colour and light, the harmony of motion, and cognate themes are decidedly worth studying. There is much acute criticism, besides useful details concerning the Russian Ballet, in Geoffrey Whitworth’s volume on “The Art of Nijinsky” (Chatto and Windus, 3s. 6d. net), which is embellished with some beautiful coloured pictures by Dorothy Mullock, who, in scenes from nine “typical ballets,” has caught Nijinsky’s poses exactly. A more elaborate and ornate work, dealing at large with the achievements of Nijinsky and his colleagues, is that sumptuous colour book, “The Russian Ballet,” illustrated by René Bull, with sixteen coloured plates and numerous drawings. This is published, in buckram, full gilt, at 21s. net, by Constable and Co., Limited. Its letterpress is by A. E. Johnson.

#### MISCELLANEOUS.

That sympathetic and graceful writer S. R. Littlewood, in his charming little book “The Fairies—Here and Now” (Methuen, 2s. 6d. net), adopted a very different view of the often beneficent Little Folk from that lately expressed by G. K. Chesterton in his Fantasy with a mystical and Obscurantist tendency “Magic.” What Mr. Littlewood writes is always worth reading. In the late Mark Melford’s “Life in a Booth” (Henderson, 1s. net) by far the most interesting and important passages were those concerned with his graphically told early experiences of the days when he was a strolling player. In “The Indian Theatre : A Brief Survey of the Sanskrit Drama,” by E. P. Horowitz (Blackie and Son, Limited, 2s. 6d.) there were full accounts of “Sakuntalá,” “The Toy Cart,” and other Indian plays. A good many plays, by Galsworthy, Strindberg, Lady Gregory, Yeats, Zangwill, and others, were published during the year. There also appeared “My Sketches from Dickens,” by Bransby Williams (Chapman and Hall, Limited, 1s.), besides a beautiful edition of “Quality Street,” illustrated by Hugh Thomson, and “The Ibsen Calendar” (Frank Palmer), admirably put together and arranged by Constance A. Arfwedson.

#### NOVELS.

The novels published during 1913 included “The Fool’s Tragedy,” Arthur Scott Craven’s able, if rather depressing, psychological study of a clever man with whom success seems likely to come only posthumously. This first novel by a versatile man was published by Martin Secker. Other works of fiction that came under one’s notice were “The Vaudevillians” (John Long, Limited, 6s), dealing with the life of some of the variety artists; “The Pearl-Stringer,” by Peggy Webling (Methuen, 6s.); “The Dancing Child,” by Brenda Girven and Monica Cosens (Chapman and Hall, 6s.); and “The Cloak of St. Martin” (Stanley Paul and Co., 6s.), written by Armine Grace, and based on a previously composed drama by H. A. Saintsbury.





*[Foulsham & Bancfield]*

**AN INTERESTING GROUP OF THOSE CONNECTED WITH THE REVIVAL OF "DIPLOMACY."**

Seated: Mr. OWEN NARES, Miss GLADYS COOPER, Sir SQUIRE BANCROFT, Lady TREE, and Mr. NORMAN FORBES. Standing: Mr. DONALD CALTHROP, Miss SCHLETTER, Mr. H. LAURENT, Mr. GERALD DU MAURIER, Miss ELLIS JEFFREYS, Mr. ARTHUR WONTNER, Miss MALISE SHELDAN, and Mr. ALGERSON WEST.

MISS LILLAH McCARTHY AND MR. GRANVILLE BARKER'S "THE GREAT ADVENTURE" COMPANY.



Reading from left to right,—Standing: Mr. BEN WOOD, Mr. BASIL DYNE, Mr. ION SWINLEY, MISS GRACE SWEETING, MISS KATE LAMHART, Mr. WARWICK WELLINGTON, Mr. GERALD HAMER. Sitting: Mr. SEDLEY TAYLOR, Mr. WILFRED FLETCHER, MISS SARA ALLOOOD, MISS MINA RENOUF, Mr. A. B. TAPPING, Mr. VALENTINE PENNA, Mr. TOM MEDLOCK.



MR. EDWIN T. HEYS "HINDLE WAKES" COMPANY.



Reading from left to right.—Front row : Miss BEATRICE W. KAYE, Mr. W. H. DEWIDUST, Miss FLORENCE RUTTER, Miss NANCY CLATTERBURN, and Miss KATHERINE MAYSARD. Back row : Mr. FRANK MILLWARD (Advance Agent), Mr. FRANK HOWARD, Mr. NEVILLE GORDON, and Mr. CHARLES FREEMAN.

MR P. MICHAEL FARADAY'S "THE GIRL IN THE TAXI" COMPANY



Top row, reading left to right: MESSRS. F. DE FRANCA (Carpenter), A. McCULLOCH, C. LEE, W. LEENARD, H. GREEN, H. MILNER, J. HUME, C. W. CARTWRIGHT, P. CAULDER (Property Master). Middle row: MR. DOUGLAS C. VINE (Stage Manager), MESSRS K. WALLER, H. VAN KEORT, B. RIDELL, M. CHARLES, C. ESME, S. DAGMAR, J. FORBES, D. VERNON, M. ESME, G. GODFREY, H. WEIR. Bottom row: MR. JACK FROST, MISS MABELLE FRITH, MR. W. M. FAZAN, MR. FRED HEARNE, MR. HARRY PARKER, MISS MABEL FUNSTON, MR. CECIL C. IMESON (General Manager), MISS KATHLEEN RAYMONDE, MR. KENNA LAWSON, MR. FRED TOOZE, MR. HARRY TAYLOR, MISS FREDA LE PAYS, and MR. C. C. BENZ (Musical Director).

MR. P. MICHAEL FARADAY'S "THE CHOCOLATE SOLDIER" COMPANY.



The group includes MISSES MARGARET ISMAI, MAY CLARKE, MAY TOMLINSON, EVELYN VENHAM, SADIE EDWARDS, EILEEN GRAY, MURIEL HODGSON, MESSES. CHAS. R. WALESS, LEO SHEFFIELD, JACK MARTIN, (Musical Dir. top), and HERBERT CARTER (General Manager).



## MY LADY KINEMA—THE ELEVENTH MUSE.

By ARTHUR COLES ARMSTRONG.

THE title at the head of this page calls for some little explanation, and embodies a certain diffident fancy. The explanation is comparatively easy, for journalists, like lawyers and party politicians, can explain anything; but the fancy is as speculative a matter as, say, a seed dropped in mid-air by a passing bird, or a winged arrow shot, like the symbolic barbed shafts of the king of Israel, at a venture. In the golden world of the pagans, it will readily be recalled, the devoted practitioner of the arts had the fascinating habit of deifying the comprehensive spirit of his particular affection, with the glorious result that he invariably found an inspiring god or goddess ready to his aid whenever he set about practising his chosen art or science. Were he in search of a theme, for instance, he strained his closed eyes towards the mountains of Helicon or Parnassus, where the patron Muses dwelt; did he find the wings of his fancy unduly heavy with mundane influences, he still looked in the same direction, supremely confident that at least one of the nine beautiful virgin daughters of Zeus and Mnemosyne would direct him to his particular patch of heaven. In other words, and to be decidedly more prosaic, there were nine Muses who patronised and controlled the arts and sciences, and—but a truce to the past tense! The nine Muses, yea! the whole mighty hierarchy of the golden pagan world are as surely and as palpably alive to-day as ever they were, notwithstanding the insincere, self-deluding protests of the gaitered cleric, with his back everlastingly turned towards the East, or that anæmic modern Intellectuality (not necessarily Intelligence) which arises like a more or less disagreeable miasma from a more or less disagreeable mess of unsavoury proteids, and scorns anything with red blood or warm colour in it. Yes, the Muses are most assuredly alive, but with this little difference—there are no longer nine of them! For quite a long time there have been no fewer than eleven; and their father, Zeus, must still be very proud of his family of soney girls, notwithstanding the possibility that, in his nodding Homeric moments, he may be tempted to scratch his heroic locks and wrinkle his mightily eloquent forehead in confused speculation as to the exact origin of the two latest arrivals—Muses ten and eleven! The late Sir Edwin Arnold is responsible for the tenth Muse, or perhaps it would be more correct to say that he was responsible for the christening of the tenth Muse. A few years ago, it will be remembered, his warm Oriental imagination dubbed her Ephemera, Our Lady of the Press; and the very fact that the mighty parents of the celestial nine seem to have desired no particular word in the matter upon that auspicious occasion, emboldens the present writer, straying for the nonce among the Immortals, to seek to rescue the eleventh Muse from her nameless condition—she is quite old enough by this time!—and to christen her Kinema, Our Lady of the Animated Picture. That, patient and learned reader, is the explanation of the title of this article. As for the diffident fancy? Well, the diffident fancy is that possibly the high gods have chosen a (hitherto) humble individual to be responsible for the publication and birth of the name, and ordained, probably centuries ago, that it be announced in THE STAGE YEAR-BOOK for 1914. It is an inspiring thought—so inspiring, in fact, that the present writer is almost persuaded to throw away the mental crutches which have enabled him to hobble along in the wake of so distinguished a *littérateur* as Sir Edwin Arnold, and to begin to persuade himself that he really knows something. The name Kinema is a fine one. It has the true smack and apt termination, as well as the real classic ring; and it must always be spelt with a “k.” That it has often been used in a certain debased sense as denoting the possible equivalent of “camera,” or indicating a mere building in which pictures are screened, is only

another instance of how "angels unawares" may be subjected to humiliation before their divine presence be realised! May the name of my Lady Kinema be regarded from now and for ever as that of the patron Deity of the Animated Picture World; may her beautiful sisters upon high Helicon celebrate her christening by weaving filmic garlands about her brow, and casting mystic reels about her feet; and may Apollo, for ever the leader of the nine, and the choirmaster of the morning stars that sing together, instruct and direct her in the proper distribution of sunlight and shadow among her vastly increasing disciples upon earth!

This is, perhaps, rather a quiet christening for so stupendous a personage as the eleventh Muse. But a quiet celebration, like a quiet woman, is always the best; and who so quiet as my Lady Kinema? Let us hope that she may flourish and grow even more beautiful as the years go on, and that her spirit may inspire only that which is good and true, and therefore beautiful. It is for her whole-hearted worshippers to promote and extend her good works; for, be it understood of all men, she can live beautifully only by the faithful belief and trustful endeavour of those who love her—like the good fairy Tinker Bell in "Peter Pan." Having said thus much, and at too great a length, he fears, the writer must e'en take a plunge into the colder world of practical generalities, and, after labelling a goddess, condescend to become a mere scribe again.

#### A GENERAL SURVEY.

Probably the most important as well as the most commonplace thing to say about one of the most wonderful inventions of our present wonderful age is that it has come to stay. Such a statement would be unnecessary but for the fact that there are still many ultra-conservative persons roaming the earth who not only know not the kinematograph, but steadfastly refuse to know it. Some of them, too, are quite intelligent—as, for instance, the well-known journalist who recently informed his readers in a popular weekly that the kinematograph had reached the limit of its powers of attraction, and has more than once told the present writer that he has never set foot within a picture theatre, and never means to! Surely such ultra-conservatism as that blots out something of the joy of living! What has to be remembered is that the kinematograph, notwithstanding its present pitch of perfection, is still in its comparative infancy, as much so, for instance, as is the aeroplane, or wireless telegraphy, or the potentiality of radium. One thing is quite certain, and that is that it is impossible for any really catholic-minded man or woman to regard the lasting presence and influence of the kinematograph as anything less inexorably inevitable than to-morrow's dawn, or rent day, or grisly Death itself. It would be well for the ultra-conservative person to remember that—if the ultra-conservative person, whose deplorable condition is due to the fact of his having forgotten all about the evolution of the world from primeval swamp and chaos to motor-buses in the Strand, ever remembers anything. It is not entirely necessary, of course, to point to the thousands of picture theatres which have sprung up during the last few years in and about the whole length and breadth of England, to enumerate the almost countless numbers of persons who patronise them, or to attempt any calculation of the vast turnover of capital involved in an industry which is rapidly becoming one of the foremost of those concerned with the recreation and amusement of the people. Mere numbers, mere figures, may indicate a possibly ephemeral condition, and your average ultra-conservative flies to a vulnerable point like a needle to a magnet, or a navy's lips to the pewter when the dinner-bell rings. What is infinitely more to the purpose is to convince him, or endeavour to convince him, that a new influence, a new power, has arisen which is at the hub of a great art, a vast, radiating, scientific industry, and that it would remain just as significant and potent a power if it attracted or appealed to nobody at all! A giant is no less a giant because he is locked up in a coal-cellar; nor is the fact that the kinematograph has not yet attracted the ultra-conservative person any indication of weakness in an industrial influence which is in every way calculated to survive mere popularity, and become a thing permanently essential to the life of the nation. On the other hand, it is a tribute to its intrinsic strength, for the stronger the pull on the bow, the farther the flight of the arrow. Perhaps the ultra-conservative person has his unsuspected mission in life. His very stolidity inspires a certain impetus, warms the blood, and tunes up the orchestra of the soul. But for him a general survey of the manifold benefits to mankind of which the kinematograph is capable would perhaps be unnecessary, although his retrograde spirit may find some comforting balm in the knowledge that the lover of animated pictures is usually so much obsessed by the sheer daylight obviousness of such benefits that he is unable to speak to any great length upon the subject.



The almost uncanny power, the almost unlimited possibilities of a simple little machine which sets before the spectator not only a photographic realisation of life, but a photographic realisation of life in natural action and colour as it is lived, must surely be patent to all. Think of it, you ultra-conservative person!—you who have grown so old in spirit as to take all the wonderful things of the present Anno Domini as a mere matter of course, and swear that you will write to the *Times* because something has gone wrong with the telephone which enables you to speak from the Strand in London to your friend in the Boulevard des Invalides, the Friedrichstrasse, or the wilds of Timbuctoo with as much ease as you order your long-suffering wife to put your slippers before the fire—think of it! Or if your imagination still remains in its blind puppy stage, take down that family album you are so fond of showing to those friends who are sceptical about your claim to have escaped Debrett only by the skin of your grandmother's teeth, and try to realise the weird possibility of the photographs of your dead and buried ancestors suddenly stepping from their respective pages, and telling you, in so many animated and eloquent gestures, that that last transaction of yours upon the Stock Exchange was unworthy of the family blood, and that you ought to be ashamed of yourself for sacking the office-boy as you did without a moment's warning. That is the kind of thing the kinematograph will enable your children, and your children's children to experience—or something very much like it—long after you have returned to that clay you now so much resemble. But even the rocks fade under a persistent succession of raindrops, and perhaps one of these fine days—who knows?—you may be persuaded to turn your repentant eyes towards my Lady Kinema, and to express yourself—with a familiarity and a lack of reverence strangely out of keeping where a goddess is concerned, but eminently characteristic of your upbringing—in those deathless sentiments of the now-popular pantomime lyricist, "You made me love you; I didn't want to do it!" But you had better hurry up before your teeth go. The gods dislike false accent and articulation. In the meanwhile it may interest you to learn that increasing attention is being paid day by day to the kinematograph in the daily Press, and that a big exhibition was held in honour of my Lady Kinema at Olympia some months ago, which attracted thousands and thousands of her enthusiastic worshippers.

#### THE PROGRESS AND SCOPE OF THE KINEMATOGRAPH.

Of course, even those progressive beings who fully appreciate the worth of the kinematograph did not wholly realise, during those hideous flickering beginnings, that within a very short space of years the picture upon the screen would be as natural as any to be seen by the naked eye. But that, perhaps, is another story, and concerned more with purely technical matters. How many of us, however, whose imaginations have since been kindled by my Lady Kinema, then realised that considerations of time and space were so soon to be almost entirely eliminated, and that the excitement of, say, a lion hunt in an African jungle, or a whale chase in Greenland's icy waters would so quickly become simply a matter of a cigar and an armchair within half a mile of Charing Cross? It is not necessary nowadays to go to mid-America in order to see what those clever engineering fellows are doing in their stupendous task of joining the Pacific and Atlantic Oceans; ten minutes' walk, and the expenditure of a few pence will bring the whole thrilling business before our eyes! And who, in the dark, prehistoric days of twenty years ago, would have dreamed of the possibility of seeing a live python, in its wild and free state—and still in India!—in Coventry Street, hard by Leicester Square? The man whom you meet in Oxford Street, and, in answer to your query, says that he is just off to see that herd of wild buffalos in Yellowstone Park some thousands of miles away can no longer be regarded as a drivelling idiot; nor must you suspect the friend of having indulged too freely in rosy vintages who buttonholes you in Piccadilly Circus with the exciting information that he has just seen, at exceedingly close quarters, an orang outang feeding in a tree in British North Borneo, for it is ten to one that he is speaking the sober truth. To take a trip on one of those delightful little steamboats on the Seine; to shout yourself hoarse in a sunburnt bull-ring in old Castile—if you are one of those extraordinary persons who like to see their beef worried before it is killed; to see the giggling *midinettes* in the Rue de la Paix, or slack-limbed niggers at work and play on a South African ostrich farm; to see a Labour riot in Johannesburg, or a Peace Conference at The Hague; to be present with the King during Yachting Week at Cowes, or to see those grim, dark objects being carried through the sordid, twilight streets of a little Welsh town after a mining disaster—for all these things, and for a thousand others, it is



not necessary nowadays to walk more than a mile, or to spend more than a nimble shilling. The eye of my Lady Kinema is over the entire habitable and uninhabitable globe; and it is in her almost unlimited power to bind the nations of the earth into a closer understanding of each other, not by the self-interested wiles of gilt-edged diplomacy, or the disgorgings of conscience-stricken millionaires turned philanthropists, but by the simple medium of a few thousand feet or so of pearly perforated film! To see ourselves as others see us is a great moral and humanising tonic. Is it not as vitally important, and as comprehensively humanising, that we also see others as they see, or perhaps fail to see, themselves?

#### ITS RELATION TO THE DRAMA.

Those who fear that the cinematograph is, or ever can be, a serious rival to the interests of the drama, or those engaged in the animated picture industry who imagine that the future of the drama will possibly be in their eventual keeping, are rather wide of the mark. The drama can never be affected by the popularity or otherwise of the cinematograph for the simple reason that it has no more to do, as a counter attraction, with the living and spoken drama than has a glove fight at the National Sporting Club, or a Cup Tie football match at that draughty, overgrown greenhouse known as the Crystal Palace. It seems rather late in the day to have to repeat the evident truth that the drama can have no enemy but the one that comes from within, and that so long as it is true to itself, and produces the right kind of play, all the picture palaces in the world can have no effect upon box-office receipts. The "superior" lover of the drama who dislikes the cinematograph is deluded in this matter, as indeed he is in most other matters, and probably takes his cue from the present popularity of what is known as the picture play. He deplores the fact that thousands of persons go to see *What Happened to Mary* at the local picture palace who do not care a brass button about "*What Happened to Jones*" at the local Theatre Royal, and quite ignores the obvious explanation that one section of the populace is going to see a cinematograph display and the other a spoken drama acted by actually-present persons. The two publics are at present wide apart, and the average picture lover can no more be tempted to sit out a play than can the inveterate theatre-goer be persuaded to descend to what is to him the ghastly frivolity of "seeing the pictures." The "superior" lover of the drama also grounds his fears upon something even more simple and obvious—something, moreover, which those interested in the picture industry would do well to lay to heart—and that is, that the imitation article, however apparently real, will never out-rival the appeal of the real article. A living person, inspired by human thoughts and passions, is always infinitely more attractive than your mere automaton, or moving photograph; and nothing on earth can ever dethrone the value and beauty of the spoken and acted word. This also seems rather a superfluous thing to say, but it is necessary for more than one reason. As has already been explained in this article, the cinematograph is as yet in the earlier days of its development, and is feeling for ground, as it were, upon which to erect the lasting foundation of its future existence. This is proved, if proof were needed, by the extraordinary diversity of the subjects it exercises its ingenuity upon, and the peculiar, if sometimes rough-shod, facility with which it exploits and assimilates them. Its present appetite would seem to be just as rapacious as that of a growing child, and just as liable to be injudicious. What more natural, therefore, than that, like a greedy boy, it should sometimes turn its eye away from that sustenance best suited to its own constitution, and cast a sheep's gaze at the bigger and older fellow's plate? It would be idle for even the most devoted worshipper of my Lady Kinema to enter upon a whole-hearted defence of the picture play in its present phase. Some are good, some merely indifferent, but a vast number, it must be confessed, are hopelessly crude and sensational. Moreover, many of them have a most deplorable lack of continuity, which is emphasised rather than dissipated by a form of interruption that can only be described as an aggressive resurrection of the old-fashioned theatrical aside or Greek chorus—that of the explanatory word thrown on the screen to serve as a sort of connecting link between scene and scene. If for that little circumstance alone, pregnant as it is with something of the pathos of a dumb man trying to make himself understood, it should be obvious that the cinematograph can never replace the spoken drama. That several leading actors have recently succumbed to the golden persuasions of picture-producing firms can discomfort only those theatrical whole-hoggers who possess not the seeing eye, or what the Americans call horse sense. Nor will the device of exploiting a theatrical "star" benefit the film producer in the long run, because it is quite certain that



Miss CICELY COURTNEIDGE,  
IN "THE PEARL GIRL," AT THE SHAFTESBURY.





the entertainment-seeker is not going to look for a famous player upon the screen if he can see him in the flesh round the corner. In the same connection, also, the entertainment-seeker may be disinclined to go back to the picture palace when once he has tasted the play it induced him to see; for once a playgoer always a playgoer is one of those axioms which admit of no argument. The film exploiter, therefore, is going against his own ultimate interests by encroaching, or endeavouring to encroach, upon the Tom Tiddler's ground of the drama, and by creating a public which, it is reasonable to suppose, will eventually leave him for the theatre. Owing to the comparatively modest capital he requires for his enterprise, he can penetrate into districts where the average theatrical manager would fear to tread, even with a fit-up. He is, therefore, moulding the tastes and desires of an entirely new public; is it to his ultimate interest that he turn their thoughts towards the drama by giving them snippets of popular plays, or featuring famous players? Is he not, by so doing, acting simply as a sort of advance agent for the theatrical manager? When the picture man has extricated himself from the uncertain desires of adolescence, none will recognise this truth more readily than he; for the kinematograph, like the drama, like variety, can only hope to succeed by assiduously ploughing its own particular furrow. Its legitimate sphere in anything approaching drama must lie solely in the pictorial representation of those stories, novels, themes, and broadly comic effects which are too large for the restricted and concentrated canvas of the dramatic stage. In other words, the kinematograph must stick to its task of realising the pictorial worth of a herd of cattle, for instance, and leave the concentrated beef essence suggested by such herbivorous quadrupeds to the skill of the theatrical dramatist. At its best the kinematograph cannot give the soul of a play; and to see, as one has recently seen, prominent actors mouthing the words of Shakespeare, is anything but a pleasing experience. Surely the real value to humanity of such productions, excellently produced as most of them have been, is in a theatre for the chronically deaf, or in a storehouse of future records in the British Museum! And, speaking of the British Museum, what would the present generation of drama-lovers give to be able to spend an afternoon in Great Russell Street in the filmic presence of the great histrions of the past? To see Garrick, Siddons, the two Keans, Kemble, Macready, Phelps, Irving—all the giants of the sock and buskin in their full habit as they fretted their brief hour upon the stage, and then were seen no more! Could anything make that old thief Time look more stupid than that! Such an experience is reserved only for our more fortunate descendants. For the present, my Lady Kinema will surely not take it amiss if some of us make the most of the contemporary player while he is yet with us in the flesh, and refrain from paying him the questionable compliment of anticipating his demise by looking for him only on the screen.

#### AS AN EDUCATIONAL FORCE.

The inestimable value of the kinematograph as an aid to the history book, the scientific treatise, or the natural history essay cannot fail to be vitally apparent to those interested in the intricate problem of education, and it is a matter for regret that the educational authorities in Great Britain are not yet agreed as to the advisability of its use in public schools. As is perhaps natural in the home of the "Kindergarten," Germany has already realised the high value of the animated picture as an aid to the spread of knowledge, and it is interesting to learn that a film library has been opened in Berlin where, by the payment of a small fee, parties of school-children, accompanied by their teachers, may be shown special pictures bearing upon their current subject of study. Such a scheme has been made possible by the enterprise and generosity of a number of leading film manufacturers; and the society, which is under the management of Director Goerke, assisted by two secondary and two elementary school teachers, also organises kinematograph exhibitions in all parts of North and Central Germany with the present object of making its work known. During last winter, one also learns from the same source, some 700 sets of films were hired, and special exhibitions were arranged for children and adults in no fewer than 186 towns! Possibly, when Germany has fully launched the film as an educative medium, a wily Teuton will come over to these shores with a box or two of scientific subject pictures, and not only be hailed as a mighty pioneer dropped from the skies, but also be paid huge sums by an enraptured Board of Education. It is understood, it is true, that a well-known British firm has, at present, such a scheme in hand, but then there is our old friend the ultra-conservative person to consider. The Italian Government is also in the van, and has ordered a considerable number of machines and films for use in the big educa-

tional centres of Italy, and the King of Italy has very aptly described the project as "the most progressive move of modern times from a scholastic point of view." Why should England wait? The methods of Dr. Wackford Squeers at Dotheboys Hall—where, it need scarcely be recalled, it was a case of w-i-n, win, d-e-r, der, winder, a casement, go and clean one—have come in for a deal of hot-blooded criticism ever since Dickens dragged that brutal Yorkshire schoolmaster into being, and kicked him down to the execration of posterity, but is it not possible that in those methods may be found the germ of a future educational system? Does not the film, with its natural illustrations of animal, bird, or reptile in its native haunts, its phases of plant life, and its wonders of engineering science offer a huge and invaluable field in such a connection? There are the chief events and episodes of history, too, crying aloud for filmic reconstruction, some of which have already been brought into the comprehensive vision of my Lady Kinema, and reflected with wonderful verisimilitude. When is the modern school to be robbed of some of its horrors for the juvenile mind and made not only a place for instruction, but also a place of infinite attraction?

#### AND THE FUTURE?

Some brief indication of the probable future development of the kinematograph has already been given, as far as the fields of the drama, education, and public records are concerned, but it needs a prophet inspired to predict its final use. Probably the immediate future will see it as the handmaid of the drama, rather than its would-be rival, for its value in the connecting up of scenes, for example, has surely not yet been fully exploited. (In this connection it is permissible to record that the late Mr. Charles Berte was one of the first to call my Lady Kinema to his aid as a dispeller of the *entr'acte* when he introduced several connecting films into the dramatic sketch "The Mystery of the Red Web," produced by him at the Canterbury Music Hall in May, 1908.) One thing may, perhaps, be reckoned upon as certain—the kinematograph will eventually cause a revolution in illustrated journalism, and later on in journalism itself. Who will care to read about a big race, for instance, when he can possibly have the whole affair brought before his eyes in a matter of an hour or so—possibly within a mere matter of minutes? Then there are those terribly long political speeches in which a Minister "hits back" at So-and-So, or "admits" something: is it not possible that they will be seen and heard some time in the future long before the compositor has had time to get his apron on? At the least calculation the present highly imaginative descriptive reporter will most assuredly wake up one fine morning to find his wings gone, and for that reason, if for no other, the discriminating person ought to take off his hat to my Lady Kinema!



## CONCERT PARTIES.



### MR. WILSON JAMES'S "THE GAIETIES."

MISS GERTRUDE HART, MISS RUBY WILSON, MR. BERNARD TURNER, MR. FRANK HENRY,  
MR. FREDERIC GROOME, MR. FELGATE KING, and MR. WILSON JAMES.



### MR. SYDNEY JAMES'S "THE MEXICANS."

MR. CONWAY STEWART, MR. FRANK DUNLOP, MISS MINA DORINA, MISS JOYCE FLAWN,  
MISS PEGGY WALSH, MR. ALFRED GREENE, MR. LOUIS FINNIS, and MISS GRACE POWELL.



## CONCERT PARTIES.



**MR. RANDELL JACKSON'S CONCERT PARTY.**

MISS PAULA STUART, MR. RANDELL JACKSON, MR. FRED MILNER, MISS LILLIAN BURGESS,  
MR. ALFRED HURLEY, and MR. PHILIP RITTE.



**MR. AMBROSE BARKER'S "CORINTHIANS."**

MR. HARRY STODDEN, MR. AMBROSE BARKER, MR. HARRINGTON WEEKS, MISS ISABEL GIUDICI,  
MISS NELLIE CARLYLE, MISS DICKERA HARRIES, and MR. LESLIE HAROLD.

## THE REPERTORY MOVEMENT

### A REVIEW OF THE PAST YEAR.

THE Repertory Movement generally, which may be credited with some advancement, received a notable stimulant in the last month of the year 1913 by the interesting season which Mr. Granville Barker and Miss Lillah McCarthy began during the last weeks of their tenancy of the St. James's. London, of course, had not been without some previous attempt at Repertory. Mr. Charles Frohman's costly experiment carried out at the Duke of York's a few years ago with unsuitable material will be remembered, principally for its failure. Sir Herbert Tree, who was responsible for the now famous "When is a Repertory Theatre not a Repertory Theatre? When it is a success"—regularly year after year presents Repertory in a specialised form in his fine Shakespearean Festival at His Majesty's. That this on one occasion at least has been temporarily displaced from the April month on account of a long run "obstinate success," is, of course, only in the nature of things so long as private enterprise unassisted by State or other aid is responsible for the high achievements in repertory production Sir Herbert has educated the public to expect at His Majesty's. There were, in addition, the short seasons provided by the Irish Players, Miss A. E. F. Horniman's company, and Mr. Algernon Greig and Mr. Milton Rosmer at the Court, by Mr. F. R. Benson's company at the Coronet, and Sir Johnston Forbes Robertson's farewell season at the Drury Lane.

Mr. Granville Barker and Miss McCarthy began their Repertory on December 1 at the conclusion of the run of "The Witch." They aimed at achieving a three weeks' season only, with a bill varying practically with each performance; but so promising was the support that the season was extended to four weeks, and after that carried on at the Savoy, where at the time of writing it has every prospect of running for a further four weeks.

Mr. Granville Barker, who in his previous Shakespearean productions at the Savoy had shown himself to be a manager of advanced ideas, naturally sought for his Repertory programme in the field of what is usually referred to as the drama of ideas. No one would deny the necessity for intellectuality in Repertory if it is to be of any value to the Drama; but some would prefer that the drab and sombre plays should be interspersed with the lighter works. Mr. Barker, although his selection leaned heavily towards the tragic, probably had this in mind when he followed the opening night, devoted to the vague symbolism of Ibsen's "The Wild Duck," with a performance on the second night of an English version of Molière's quaint and witty "Le Mariage Forcé," in which the quaintness was emphasised by the setting given by Mr. Albert Rothenstein. "The Witch," by H. Wiers-Jensen, in an English version by John Masefield, which has been given a regular production at the St. James's on October 29, was also included, and as a strong contrast to this stood out the brilliant and audacious wit of G. Bernard Shaw in his eight-year-old play "The Doctor's Dilemma." Maeterlinck was represented by "The Death of Tintagiles" in Alfred Sutro's translation; and John Galsworthy's "The Silver Box," which, like "The Doctor's Dilemma," was produced in 1906 at the Court, and John Masefield's "Nan" were also given.

The interest Mr. Barker and Miss McCarthy's experiment aroused was considerably augmented by a suggestion for the establishment of a Repertory Theatre made by Mr. Barker on Wednesday, December 17, in a speech delivered at the St. James's after the performance of "The Silver Box." Mr. Barker put his suggestion in the form of an invitation to those who were enthusiastic in their support of the ideals of Repertory to put their hands in their pockets. He said: "If there are a thousand people in London who care enough for the

vitality of the theatre to put on the table twenty-five pounds each and to guarantee twenty-five pounds a year for three years this Repertory can continue"—and he added that if there were a thousand people in London who cared enough he would be very glad to hear from them. Evidently there are a number of people in London who care enough, for since then Mr. Barker has announced that the response has been quite satisfactory—though it is doubtful if the required full number of subscribers will be found. Mr. Barker's intention is not to give to such subscribers any return for their money in the way of seats. They are to be treated in the ordinary way as investors, and as Mr. Barker has stated that on his Repertory season at the St. James's he made money instead of losing it, his contention that in a short time a Repertory Theatre would be paying a dividend seems justified. Mr. Barker places the number of plays which should be going on in the theatre during the year as between twelve and twenty—and these not produced on the short run system, but regularly going into the bill. Initial expenses in connection with mounting all these plays would, of course, be heavy—and it is to meet these that so much as £25,000 is asked; but after the first year or so the producing costs should be considerably reduced. It is sincerely to be hoped that the enthusiasm of theatregoers will be sufficient to enable Mr. Barker to put his excellent scheme into practice.

Sir Johnston Forbes-Robertson's season at Drury Lane perhaps strictly speaking should not be classed as a contribution to Repertory of the year. It was his farewell to the London stage, and he included among the plays he presented most of those in which, during a long and active career on the stage, he had made personal successes. And it was the personality of the actor-manager and the knowledge that this was the last opportunity London playgoers would have of seeing him act which were mainly responsible for the crowded houses which throughout marked the season. The plays he presented included "Hamlet," "Othello," "The Light that Failed," "The Passing of the Third Floor Back," "The Sacrament of Judas," "Mice and Men," etc.

Among the plays given at the Court by the Manchester Gaiety company during their three weeks' season, which opened on May 12, were "The Pigeon," by John Galsworthy; "Jane Clegg," a new three-act play by St. John Ervine; "Nan," by John Masfield; "Primella," by Laurence Housman and Granville Barker; "Elaine," by Harold Chapin; "The Whispering Well," by J. H. Foulds; and the following one-act plays:—"The Little Stone House," "Miss Tassey," by Elizabeth Baker; "Complaints," by Hamer Clegg; "The Woman Who Sold Herself," by W. F. Casey; and "The Dream Child," by W. Oliphant Down.

At the same theatre the Irish National Theatre Society, during a short season, opened on June 2, gave the following plays new to London:—"The Magnanimous Lover," by St. John G. Ervine; "The Magic Glass," and "The Country Gentleman," by George Fitzmaurice; "The Gombeen Man," by R. J. Ray.

Mr. Algernon Greig and Mr. Milton Rosmer's short season at the Court, which began on August 30, was mainly notable for the production of John Galsworthy's "The Fugitive," in which Miss Irene Rooke made such an impression with a finely emotional study of the part of Clare.

Repertory had a test in the suburbs at Croydon, where, on April 14, with commendable enterprise, Mr. Keble Howard and Mr. Dick Adams began a short preliminary season, which aroused considerable local interest. "Chains," by Elizabeth Baker; "The Situation at Newbury," by Charles McEvoy; "The Tyranny of Tears," "The New Sin," "Candida," and "Dropping the Pilot," the last a new four-act comedy by Keble Howard, were each put up for a week's run. The season was quite an artistic success, and from the support received—though we are unable to say whether Mr. Howard and Mr. Adams added to their banking account or not over their venture—it would seem that there certainly is a repertory public in Croydon.

The year 1913 was not a particularly happy one for the advancement of repertory in the provinces. Productions in Glasgow, once an active hive of repertory industry under the guidance of Mr. Alfred Wareing, have been conspicuous by their scarcity. The Scottish Playgoers, Limited, whose productions Mr. Wareing conducted, had trouble to contend with in their own camp in the varying opinions of their shareholders. Some of the large shareholders pressed the company to go into liquidation, and a meeting was held in March in Glasgow, which happily resulted in the shareholders authorising the directors to carry on the work of the company. The company gave only a few one-act plays in the form of a "turn" at one of the Glasgow music-halls late in the year. They will resume operations at the Royalty,



Glasgow, on January 21, 1914. Mr. Alfred Wareing, as an independent venture, gave a repertory season at the Royalty, Glasgow, lasting from March 10 to April 26, during which he produced "The Bill," a four-act comedy, by Mrs. Cornwallis West; "The Average Man," by Kenelm Foss; "The Carrier Pigeon," by Eden Phillpotts; and "The Surrender of Joan," by Sybil Noble; also reviving "A Gauntlet," by B. Jörnson; "The Waldies," by G. J. Hamlen; "The Importance of Being Earnest," by Oscar Wilde; and "Light o' Love," by Arthur Schnitzler. He also gave a private performance of G. Bernard Shaw's "Mrs. Warren's Profession." At the conclusion of his season Mr. Wareing, in a short speech of thanks, had the satisfaction of announcing that the season on the financial side had been a success.

Manchester and Liverpool, though producing much valuable material, as a glance at the extensive lists given in another part of the book will show, had to face discouragement in decreased attendances and consequent financial troubles. That much interest is locally evinced in everything appertaining to the movement in each of these towns, however, is shown in the correspondence which was carried on in the Liverpool and Manchester papers by playgoers and critics of the policy of the management and of ways and means. Birmingham, in a way, shines as a bright spot. Here Repertory, largely due to the enthusiasm of the Pilgrim Players and others associated with them in their venture, has apparently flourished at the handsome and cosy Repertory Theatre, some pictures of which given on another page illustrate the style adopted in the building.

## THE LIVERPOOL REPERTORY THEATRE.

BY J. JAMES HEWSON.

It is just a little more than two years since the Liverpool Repertory Theatre opened its doors, and at the moment of writing a meeting of the shareholders is being held to consider a depressing balance-sheet, showing an adverse debit of £1,858, and to discuss the fate of the theatre itself. The question uppermost in the minds of all who are interested in the existence of the theatre is: What has brought about so great a calamity to an institution which was established in all sincerity, honesty, and unselfishness, with a view to place dramatic art before the people in its highest and most cultured phases. Naturally, the present position has evoked a flood of correspondence in the daily Press, in which are contained the most contradictory views and opinions of the policy and future of the theatre more bewildering than enlightening. One thing stands luminously clear, and that is that the Liverpool people do not appear to want the theatre. Even those who were most enthusiastic in its inception have marked the value of that enthusiasm by consistently staying away. In a manner it is inexplicable why they do so, and why the theatre has been so ingloriously checked in its career. An examination of its record of plays shows that not only should these have appealed irresistibly to those who were reasonably regarded as being predisposed regularly to patronise the theatre in proof of their belief in it, and for the encouragement of others, but they were, both in quality and variety, even if at times they lacked freshness, an invitation to a larger circle of those who look for wholesome, literary, and well-intentioned plays. And whether one goes to the theatre for enlightened relaxation, healthy amusement, or intellectual mental improvement, the Repertory management, according to their lights, have endeavoured to provide all these with care and discrimination; and the company, during the whole life of the theatre, have maintained an excellent standard of histrionic ability. If the works of Bernard Shaw, Sydney Grundy, Oscar Wilde, Ibsen, Davies, Pinero, Sutro, Barker, Galsworthy, Synge, Anstey, Tom Robertson, St. John Hankin, Robert Marshall, Hauptmann, and Arnold Bennett have failed to draw a public willing to maintain a paying patronage, the management may well despair of the theatre being a success under the policy of confining it to the "intellectual" drama. And it is difficult to see how an annual municipal subsidy of £2,000 (which in their embarrassment the management are suggesting) would induce an indifferent public to enter a theatre from which they are standing aloof, as it is more than probable that this subsidy would be regarded as merely cutting losses. I echo Mr. Henry Arthur Jones, and say that if a theatre cannot pay its way after it has established itself no artistic purpose can be served by an outside subsidy.

The avowed aim of the Repertory is to produce works which are not generally familiar to the playgoing public, and which are not financially acceptable to the

modern manager. And in pursuit of this policy the Repertory management point out that in two years they have produced twenty-three plays which have not been, and probably but for the Repertory would never have been, seen in Liverpool; and that fifteen new plays have been produced at the theatre for the first time on any stage. In point of numbers this is entirely satisfactory work, and though none of the latter has been since heard of or seen, their production proved the disposition of the Repertory to discover new dramatic authorship, and thus endeavour to carry out part of their policy. But here a thought intrudes itself as to whether after all a Repertory theatre is really proving its necessity for the discovery of exceptional dramatic talent, or is—in view of the monotony of failure here pointed out—merely a refuge of the destitute, and a home for dramatic Rejected Addresses? It is admitted that all the foremost dramatists will not agree to their plays being originally produced at the Repertory, and that when a production is a success elsewhere it is impossible immediately to secure it for this theatre. The Repertory, being thus handicapped, is dependable upon the resurrection of the obsolete, or, the performance of that which apparently no one else wants. The public have shown a studied indifference to the plays, as a whole, which have been produced at the Repertory under a policy of this kind performed by the resident company. The consequence is that there have been raised foolish charges that dramatic taste has deteriorated; that the drama is in decline; and that no one nowadays is intellectual enough to appreciate Shakespeare, or sufficiently so to warrant continual performances of our national drama. Even the Liverpool Repertory management have fallen into the utterance of these cries, apparently overlooking that up to this moment their own stock company have not once performed a Shakespeare play.\* Of course, no one with a thoughtful knowledge of what the modern theatre in general has done will be disturbed or prejudiced by loose talk of this nature, but as it is indulged in somewhat extravagantly just now in Liverpool, it impels one to observe in all fairness and impartiality that the Repertory has no monopoly in the presentation of enlightened drama and clean comedy, and that in this respect in the mind of the public at large the performances—apart from musical comedy and pantomime—at the Repertory Theatre have differed nothing in genre from those presented at the other first-class theatres in the city. Often enough, less in quality, freshness, and interest. And putting oneself for the moment in the place of the ordinary playgoer the Repertory stands in the general mind as being in the category of the theatres out for the purpose of catering on lines not obviously differentiated from those of other first-class theatres, its face value being in effect the same. This is so easily capable of proof as to stand in no fear of contradiction.

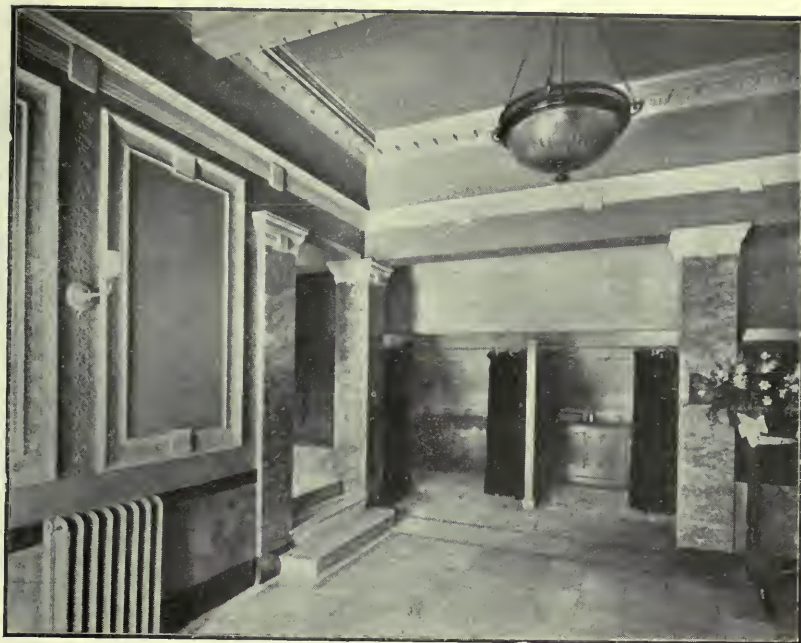
All must, as lovers of the best in drama, be thoroughly sympathetic with all that aims for its purity, idealism, truth, and intellect, and no one will cast a doubt upon the bona-fides of the Repertory management in the zeal, unselfishness, and high-minded views which have characterised their work and illumined their purpose, and carried them on through so many difficulties in—from their point of view—determining to lift the British drama from the slough into which a section of extreme playgoers insist that it has fallen.

To arrive at an understanding of the failure of the Repertory is a simple matter only in the mind of the quidnunc. The more thoughtful and experienced follower of the drama finds it a problem hard to solve. But I venture a word or two upon this point. First, it is a difficult thing to persuade the provincial playgoer into the theatre to see unknown or resuscitated plays. Set before him a trumpet-tongued success of the day, and you are assured of him multiplied in thousands. I have shown that the Repertory cannot command such plays, and here at once is a seemingly insurmountable bar to success. Another question is this—and I touch upon it with delicacy, and without prejudice to personal merits—Is the stock company system a wise one, and sufficient for a first-class provincial theatre at the present time? It is significant that, broadly speaking, the imported attractions at the Repertory have proved the most successful. Even your highest-minded playgoer has his volatile side, and to expect the patrons of a provincial theatre to sustain a high enthusiasm for one set of players—be their quality what it may—for eight months of the year is straining endurance. I am inclined to the view that herein is the crux of the movement. It is not sufficient to change the play week by week, there are other stimulating factors necessary to keep alive the interests of the circle of patrons indigenous to a provincial Repertory theatre. It is a purposeless thing to sneer at the star actor, and the old stock company system depended for its

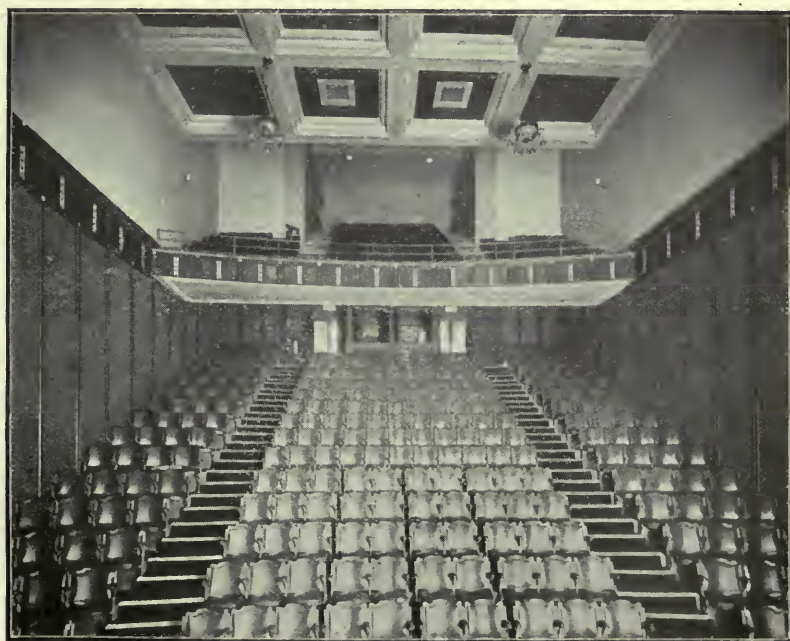
\* Since writing "Twelfth Night" has been successfully produced for a short season.



THE BIRMINGHAM REPERTORY THEATRE.



ENTRANCE HALL.



AUDITORIUM FROM THE STAGE.



THE GAIETY, MANCHESTER.

Setting of "Julius Cæsar."



Fig. 4.—THE PLAINS OF PHILIPPI.



Fig. 2.—BRUTUS' ORCHARD.

THE GAIETY, MANCHESTER.

Setting of "Julius Cæsar."



Fig. 3.—THE SENATE HOUSE.



Fig. 1.—THE FORUM.

LIVERPOOL REPERTORY THEATRE.



"THE ENEMY OF THE PEOPLE."



"MASKS AND FACES."



LIVERPOOL REPERTORY THEATRE.

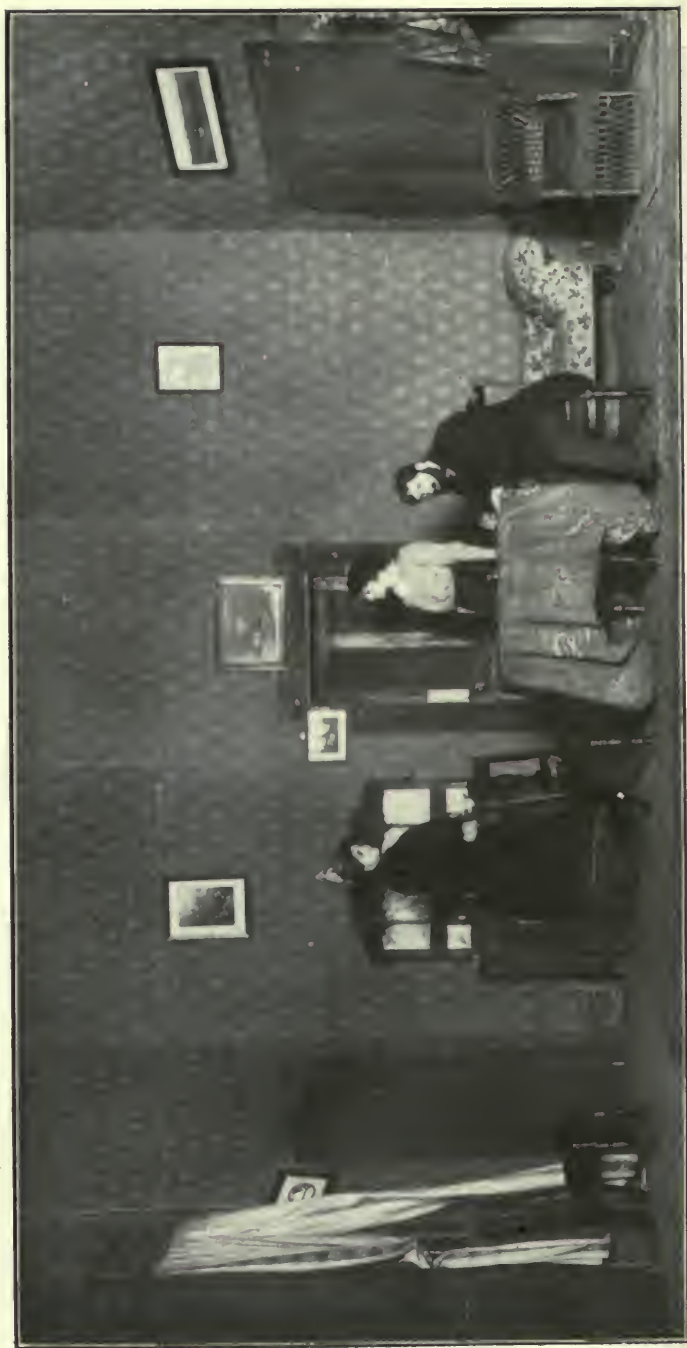


"JIM THE PENMAN."



"THE MOTHER."

THE ABBEY REPERTORY THEATRE, DUBLIN.



"THE BRIBE." Third Act.

fortune mainly upon such. The modern revival is only a revival in part, and the greater part has been dispensed with. I submit either its restitution, or an exchange of Repertory companies, if the stock system is to be continued and relied upon, to make the movement a success.

## THE ABBEY THEATRE, DUBLIN.

By W. J. LAWRENCE.

Whatever may be the standing of the Abbey Players and the movement, of which they are the outward and visible manifestation, in England and America, the Abbey Theatre itself is languishing. Except to those who have followed its history in the making, it will hardly appear credible that, at the close of a nine years' record, it has barely emerged from its chrysalis state of coterie-theatre. Considered at one time to possess the nucleus of a National Irish Theatre, its woeful failure is writ large in the fact that it has never been able to inflame the popular imagination, or to make irresistible appeal to the great body of enthusiastic Irish playgoers. Years ago, W. B. Yeats, in a memorable speech, expressed his intention of "disciplining the bourgeoisie," but, so far from listening to the voice of the charmer, the bourgeoisie have passed by scornfully on the other side. Their opinions have been forcibly expressed by certain of the Dublin critics, who have constituted themselves their spokesmen, and the preponderating journalistic attitude of uncompromising hostility towards the Abbey school of thought has at last induced the Abbey directors to retaliate by staging St. John G. Ervine's heavy-handed satire, "The Critics; or, A New Play at the Abbey Theatre." The truth is that outer recognition of Synge's genius has done irreparable injury to the Dublin Dramatic Movement. One is careful here to use the word "Dublin," not the more sweeping term, "Irish," mindful of the fact that the Ulster Literary Theatre has not bowed the knee to Baal. Synge's harsh imagination and grimness of outlook still hang like a pall over the whole scheme of Abbey dramaturgy. Misled by his deification, the budding Irish playwright, instead of delivering his own message in his own way, has sought to express himself in terms of the Great Acclaimed One. The result has been an abundant crop of ineffective and unconvincing peasant plays, in which coarseness of thought has been mistaken for realism, and coarseness of language for strength. Since the Dublin (one may even write Irish) public has never expressed any particular liking for this type of "unpleasant" play, it is not surprising that during the intermittent repertory periods at the Abbey during the past year, performances have often been given to meagre audiences. On the other hand, when the well-worn comedies of William Boyle or W. F. Casey are put in the bill, "standing room only" is the cry.

While in point of productiveness the year at the Abbey has been more than commonly fruitful, the result has been, for the most part, a garnering of Dead Sea apples. Irrespective of R. J. Ray's grimly powerful, if technically defective, drama, "The Gomben Man," which was first produced by the Abbey Players during their prosperous season at the Court (a somewhat erratic procedure which, it is hoped, will not be followed so long as Dublin remains headquarters), ten new pieces saw the light. Of these no fewer than six were in the one-act form, a statement of fact subtly indicative of the short-windedness of the rising Irish playwright. One cannot speak of the success or failure of an Abbey play with the decision that one speaks of the success or failure of a London production. At the little Marlborough Street house, where no play has ever been kept in the bill longer than a week, there is no box-office measure. Moreover, ever since the hostile verdict on "The Playboy" was unaccepted by the Abbey directorate, our first night audiences have lost the habit of sitting in judgment on the play.

Prior to the return in May of the first company from their second American tour, it fell to the lot of the second company to produce four new pieces. All, with one exception, were by writers new to the theatre. Although betraying the hand of the novice in its indecisiveness, John Guinan's three-act play, "The Cuckoo's Nest," proved to be a merry comedy of intrigue with (what is so rare in Abbey Theatre drama) a gently sentimental love interest. In "The Home Coming," Gertrude Robins told once more that ghastly old Cornish folk-tale upon which Lillo based "The Fatal Curiosity," but by dint of investing it with latter-day Galician surroundings and discussing the



well-worn theme with technical expertness, contrived to evolve a grimly-absorbing little tragedy. Despite their slavish imitation of Synge's multicoloured diction, Miss S. R. Day and Miss G. D. Cummins contributed in "Broken Faith" a realistic peasant play of considerable emotional power and cumulative grip, but the whole would have been bettered by a little humorous relief. Geo. Fitzmaurice's fantasy, "The Magic Glasses," disappointed in presenting a profusion of sun-kissed foliage behind which lay little fruit. Subsequently, the second company, who had been originally established under the superintendence of Mr. Nugent Monck, in November, 1911, were disbanded, but, happily, their chief members were drafted into the main body.

Of the six new plays produced by the first company in the latter half of the year, one, "The Critics," has already been referred to. Symptomatic of a growing tendency in the theatrical world to kick against the pricks, St. John G. Ervine's sturdy attack on the Philistines of the Press utterly lost its sting after a brilliantly satirical opening. In "Sovereign Love," Mr. T. C. Murray, best and cleanest-minded of Abbey realists, discussed the familiar theme of Irish mercenary marriages from an entirely new and delightfully whimsical standpoint, while never transcending the bounds of probability. In point of constructive power, delicacy of characterisation, economy of dialogue and abounding humour, the piece takes rank with the best one-act comedies (amounting to not more than two or three) in the Abbey repertory. Technical inexperience was written large over Joseph Connolly's three-act comedy of Ulster life, "The Mine Land." Several of the elements of success were prominent, the characterisation was well-observed, if occasionally exaggerated, and the humour spontaneous, but the play itself was unshapely, the theme being too meagre for the canvas. When a three-act comedy, waits and all, takes little over an hour in the acting, one may be sure there is something wrong with the construction. The budding Irish playwright pays too little attention to the mere mechanics of his art. Although effective in a cheaply theatrical way, Mrs. Bart Kennedy's brief reflex of remoter rural conditions, "My Lord," offended by its obsolete patriotic clap-trap and its poverty of phrasing. Less pretentious than "The Magic Glasses," it proved an equally conspicuous failure. One cannot comprehend how the Abbey directorate came to produce either of these pieces. Sounder judgment was shown in staging Mr. Seumas O'Brien's right merry farce, "Duty," in which the potent but inoffensive girdings at the human, as well as official, weaknesses of the Royal Irish Constabulary proved so effective as to keep the house in a continual bubble of enjoyment. Assuredly, "Duty" will long hold a prime place in the Abbey repertory. Last in point of production, Mr. Seumas O'Kelly's three-act drama, "The Bribe," stands first in point of merit. One hails it, without hesitation, as the play of the year. Breaking new ground, Mr. O'Kelly discusses, with telling power and admirable artistic reticence, a deep-rooted canker on the body politic, the moral corruption attached to the system of Poor-law Guardianship, and, passing from the general to the particular, illustrates the deadly potency of its contagion by slow revelation of the downfall of a right-minded man of affairs. Consummate artistry is shown in the tragic ending, which, without obvious insistence, leaves in the mind the germs of a powerful moral. Realistic in the best sense of the term, "The Bribe" convinces, not by a striving after a blunt coarseness of diction—the prevailing Abbey Theatre method—but by fidelity of atmosphere and the unerring interplay of character.

The most regrettable feature of the year was the secession from the Abbey, in July, of Miss Allgood, an actress of pronounced versatility and abounding resource, whose association with the little theatre dates from its inception. People pass away and the planet still revolves, but assuredly we who are devotees of the Dublin dramatic movement will have a heavy miss for long of Sara Allgood's golden notes.

## THE GAIETY, MANCHESTER.

By THOS. F. HUNTER.

The repertory movement has undoubtedly made some headway during the year 1913, inasmuch as large cities and towns have adopted the movement. The great drawback, however, is the monetary side of the venture. The object of the repertory is to uplift the art of the theatre, and not to look upon the theatre as solely a place of entertainment. As a commercial enterprise the theatre must pay its

way; but that is just what the theatre of art cannot be expected to do. To attain the object of overcoming the money conditions and to assert the true art of the theatre is to have unlimited funds. This condition can only be attained by State or municipal subsidies to cover losses. Manchester stands unique in this respect, having so enthusiastic a patron of the art as Miss Horniman. Few men have stood so firmly and stoically by their convictions and determination as the proprietress of the home of repertory in England—the Gaiety, Manchester.

Severe criticism was levelled at Miss Horniman's repertory enterprise in the early part of 1913. It was asserted that mediocrity was all that the venture had attained. The new plays produced were mediocre, and the acting mediocre. The success of several members of the Gaiety company in London either gives a direct refutation to the mediocre statement as regards the artists, or London's judgment is worth little. There will at all times be diversion of opinion on the merits of new plays—a Shakespeare is not born every century—but Miss Horniman's enterprise has been the means of bringing the names of aspiring dramatists before the public. The work accomplished during the year by the repertory company at the Manchester Gaiety may or may not have reached the ideals of playgoers generally, but, taken in its entirety, strenuous and highly commendable work has been accomplished under the able direction of Mr. Lewis Casson. There were only two productions of note during the spring season—"The Whispering Well" and "Jane Clegg," and both dramas gained high encomiums when seen in London, at the Court, in June. The autumn season has proved of greater value from a producing point, and records seven new plays produced by the repertory company, viz.:—"The Price of Thomas Scott," "The Shadow," "Account Rendered," "Nothing Like Leather," "Wind o' the Moors," "The Pie in the Oven," "The Apostle," and an artistic and memorable revival of "Julius Cæsar." Apart from the new productions there has been fifteen revivals of drama and comedies, chief of which are "The New Sin," "The Marriage of Columbine," and "The Way the Money Goes." Mr. Matheson Lang gave at the Gaiety "Westward Ho!"; Messrs. B. Iden Payne and H. Theodore's company produced during their stay "Other People's Babies," "The Lost Silk Hat," "The Moor Gate," and "The Death of Chopin," and revived John Fletcher's "The Elder Brother," and the "Last of the de Mullins." Mr. Milton Rosmer, while on a visit with "The Fugitive," staged for the first time the one-act play, "A Man with a Maid." Mr. Esmé Percy also produced a new play, "The Awakening Woman." A feature of the revival of "Julius Cæsar" was the staging with the simplicity of the Elizabethan period, to which Mr. Casson had given much study and careful research to accomplish the high standard of art that was attained. Miss Horniman has adopted the Continental system of no orchestra, except in cases where the play requires music. This innovation has provoked heated controversy, and is put forward by some as one of the causes of a decline in the box-office receipts. The cry for refinement and great art for the multitude is to a great extent "cant." The multitude exhibits little appreciation for great art, and the question arises, "Will it ever do so?" This is the great problem for Repertory to solve.

### SOME NOTES ON THE STAGING OF "JULIUS CÆSAR"

as produced by Lewis Casson at the Gaiety Theatre, Manchester.

The setting of the play consisted of one built set only, shown in Fig. 1. In the first scene the centre arch closed by grey velvet curtains running in a panorama groove stood for the entrance to the circus.

The night street scene was a front cloth, painted without perspective as a wall of great squared stones. This cloth was dropped immediately behind the two small permanent arches in the P. and O.P. corners. For Brutus' Orchard (Fig. 2) the central arch (mounted on castors for easy movement) was run down to the side of the stage, and formed the entrance to Brutus's house. A few very dark tree wings completed the scene, which was lit by a single shaft of light from the flies. Cæsar's house was a front scene, used like all the front scenes in connection with the "apron," backed by a loose drapery of old gold, with a bold blue stencilled border. The street scene that followed was the same towering wall used for the night scene.

The Senate scene, shown in Fig. 3, was a re-arrangement of the original set (Fig. 1). The panorama curtains closed all the arches, and short, brown-stencilled



curtains backed the recesses thus formed, and the steps were set in a different formation. At the exit of the conspirators a black drapery fell behind Antony, and during the "Havoc" speech and the scene with Octavius's servant this interior was instantaneously converted to the Forum scene (Fig. 1) by the striking of the various curtains and re-arranging the steps. The pulpit stood on one of the bastions of the central arch. The absolute continuity from the Murder scene to the end of the Forum scene was a great gain. The Cinna-Poet scene was played on the apron with the curtain down, and the Lepidus' house scene on the main stage before the same cloth as Caesar's house, with different lighting and furniture. This scene finished the second part. For the third part the main set was the Plains of Philippi (Fig. 4). For the Tent scene the panorama curtains, shown drawn back at the sides of the photograph, were closed. A few short scenes were played on the apron in front of the curtain, but except for these and for changes of lighting this set stood for the whole of the battle scenes.

The production was designed for absolute continuity of voice and action throughout the play, but as a concession to the wishes of the modern audience there were two intervals.

## THE BIRMINGHAM REPERTORY THEATRE.

By T. W. J. WILSON.

As the Birmingham Repertory Theatre was opened with a performance of "Twelfth Night" on February 13, 1913, it has not quite completed yet its first year's work; but as it has been open continuously since then, with the exception of a short vacation in the summer, there has been time enough for a clear policy to be carried out, and a notable contribution made towards the artistic appreciation of dramatic art in the provinces. Most of the repertory seasons in England, whether in London or provincial cities, have devoted themselves to popularising the realistic drama, "naturalism" in the theatre similar to that popularised in the novel a decade ago and now beginning to make itself felt in the work of our younger poets. But in Birmingham the tendency has been towards that poetical drama which is less popular at present, although of more permanent importance, in the view of many critics, than the less inspiring types of realism. Perhaps this tendency was only to be expected when the post of general manager was filled by the appointment of Mr. John Drinkwater, whose published work has already shown him to be a versemaker and literary critic of real distinction; and he has the support of the founder of the theatre, Mr. Barry V. Jackson, himself part author of a verse drama and a children's play, both produced at the Liverpool and Manchester Repertory Theatres. This agreement in taste has resulted in the production of such plays as W. B. Yeats's "Countess Cathleen," Rostand's "The Fantasticks," Maeterlinck's "Death of Tintagiles," and Mr. Lascelles Abercrombie's "The Adder." Mr. Masefield's "Nan," despite its prose, probably belongs to this group also.

The prominence given to Shakespeare has, too, been exceptional. "Twelfth Night," "The Merry Wives of Windsor," "King John," "King Henry IV." (Part I.), "Merchant of Venice," and a portion of "Richard III." have all been played a considerable number of times, and the second production in the New Year will add "As You Like It" to the list. The manner of presenting these plays has been somewhat similar to that adopted by Mr. Granville Barker at the Savoy, though there has been no copying; the permanent apron stage, lit from the back of the theatre, and proscenium doors, have made the performances approach more, perhaps, to the Restoration than to the Elizabethan stage, but these devices have permitted the whole of the plays to be given without intervals for changing scenery or any excision of short scenes. Though the staging has been simple, it has not lacked beauty, and if rooms of state are not always well realised by means of curtains, a hemispherical plaster wall and the Marino-Fortuny system of diffused lighting have given open-air scenes great charm of colour and atmosphere. In the production of Professor Gilbert Murray's translation of the "Medea" of Euripides, the black hangings, with a white column on each side of a great white gateway, suggested Reinhardt rather than Granville Barker, perhaps, except that the chorus was dignified and small in numbers.



It would be unfair, however, to suggest that modern plays have been absent from the programmes. Mr. Galsworthy's fantasy "The Pigeon" has been done frequently, and remembering its comparative failure in London, its success here over "The Silver Box," which has been given by the company at Stratford-on-Avon as well as in their own theatre, is perhaps explained by its very artificiality and lack of realism. His early play "Joy" was less a real success of merit than a rarely acted piece of prentice work interesting for purposes of comparison. Mr. Shaw's "You Never Can Tell," "Candida," and "Press Cuttings" have been given also, the second more frequently, although the first had large audiences during its run. The late St. John Hankin, and also Oscar Wilde in "The Importance of Being Earnest," have, though, been the theatre's great draws in the fashion of modern comedy; "The Cassilis Engagement," "The Return of the Prodigal," and "The Constant Lover," by Hankin, have been admirably acted with much success. Mr. F. A. Besant Rice has produced all these modern plays, on orthodox lines, with the footlights restored, and at the end of the year he added "The Voyage Inheritance" as an example of modern intellectual comedy. The plays of a fuller emotional interest—like Ibsen's "Enemy of the People," Stevenson and Henley's "Admiral Guinea," and Lady Gregory's "White Cockade"—had a more fluctuating appeal, and Mr. Robert Vansittart's "The Cap and Bells" was nearly a complete failure, at least artistically. Sheridan's "The Critic" was acted as wild burlesque, and as such repeated at Christmas time.

The composition of the company has made the acting vary considerably in quality. The theatre was really the result of the performances in Birmingham and neighbouring towns during some years of an amateur society calling themselves the Pilgrim Players, and the best of their number were engaged at full salary for the theatre; they included Miss Margaret Chatwin, Mr. Claude Graham, Miss Cicely Byrne, Mr. Frank Moore, Mr. Thomas Foden, Miss Betty Pinchard, Miss Cathleen Orford, and Mr. Barry Jackson. To these a stiffening of experienced professional actors was added, including Miss Mary Raby, Mr. Felix Aylmer, Mr. Ivor Barnard, Mr. Scott Sunderland, Miss Maud Gill, Miss Margaret Dudley, Mr. W. Ribton Haines, and Mr. E. Stuart Vinden, with one or two pupils from the school attached to the theatre. For special plays other players were obtained for engagements of varying length, their names including Miss Madge McIntosh, Mr. Allan Wilkie, Miss Florence Haydon, and young pupils of Miss Italia Conti. These were responsible for the whole of the performances, with the exception of visits from Miss Jean Stirling Mackinlay, Miss Nellie Chaplin and her company in ancient dances and music, and the Græme-Percy company.

Two plays received their first public performances at this theatre—a four-act drama, "The River," adapted by Christopher Sandemann from Max Halbe's "Der Strom," and a one-act comedy of bankruptcy, "Re Pilgridge," by L. B. Chatwin, a local solicitor. Perhaps the theatre has hardly done enough to encourage the writing of one-act plays, usually so negligently treated in the ordinary theatre; one of Schnitzler's "Anatol" episodes, Mr. Harold Chapin's "Augustus in Search of a Father," and Mr. Wilfred Coleby's "Their Point of View" have been the only others produced in this style. A sort of quasi-novelty came to the theatre, however, through the interest of the Rev. Arnold Pinchard, who prepared and produced a new version of three Nativity plays from the cycle of the Chester Mysteries, as well as those other interesting examples of the mediæval stage, "Everyman" and "The Interlude of Youth."



## THE VARIETY YEAR.

By E. M. SANSOM.

IT is a curious fact that nearly every year in the history of variety can be written down as a "boom" year in one respect or another. During 1912 music-hall managers vied with each other in their endeavour to book ragtime acts of all descriptions, and although a number of these—certainly the best of them—still remain with us, one seeks in vain for anything approaching the great number which contributed so much to bills in London and the provinces. 1913 dawned with the ragtime craze in full blast, and though sunset has come with the desire diminished and the attraction less pronounced, there can be little doubt that the curious synco-pated music which hailed from America has left its mark in England. Ragtime music, judged from the high ideal of the musician, may not have been a paragon of virtue, but there were a virility and an indefinable charm about it which made its appeal irresistible to the great body of music-hall patrons, and even if the ragtime craze has gone the music of the period still has some of its form. 1913 has been revue year without a doubt, and in all quarters of the kingdom has this style of entertainment been popular. Revue hails from Paris and includes within its scope a desire to hit off the follies and fashions of the moment, as well as to deal in amusing fashion, or in the spirit of burlesque, with topical items of interest. The English genre is somewhat different, though in few instances an attempt has been made to follow the pattern of the Continent. Here a revue is merely the excuse for the elaborate staging of a succession of song scenas strung together with the merest semblance of a plot, or with scrappy dialogue which has little reference to anything in particular. But the public has proved by its enthusiastic reception of the new form of entertainment that it is to its liking, and one cannot help wondering how long is to elapse ere some enterprising producer comes along with a revue that really reviews the affairs of the time. It is evident that this new form of entertainment has come to stay, though it will of necessity undergo various changes as time progresses. Many so-called revues will go to the wall, but the best will survive, and with constantly changing component parts will fill the bills in the variety theatre for a long time to come.

So far as the West End of London is concerned, the revue is no new thing, for the Empire has had many such productions, and the Alhambra during recent years has staged several examples of this entertainment. But the competition is increasing, and at the London Hippodrome "Hullo, Ragtime!" produced at the end of 1912, ran well into the following year; while another similar piece, "Hullo, Tango!" was presented as a Christmas 1913 attraction, and looks as though it will run its predecessor very closely in the matter of length of season. Touring revues have also to be considered, and some excellent examples have to be recorded as visiting the various houses. "Step This Way," and "Full Inside," were both produced at the Oxford—the latter at the end of the year and the former some time previously—and the success of "Step This Way" on tour has been remarkable. "What Ho, Ragtime!" and "And Very Nice Too!" both played successful engagements in and around the West End after productions in the provinces and successful tours; while "I Should Worry!" had the enviable and unusual experience of playing at three West End music-halls within a month, and "Alice Up-to-Date" appears to be challenging its competitors at the London Pavilion as the New Year opens. "Come Over Here!" played for over two hundred performances at the London Opera House, while among the suburban and provincial revues which have been prominent during the year are "I Should Say So!" "Splash Me" (which introduced aquatics into its scheme, an example which was followed by "Say When!"), "What a Game!" "How D'ye Do," "Who's Got It," and "Mind Your Backs."

During the greater part of the year Mr. Oswald Stoll has given over the new Middlesex to revue, and here Mme. B. Rasimi (whose success with this form of piece at the Ba-Ta-Clan, Paris, is well known) has produced no fewer than three, all of them played in French, by Parisian companies. They were entitled "J'adore Ca," "C'est Chic," and "Cachez Ca." A sure indication of the attractive quality of the revues was to be found in the fact that instead of the lowly prices which formerly obtained at the Drury Lane house, the stalls were priced at 7s. 6d., and other seats were in proportion. The Palladium was visited during the year by several revues, but it was not until the last week of 1913 that the management followed the lead of competing houses and produced their own piece, which was entitled "I Do Like Your Eyes." Before leaving the subject of revues one cannot help referring to the peculiar and exclamatory titles which have been used for the pieces. Those mentioned above are all in this category, and the Alhambra's "Eightpence a Mile" and "Keep Smiling," and the Empire's "All the Winners" can hardly be called exceptions to the rule.

#### THE TANGO.

At one time we were threatened with a dancing boom similar to that which has characterised other years, but fortunately this never quite "came off." The dance in question was the Tango, a Spanish product which is apparently one of the principal dances of Spanish South America. The dance is a double effort containing a number of intricate movements, and seems to be based to some extent upon the waltz, with peculiarly attractive music. From the spectators' point of view, the dance is too slow ever to achieve much success as an individual music-hall turn, but as an incident in a revue or similar performance it has been quite popular during the year. Its main accomplishment, however, has been the introduction of what was called the Tango Tea—afternoon performances where the Tango and other similar dances were performed in conjunction with dress parades which gave the halls concerned the appearance of a showroom of one of the great drapery emporiums. This scheme met with only partial success, limited to a very few houses; while many suburban and provincial houses which attempted the scheme confined their efforts to a week's trial. The Tango is no new thing to London, and though it has received much newspaper publicity, mainly on the ground that it is considered in some quarters to be indecent, it has not proved a very formidable rival to the ordinary attractions of the music-hall.

#### THE BISHOPS' PROTEST.

Though the Lord Chamberlain took over the licensing of music-halls for the presentation of sketches with authoritative sanction during 1913, the variety world had had no trouble with him in the matter of refused licences or banned pieces until October of the past year. Then a bombshell was dropped in the form of a peremptory order to Mr. Alfred Butt, of the Palace, to modify the performance of "A la Carte," in which Mlle. Gaby Deslys played the principal part. The piece had been duly licensed by the Lord Chamberlain, and had been in the Palace bill for several weeks; but it appeared that clerical gentlemen had been present at a performance and had made representations to their superiors with the result that the aid of the Lord Chamberlain had been invoked. Mr. Butt strongly denied that anything had been added to the piece since it had been licensed and seen by a representative of the Lord Chamberlain; but this availed him little, and the piece had to be revised somewhat to remove the parts to which objection had been taken. But the action of the clergy did not stop at the Palace; there was much high flown talk about "throwing down the gauntlet" to the music-halls, and the Bishops of London and Kensington were the leaders of a church party who made more or less vague accusations against the morality of the music-hall and threatened joint "cleansing" action. It is useless to deny that there are some things in the music-halls which the profession would be better without, and perhaps during recent times there has been on the part of a few performers—a very few—a return to the suggestive joke (?) as a means of raising a laugh, while in some of the revues a display of lingerie and the exhibition of ladies clothed in the minimum of attire have been features which have taken the place of real items of entertainment. But one or even a few black sheep do not make a whole flock bad, and the music-hall world is quite capable of looking after its own affairs without the assistance of the clergy. One has no desire to follow a frequent line of alleged argument and bully the other side, though it should be remarked, the "mudslinging" was not all on the side of the clergy at the time of the controversy; but it is permissible to question whether the clergy as a body



have a sufficiently adequate knowledge of the life of the people to entitle them to interfere with their pleasures. The music-halls have become something more than a luxury to the people of this country; they are part and parcel of the daily life of the worker, and as such, for their very existence's sake provide the entertainment which is demanded by the public. Errors of taste in variety programmes are nothing less than faulty investments, for the audiences have no use for such things, and if any manager persisted in catering for a small section of his patrons who might appreciate the salacious, he would be committing business suicide by driving away the "family audience," which is now the mainstay of all music-halls. No one would contend that those engaged in the music-hall industry are any better than any other section of the community, but, on the other hand, they are no worse, and it is to be hoped that we shall hear no more of "Purity Crusades" and similar heroic enterprises until such time as they be necessary—which is hardly likely to come in this generation.

#### THE NEW AWARD.

It was hardly likely that either the artists or the managers would let pass the opportunity available this year for a revision of the Music Hall Award which was issued subsequent to the strike in 1907. As a matter of fact the parties held many joint meetings with the object of arranging matters amicably, but in the end it was necessary to apply to Sir George Ranken Askwith for his ruling upon certain points, and a new Award was issued, and came into force on July 16. It cannot be said that the artists gain very much under the new arrangement, indeed, the Chairman of the V.A.F. (Mr. W. H. Clemart) rather aptly describes it as a "Syndicate Halls Award." Some relief, in the matter of barring in the provinces, is accorded the artist, and no one will regret the abolition of the involved "extension bar," but when one comes to London one finds that West End managements can issue contracts for seven performances (i.e., inclusive of a *matinée*), while the barring arrangements have been much changed. Under the old Award a West End contract used to bar for one mile and four months, irrespective of the length of the engagement. Now a week's engagement bars for one mile and sixteen weeks, while one for two weeks or longer increases the bar to one mile and thirty-two weeks. Barring at the suburban halls (other than exclusive houses) has increased from two miles and eight months to two miles and forty-eight weeks, but the bar at the exclusive houses has been reduced from two miles and fifteen months to two miles and fifty-two weeks. The new Award—as can be seen from the copy which appears in another part of this Year-Book—is a much simpler affair than its predecessor, and the necessity for the removal of an option clause (if any) from the body of a contract; the uniform time for the despatch of bill matter; the fixing of twenty-one days as the maximum period for the receipt of a confirmation; and other points which at first sight might appear to be of minor interest, but which, in reality, are of great importance to the artist, are questions upon which the Arbitrator has laid down very definite instructions. Considering that the managers appealed for "Freedom of Contract" and that the artists scheduled a lengthy list of amendments they desired to the 1907 Award it is obvious that neither side has obtained anything approaching what it wanted, but in any case the Award does furnish a basis for the businesslike working of the profession, and the Variety Artists' Federation can be relied upon to see that its provisions are carried out in the spirit as well as in the letter.

#### THE KING AND THE PROFESSION.

Though 1913 has not produced another Command Performance similar to that of the preceding year, there have been two occasions upon which the King has emphasised his interest in the profession. The first of these was in July, when the King and Queen were the guests of Lord Derby at Knowsley Hall. Lord Derby, whose sympathies with matters of the music hall have been given practical expression upon more than one occasion, arranged, with the assistance of Mr. Frank Allen, a variety entertainment for the Royal visitors, and a programme comprising Tom Edwards, George Formby, Neil Kenyon, David Devant, Olga, Elgar, and Eli Hudson, Frank and Vesta, and George Graves and company was presented with considerable success.

The second special performance under Royal patronage was in October, when at the London Coliseum the King and Queen, as well as the Prince of Wales and a large number of other members of the Royal Family, attended a great charity entertainment, which was arranged by Lord Lonsdale and Mme. Sarah Bernhardt

on behalf of the French and Charing Cross hospitals under the title of the "Good Samaritan Performance." The best artists from the dramatic, variety, and musical professions contributed to the entertainment, and the music hall was represented by W. C. Fields, Green and Wood, George Graves, George Robey, Will Evans, Neil Kenyon, George Formby, Arthur Roberts, Billy Merson, Mark Sheridan, Alfred Lester, Fred Emney, the late Harry Fragson, Lydia Kyasht, Harry Tate, James Watts and others who are more or less temporarily domiciled in the music halls after making their reputations in the theatre. No less a sum than £5,000 was realised from this performance, and Mr. Oswald Stoll had the satisfaction of receiving a Royal letter of thanks, in which reference was also made to the beautiful character of the decorations of the Coliseum. By the way, it should be mentioned that the accounts for the 1912 Command Performance were passed early in the year, and that a sum of £2,350 7s. 4d. was distributed as follows:—To the Variety Artists' Benevolent Fund and Institution, £1,343 1s. 4d.; to the Music Hall Home Fund, £503 13s.; and to the Music Hall Ladies' Guild, £503 13s.

#### FUNDS AND SOCIETIES.

The past year has been one of general success so far as the various organisations connected with the profession are concerned, and fuller records of the year's work of the various societies are to be found elsewhere in this Year Book. The Variety Artists' Federation have completed another year of great usefulness under the able leadership of the chairman, Mr. W. H. Clemart, and though its main work never sees the light of day except to those particularly concerned, it is recognised as a wonderful power for good. The Music Hall Artists' Railway Association, with its six or seven thousand members, has pursued the even tenor of its way, devoting its energies to the saving of money for members and subscribing its profits—which are considerable—equally between the railway and music-hall charities. It would be interesting if the committee of the M.H.A.R.A. could contrive to give an annual return showing exactly how much had been saved on railway journeys undertaken by its members, and the ingenuity of the secretary, Mr. C. Douglas Stuart, should be equal to the task. Mr. Stuart has another important post, that of secretary of the Variety Artists' Benevolent Fund and Institution, and in this latter capacity he has been prominent during the year in various ways. A fête and gala at "Brinsworth," a splendidly successful dinner at the Trocadero Restaurant in December, when over £1,100 was raised; the amalgamation of the Music Hall Home and the Institution are the greatest enterprises in the cause of charity which have marked the year 1913, and to Mr. Joe Elvin, Mr. Charles Austin, Mr. Harry Tate, and the other prominent artists who are always to the fore in the cause of charity, the heartiest thanks of the profession are due. It should be noted, too, that by means of an excellent arrangement under which a tax on special performances is made, the Variety Artists' Federation has been able (with the assistance of some special donations) to hand over £250 10s. 7d. to the profession's charities. There are schemes in the field for the establishment of a convalescent home and an orphanage for the children of the profession. The former was suggested by Mr. Elvin at the V.A.B.F. dinner, and is already in process of organisation. The orphanage is the idea of the Music Hall Ladies' Guild, a hardworking body of ladies who strive to make the lot of the women and children brighter with what degree of success their records plainly show. The Guild purpose making the receipts from the Command Performance the nucleus of a fund for the purpose, and having regard to the fact that they have a happy knack of accomplishing all they set out to do, it seems reasonable to suppose that their latest scheme will have a successful result. Regarding the Grand Order of Water Rats and the Beneficent Order of Terriers (a strong and influential body of performers which has risen Phoenix-like from the ashes of the old Terriers' Association), little can be said because both organisations are of a private character, but it may not be out of place to remark that both societies are ever to the fore in all matters of interest to the profession, and that their strength increases as the years pass.

#### MANAGEMENTS.

With hardly a hint of a new combine, there have been very few changes in the management of home affairs during the past year, though interesting appointments have been those of Mr. Frank Allen as managing director of the Moss Empires, Limited; Mr. Charles Reed as general manager of the newly erected Golder's Green Hippodrome (where Mrs. Walter Gibbons appears as the managing director of the new enterprise), and Mr. Harry Masters, who has returned to his position as general

manager of the London Theatres of Varieties, Limited. South African and Australian variety has been much in the public eye. In the former country the Africa's Amalgamated Theatres Trust, Limited, of whom Mr. Rufe Naylor is the London agent, have obtained almost complete control of the music halls and parties of English artists sail every week to fulfil engagements in Africa. Mr. Hugh D. McIntosh, the new managing director of the Rickards' Theatres in Australia, has visited England and America during the past year and has booked many turns for the Antipodes.

#### THE WORK OF THE YEAR.

The large share of the bills which has fallen to the lot of revues has already been noted, but there is one point in connection therewith which cannot be over-emphasised. A revue takes up a large share of the ordinary programme of a music-hall, and it is obvious that, as a consequence, fewer single-turn artists have been necessary, and "postponements" and "cancellations" have been rife. Speaking generally, the leading revue artists have not been the ordinary music-hall favourites, but there has been a noticeable move, particularly during the last weeks of the year, to include some of these artists. Herein, it would seem, lies the future of this form of entertainment, for the public will not be deprived of its stars, and it is just those very artists who can do so much to make a success of a production. The success of Harry Tate in "Hullo, Tango!" the Poluskis in "I Do Like Your Eyes!" and Billy Merston in "Hullo, Ragtime!" may be cited as instances. How fond are music-hall patrons of those who have supplied them with mirth for so many years is emphasised when one recalls the success during the past year which has attended such artists as Eugene Stratton and Joe Elvin. Apparently even their oldest songs or sketches are more than good enough for audiences, who receive with enthusiasm the work of these two really great artists who ever have their fingers upon the public pulse, understanding exactly what is required of them, and being in the happy position to supply it. How well they, in association with Little Tich, R. G. Knowles, Harry Lauder, Wilkie Bard, George Mozart, Mark Sheridan, Harry Weldon, and others whose names are truly "household words," have kept up the traditions of the music hall does not need to be dilated upon at this time. They are and will continue to be leaders in the music-hall industry, and the single artist of their calibre will remain a staple attraction when other things have been forgotten. The artistic musical act of Olga, Elgar and Eli Hudson, and that of May Erne and Erne Chester have been features on many bills, and a new Hebrew comedian in Charles Cohan (formerly of Lowenwirth and Cohan) has scored a notable success during 1913, while Jimmy Learmouth is a new comedian who has rapidly come to the front *via* Joe Peterman's sketches. Ella Retford, one of our daintiest and best comedienues, has performed much delightful work, and her appearance in the "Eightpence a Mile" revue at the Alhambra was attended with complete success.

Last year it was remarked that the prevalence of tabloid versions of plays in music-halls was hardly in the best interests of variety, and it is pleasing to be able to record that the tendency to include these "boiled down dramas" has been less frequent during 1913. In a great number of instances they are unworthy of inclusion, and managers have been well advised to leave them alone. The twice-nightly pantomimes have been popular at the Christmas season, but as these employ a large number of music-hall artists they are to be welcomed, especially if they meet with public approval as would seem to be the case.

#### CONCLUSION.

Music halls have a great future before them, providing those responsible realise their opportunities. Some of the circuits jog along with booking arrangements which would be humorous were the results not so serious, but on the whole the public are being excellently catered for, and one looks forward with optimism to what 1914 has to offer.





## MUSIC-HALL AWARD, 1913.

ON May 14, 1913, Sir George Askwith issued the following Award as between variety artists and managers of variety houses, replacing the Award of 1907. The Award, which does not affect musicians and stage employees who came under the terms of the Award of 1907, came into existence on June 16. Except in respect of transfers, it does not apply to contracts made before June 15, which, however far ahead they may go in their provisions, remain under the Award of 1907.

## THE AWARD.

The following award is made by me the undersigned May 14, 1913, for Theatres of Varieties in Great Britain and Ireland, to govern the relations of managers and artists for a period, by request of the parties, of not less than five years, and in accordance with the provisions of my award dated June 14, 1907, the provisions of such award relating to future disputes being deemed and hereby found to have been duly fulfilled, and the parties having been heard on April 24, 25, and 26, and their statements fully considered.

## EXISTING CONTRACTS.

(1) No existing contracts made prior to this award shall be deemed to be affected by this award, except that by consent of the parties it was agreed that all actual expenses reasonably incurred of any transfer shall be allowed and shall be paid within fourteen days of the completion of the transferred agreement.

## FUTURE CONTRACTS.

(2) In contracts made by a management for the performance of an artist at a West End theatre of varieties, *i.e.*, a theatre situated within a radius of one mile from the monument in the yard of Charing Cross Railway Station on the northern bank of the Thames, to the entire exclusion of any other theatre of varieties, the terms and conditions shall be such as may be agreed upon between the parties.

(3) The terms and conditions of other contracts are to be deemed to be subject to the following obligations, *viz.* :—

(a) A contract containing or in accordance with the provisions laid down in the annexed model contract should be ordinarily used with such proper alterations and additions as may be suitable for particular localities or circumstances.

(b) No barring clauses shall impose

greater restrictions than the restrictions mentioned under the heading of Barring Clauses.

(c) In the event of the contract being made without the intervention of an agent, the management shall not charge or deduct any commission.

(d) Options of re-engagement may be agreed upon between the artist and the management upon terms to be mutually arranged, but must be either upon a separate form, or, if put on the same form as the contract, must be in a space set apart from the rest of the contract and separately signed or initialled by the artist.

(e) Any clause inserted in the form of contract calling upon the artist to prolong his engagement shall be subject to the engagements already entered into by the artist.

(f) The number of performances allowed to be inserted in Clause 2 of the form of contract shall, unless the artist agrees to the contrary, be the usual weekly number of performances at the time of making the contract; the number shall not in any case exceed twelve.

## (4) FORM OF CONTRACT.

The following is the form of model contract mentioned above:—

An Agreement made the ..... day of.....191 between ..... hereinafter called the management of the one part and ..... hereinafter called the artist of the other part witnesseth that the management hereby engages the artist and the artist accepts an engagement to appear as ..... (or in his usual entertainment) at the theatres and from the dates for the periods and at the salaries stated in the Schedule hereto, upon and subject to the unmentioned conditions:—

1. The word "artist" shall when more than one is included in the performance

include the plural (the troupe, company, partnership, or combination) and the word "theatre" shall include all places of public entertainment.

2. The artist agrees to appear at ..... performances per week at a salary of ..... and shall be paid at the rate of one-twelfth of that salary for each performance required by the management in excess of such number.

3. Where this contract relates to a troupe, company, partnership, combination, or sketch, the artist shall at the time when the contract is signed furnish the management in writing with such names as the management may require and shall not substitute a performer for a person so named without the written consent of the management.

4. The artist may be transferred during the whole or any part of the engagement (not less than one week) to any other theatre owned or controlled by or associated with the management, with the consent of the artist, such consent not to be unreasonably withheld.

All actual expenses reasonably incurred of any transfer shall be allowed and shall be paid within fourteen days of the completion of the transferred engagement.

#### 5. Barring clause—

Upon breach of (any of) the barring clauses the artist shall pay to the management as liquidated damages one week's salary for such breach thereof, but nothing in this clause shall affect the right of the management to apply for an injunction to restrain the artist from performing in breach of the said clauses, nor the right to determine the contract.

6. The artist shall not infringe any copyright, patent, or other proprietary rights of third parties, and in the event of infringement shall be liable for and on demand pay the amount of all damages, penalties, and costs incurred by the management.

The artist shall not give or permit to be given any colourable imitation or version of his performance within the radius or time prescribed by the barring clauses.

7. In case the artist shall, except through illness certified as hereinafter provided, or accident proved to the satisfaction of the management, fail to perform at any performance, he shall pay to the management, as and for liquidated damages, a sum equal to the sum which the artist would have received for such performance, in addition to costs and expenses incurred by the management through the default of the artist.

When the management own or control two theatres in any provincial town the artist shall act as deputy in cases of emergency upon request, and be paid at a rate to be mutually arranged.

8. The artist undertakes that his performance shall not be dangerous to the

artists, audience, or stage employees. If any accident or injury results from the performance of the artist the artist shall pay for any loss, damage, or costs incurred by the management.

9. The management shall not be liable to the artist or to the legal personal representative of the artist for any loss, damage, or injury to the artist's person or property during or in connection with the engagement, unless caused by the negligence of the management.

10. The artist shall not assign, mortgage, or charge his salary, nor permit the same to be taken in execution. No salary shall be paid for days upon which the theatre is closed by reason of national mourning, fire, epidemic, strikes, lock-outs, disputes with employees, or order of the licensing or any public authority. No salary shall be payable for any performance at which an artist may not appear through illness or his own default, nor provided that eight weeks' previous notice has been given to the artist for days upon which the theatre is closed for alterations, decorations, repairs, or any cause which the management may reasonably consider adequate.

11. The artist agrees to observe and carry out conditions and regulations imposed by statute, the London County Council, or other public authority, and to comply with the requirements of any public authority that scenery and properties used by the artist shall be non-flammable. All flammable material brought into the theatre by the artist may be required to be made non-flammable by him, or at his expense, by the management.

12. The artist declares that at the time of signing this contract he is under no engagement with any other management that can preclude him from fulfilling the engagements shown herein, and that he has not concealed any change of professional name or description.

13. The rules and regulations subjoined shall be read and construed as forming part of this contract, and the artist agrees to abide by all reasonable rules which may from time to time be made by the management for good and orderly conduct or special requirements of their theatres, provided that the rules shall have been served on or brought to the notice of the artist.

14. Upon the breach by the artist of any of the terms and conditions in this contract, or of Rules 1 to 10, the management, without prejudice to other remedies, and in addition to rights given under the terms and conditions aforesaid, or the rules, may forthwith determine this contract, and the artist shall have no claim upon them for salary (other than a proportion for performances played), expenses, costs, or otherwise.

The same provision shall apply upon breach by any member of a troupe or



company, if not remedied after complaint by the management.

15. Any notices under this contract may be served upon the artist by posting the same to his last known address, or to the agent through whom this contract is made, or while performing at any theatre in the manner specified by Rule 11.

16. If the artist's performance is contrary to law, or is objected to by any licensing or other public authority, this contract may be cancelled by the management.

If the management be threatened with legal proceedings in respect thereto the contract may be cancelled, unless the artist forthwith provides indemnity to the satisfaction of the management.

17. The artist shall notify his intention to appear, specifying dates and places, and send matter for billing, programmes, and advertisements, and in the case of a sketch or stage play a copy of the Lord Chamberlain's license, to  
in time to arrive at  
not later than twenty-one days before opening.

18. The artist is permitted to perform within the barred area of any theatre referred to herein not opened for public entertainment, provided that his performance takes place within eight weeks of the making of the contract for the said performance and that he makes no new contract for any such performance after receipt of notice from the management that the actual building of any such theatre is then substantially commenced.

19. If the theatre shall not be in the occupation and possession of the management at the date fixed for performance the engagement shall, provided the best possible notice has been given to the artist in writing, be deemed to be cancelled as from the date of such notice.

20. The agreement is subject to written confirmation by the management. If not confirmed within twenty-one days after receipt by the management of the agreement signed by the artist no liability shall attach either to the management or the artist.

#### SCHEDULE.

Week at commencing at  
the salary of per week.

#### (5) RULES AND REGULATIONS.

1. The artist shall attend rehearsals if required at the places and times notified by the management.

2. The artist shall be present in the theatre and ready for his appearance not less than five minutes before he is due to appear on the stage.

The artist may be put on ten minutes later than the specified time, and if required must do the whole of his performance. The artist (unless exclusively engaged) shall not have the time for his appearance varied after the second performance on Monday evening, except in

case of emergency, unless the artist be notified in writing not later than noon of the day upon which the proposed change of time is required.

3. In the event of an artist being unable to perform through illness a medical certificate must be sent immediately to the management at the theatre, setting forth the nature of the illness and that the artist is unable to appear. If the artist is prevented by illness or from any cause whatever from performing on the first night, or for three consecutive performances, the engagement may either be determined or be treated as postponed to such date as the management decide, subject to engagements entered into by the artist.

4. Any artist giving expression to any vulgarity or words having a double meaning or using any objectionable gesture when on the stage shall be liable to instant dismissal, and if dismissed shall forfeit the salary for the current week. Any question under this clause to be decided by the management, whose decision shall be binding and final on the artist.

5. Any artist being in the theatre in a state of intoxication may be fined one week's salary or dismissed.

6. Artists shall not address the audience except in the regular course of the performance nor interfere in any manner with other artists or employees nor go into the front of the house without permission.

7. Singers shall, if required, sing at least three songs at each performance. The management may prohibit the whole or any part of the performance which they may reasonably consider unsuitable or displeasing to the audience, and in the case of songs may require a copy to be forwarded for approval twenty-one days before a song is to be sung, and no variation will be permitted from words so approved. The artist shall not be required to perform if by the unruly behaviour of the audience his performance would be or is rendered inaudible.

The artist agrees to produce a new or revert to any old song, sketch, or business, on the reasonable request of the management, and to provide suitable dresses and properties.

8. Artists must respond to encores or not, as the management shall reasonably direct.

9. No naked lights shall be carried or matches used, nor any lighting apparatus interfered with by the artists. Artists shall not bring into the theatre combustible or explosive materials without the written permission of the management.

10. Smoking is strictly prohibited in dressing-rooms or anywhere in proximity to the stage.

11. The artist must furnish the hall-keeper with his address, and while performing at any theatre notice shall be



sufficiently served if sent to such address, or if no address is furnished by deposit in the place for deposit of letters at the theatre.

12. The management shall have the sole right to determine the position of the artist's name, the size and nature of the type, and the description of the turn on bills, programmes, and advertisements.

13. No person not employed at the theatre shall go behind the scenes without permission.

#### (6) BARRING CLAUSES.

The United Kingdom, for barring purposes, shall be divided into three sections:—

- (a) West End of London, as defined in Clause 2 (Future Contracts).
- (b) Suburban, *i.e.*, the Metropolitan Police District, exclusive of the West End.
- (c) The Provinces.

An exclusive engagement means that during such engagement the artist shall not appear at any other public place of entertainment.

nature of such alteration and the reasons therefor and the theatres affected thereby. The party receiving the notice shall have the right of replying to it within two calendar months, either by giving counter-notice or otherwise, and within one calendar month of the said counter-notice, on or before 31st March, two managers and two artists shall meet together and endeavour to come to an unanimous understanding before 30th June, failing which both parties shall refer the question to arbitration. A party upon receiving notice as hereinbefore specified may within seven days demand that a like notice shall be served on any other managements whom he shall deem to be affected, and upon such demand notice shall be served forthwith upon such other managements, and shall be deemed to have been served on the 1st January.

In the event of no understanding being arrived at between the parties affected the question, in accordance with agreement now come to, shall be referred for final determination to me, or failing me to another agreed arbitrator, or failing agreement to an arbitrator appointed by the Board of Trade. Upon such reference each party shall, as a condition precedent

#### MAXIMUM BARS.

	Distance— <i>i.e.</i> , a Radius (according to the Ordnance Survey) of	Time.
West End, exclusive, see Clause 2 (future contracts) . . . . .	—	—
West End turns (one week's engagement) . . . . .	1 mile	16 weeks
West End turns (two weeks' engagement or longer) . . . . .	1 mile	32 "
Suburban, exclusive . . . . .	2 miles	52 "
Suburban turns . . . . .	2 miles	48 "
Provincial . . . . .	6 miles	52 " and also 2 weeks after engagement

The extension bar referred to in the 1907 Award, Barring Clauses, subsection (f) is abolished.

#### (7) FUTURE DISPUTES.

In the event of any dispute arising hereafter no strike or stoppage of work shall take place, and if any change be desired in the rules and conditions hereinbefore declared six calendar months' notice in writing must be given, either by managements or artists, such notice to expire on June 30 in any year (except that neither side shall give such notice prior to January 1, 1918), and shall state clearly the

to arbitration, deposit the sum of £20 with the arbitrator, who may out of such sum award costs to either party. The decision of the arbitrator shall be final and binding on the parties.

This present Award shall come into force on and after Monday, June 16, 1913.

Signed and published this 14th day of May, 1913,

GEORGE ASKWITH,  
Chief Industrial Commissioner.



# THE VARIETY STAGE.

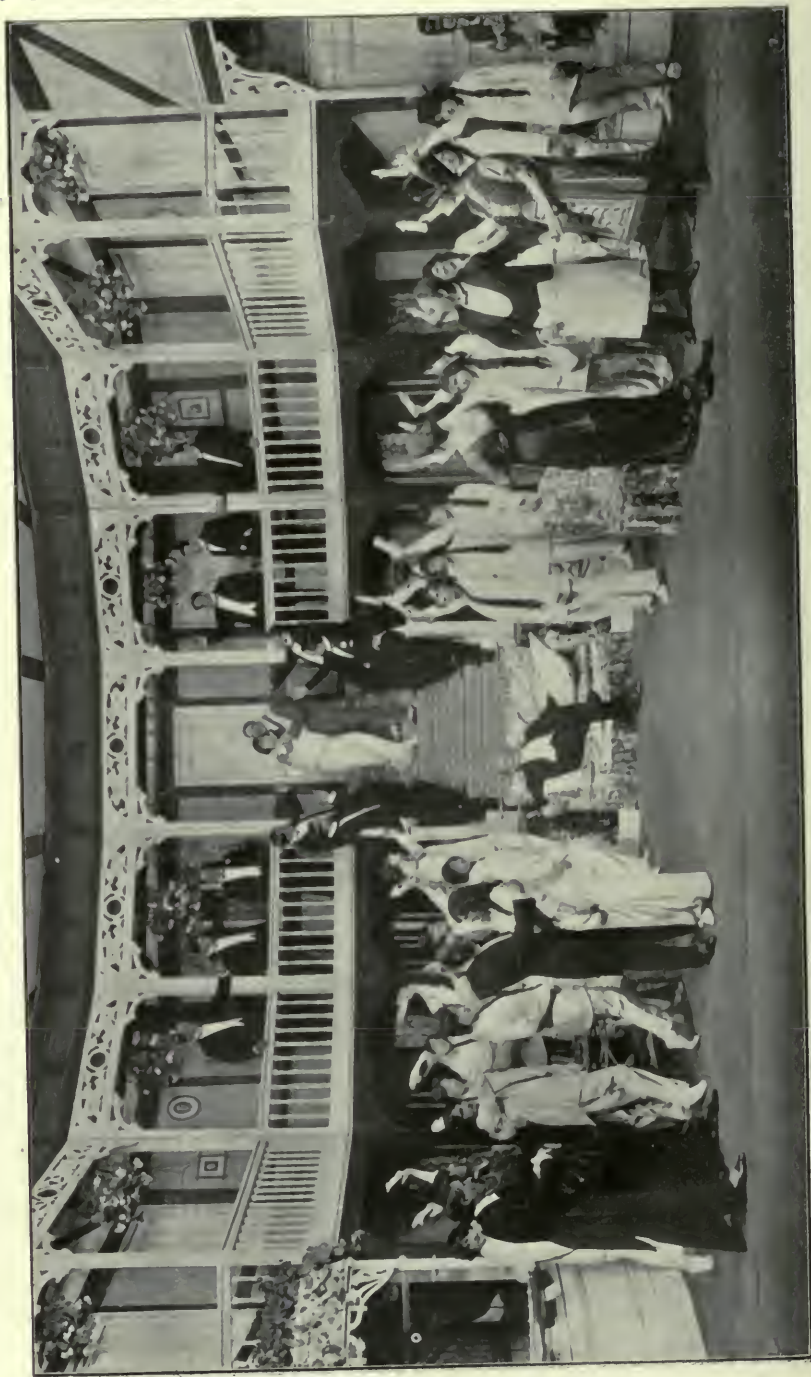


## THE PRINCIPALS OF "HULLO, RAGTIME!" AT THE LONDON HIPPODROME.

The names (from left to right) are: CHARLES WHITEHILL, ARTHUR STROUD, IRENE RICHARDS, CHECKERS VON HAMPTON, ETHEL LEVY, CYRIL CLENSY, SHIRLEY KELLOGG, GERALD KIRBY, MADGE MELBOURNE, ERIC ROBER, DOROTHY MINTO, AMBROSE THORNE, JAMESON DODDS, and LESLIE OWEN.

[Foulsham and Banfield.]

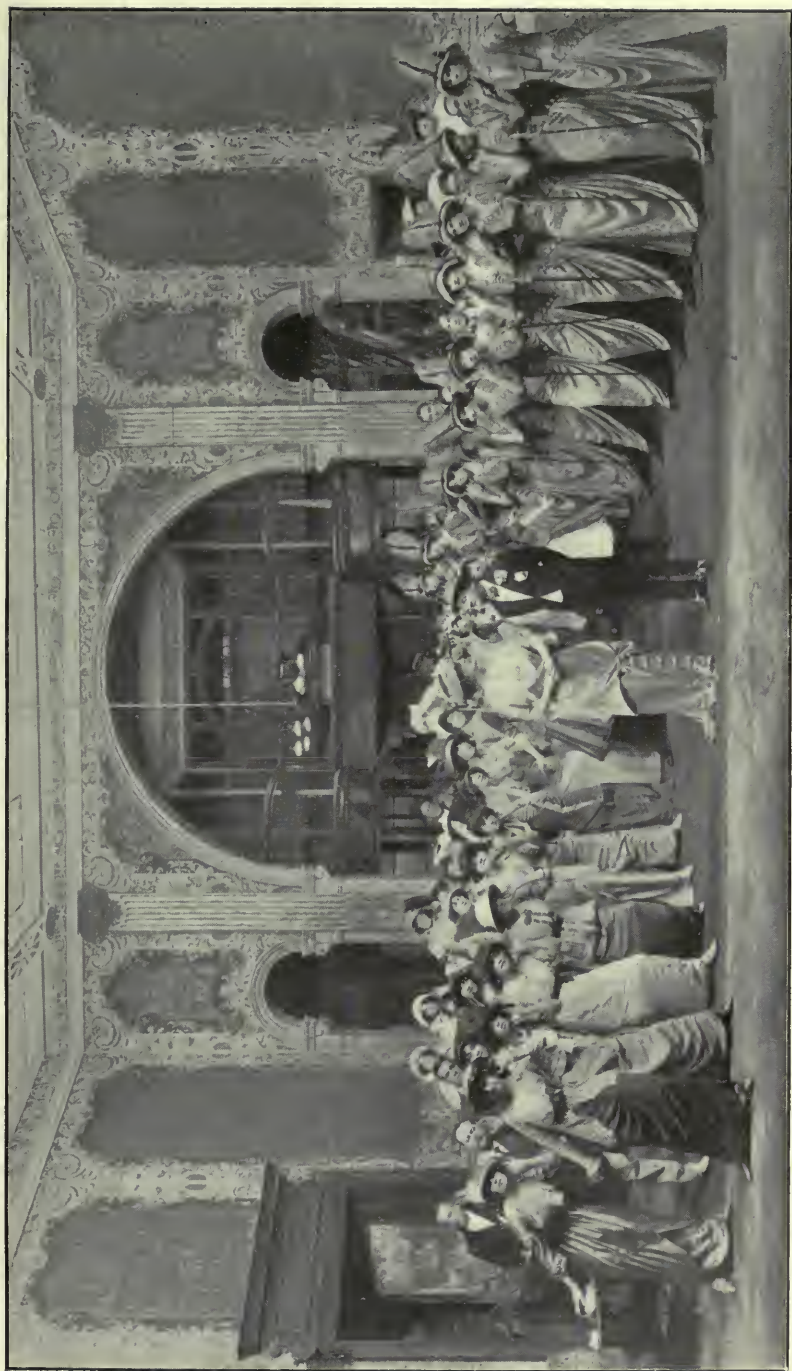
THE VARIETY STAGE.



A SCENE FROM "THE GAY LOTHARIO," AT THE EMPIRE.



THE VARIETY STAGE.



A SCENE FROM "ALL THE WINNERS," AT THE EMPIRE.

THE VARIETY STAGE.



[Photopress

A SCENE FROM "FULL INSIDE," AT THE OXFORD.

THE VARIETY STAGE.



A SCENE FROM "STEP THIS WAY," AT THE OXFORD.



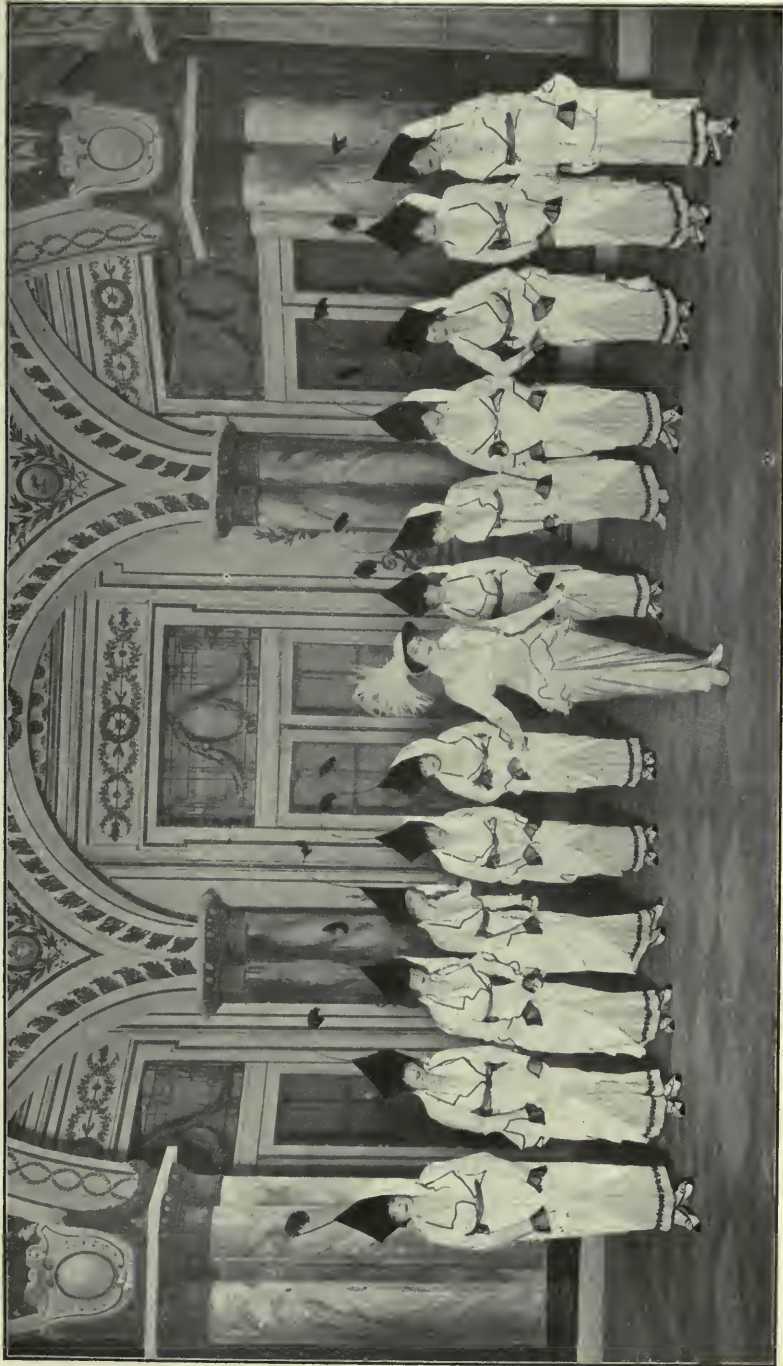
THE VARIETY STAGE.



A SCENE FROM "I SHOULD WORRY!", THE SUCCESSFUL WYLLIE-TATE REVUE.

[Hamm

THE VARIETY STAGE.



[Campbell Gray]

MISS SHIRLEY KELLOGG AND CHORUS IN A SCENE FROM "HULLO, TANGO!" AT THE LONDON HIPPODROME.  
(The costumes are from Bakst designs.)

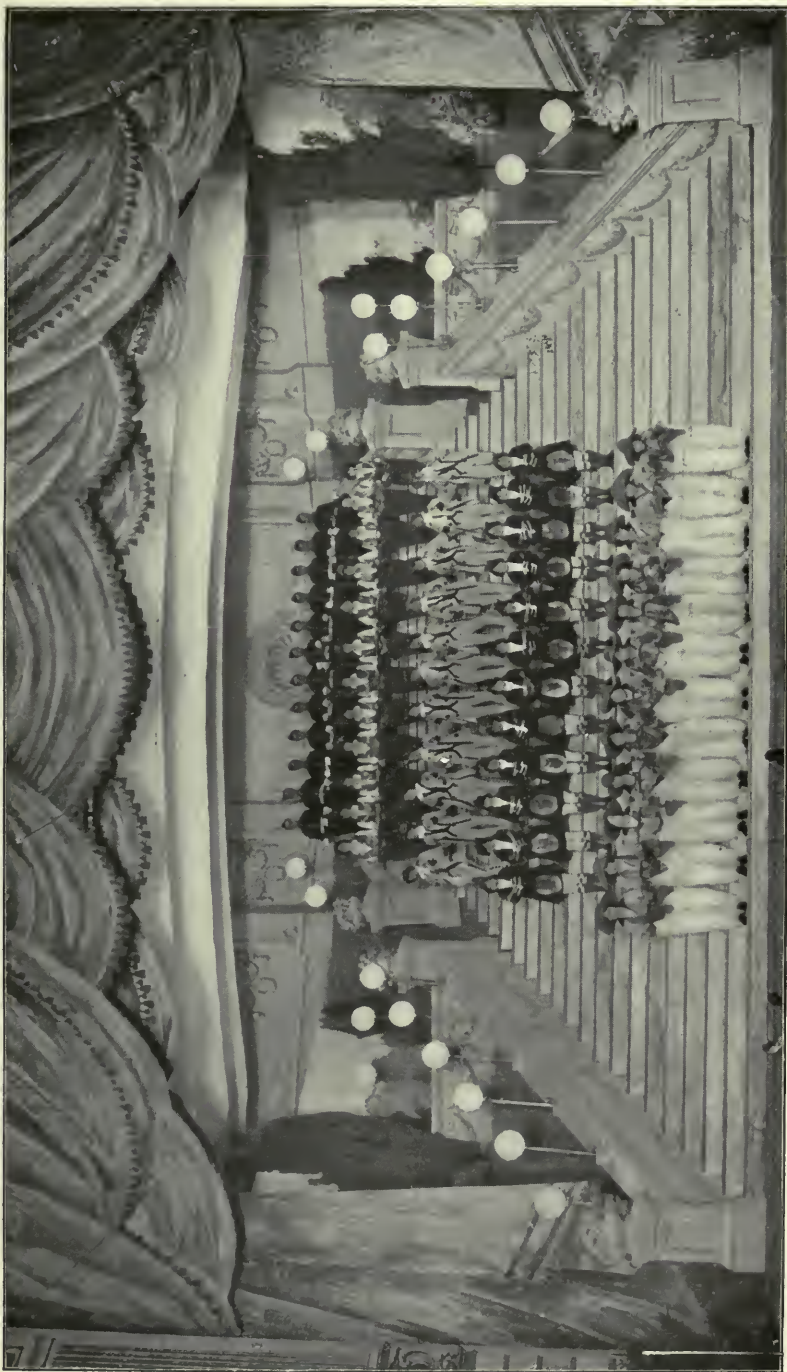
THE VARIETY STAGE.



A SCENE FROM "PADORE CA," AT THE MIDDLESEX.



THE VARIETY STAGE.



"THE ESCALADE" AT THE LONDON HIPPODROME.

[Campbell Gray

# THE VARIETY STAGE.



"SIMPLE 'EARTED BILL' AT THE LONDON COLISEUM.

MISS FLORENCE WRAY, MR. HUNTLEY WRIGHT, MR. FITZ LEWIS.

THE VARIETY STAGE.

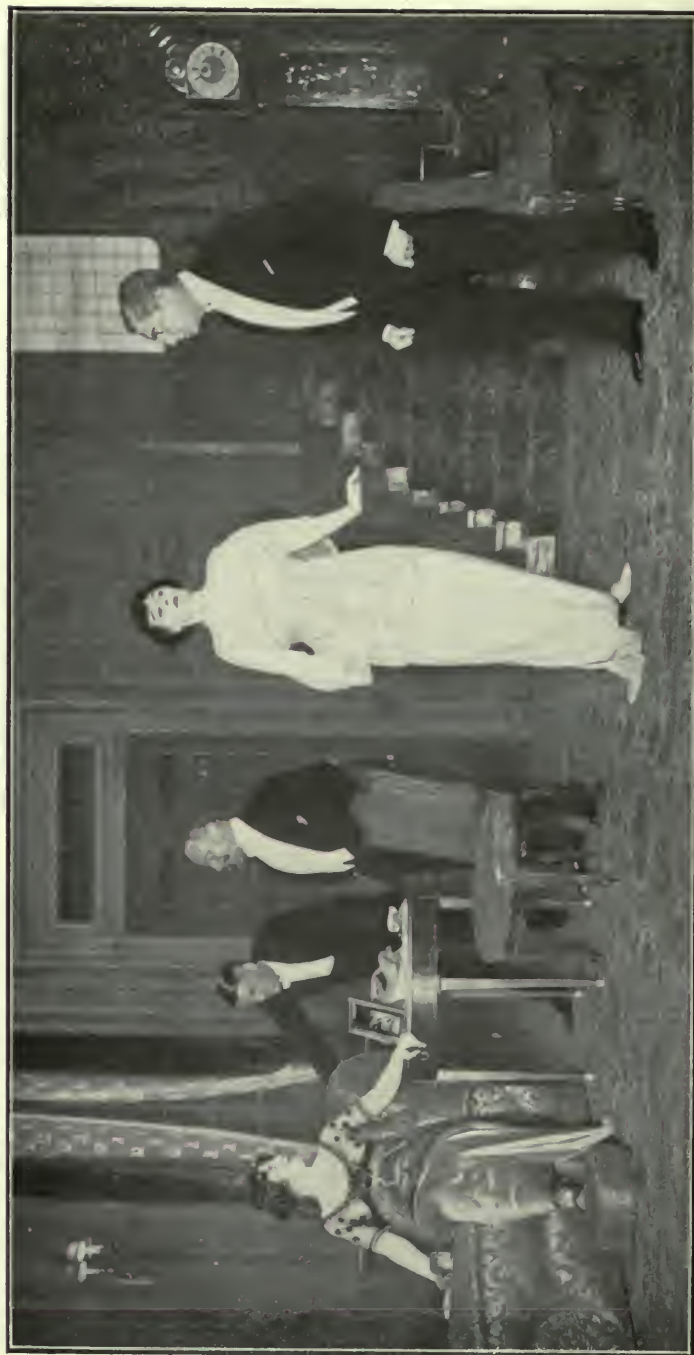


"HER LADYSHIP" AT THE LONDON COLISEUM.

MISS TINY GRATTAN, MR. CECIL BURT, MISS MARIE STUDDOLME, MR. WALTER PEARCE.



THE VARIETY STAGE.



[Campbell Gray

SIR J. M. BARRIE'S "HALF-AN-HOUR" AT THE LONDON HIPPODROME.

(MISS NETTA WESTCOTT, MR. J. WOODALL-BIRDE, MR. EDMUND GWENN, MISS IRENE VANBRUGH, MR. SIDNEY VALENTINE.

# THE VARIETY STAGE.



THE VAUXHALL GARDENS SCENE IN "AND VERY NICE, TOO!"



THE POLICEWOMEN IN THE DRUMMOND CIRCUS SCENE OF "AND VERY NICE, TOO!"

## THE VARIETY STAGE.



**MISS ELLA RETFORD.**

[Bassano

MISS RETFORD scored a success in the Alhambra Revue, "Eightpence a Mile."



## THE VARIETY STAGE.



**MR. BILLY MERSON**  
In his new "Broncho" song.

THE VARIETY STAGE.



[Hana

MR. R. G. KNOWLES.  
In private life.



[Hana

MR. R. G. KNOWLES.  
In character.

THE VARIETY STAGE.



[Claude Harris

MR. W. C. FIELDS.  
In character.



[Claude Harris

MR. W. C. FIELDS.  
In private life.



THE VARIETY STAGE.



MR. OSWALD WILLIAMS,  
The Clever Illusionist.  
[Havana]



[Foulsham & Bonfield]

MR. LEW HEARN AND MISS BONITA IN  
"HULLO, RAGTIME!"

THE VARIETY STAGE.



THREE LEADING AMERICAN SONG-WRITERS WHO HAVE VISITED ENGLAND DURING 1913.  
MR. LOUIS A. HIRSCH.



MR. IRVING BERLIN.



MR. LEWIS F. MURIE.

THE VARIETY STAGE.



AN EFFECTIVE POSTER IN USE BY MISS CLARICE MAYNE  
AND MR. J. W. TATE.



## THE YEAR'S DRAMA IN AMERICA.

By W. H. DENNY.

THE year now passed and gone has proved a great disappointment to managers, who looked for a revival of business after the election had ended the indecision of affairs prior to November in the previous year, when the Democrats made such a clean sweep and put their candidate in the Presidential chair.

It was prophesied that business would take a jump, and once more the days of plenty would arrive; but the year turned out one of the worst on record, when the number of productions and the amount of capital invested in the numerous ventures put forth by the various producers in this vast country are taken into account.

Whatever the cause inducing this condition of affairs, this is no place for the discussion; but it may not be quite out of place to record that in one large city alone nearly eight million people paid for admission to the picture houses last year, representing a cash statement amounting to close on \$5,000,000, or one million pounds. Of course, this is only a newspaper announcement, and, in the absence of opportunity for verification, one may receive the statement with caution; but for all that there is not the least gainsaying that an enormous amount of business has been taken away from the theatres by these cheap entertainments.

The advent of the New Year saw no fewer than fourteen successes running on Broadway, three of them of the first magnitude, these being "Broadway Jones" at the Cohan Theatre, "Oh! Oh! Delphine!" at the Knickerbocker, and "The Whip" at the Manhattan, this last-named attracting wonderful business. The prices being of the popular kind, from one shilling to four and twopence, perhaps furnished an object-lesson to those managers who insist upon charging double, and even more.

The remaining successes were "Years of Discretion" at the Belasco, "Snow White" at the Little, "The Conspiracy" at the Garrick, "The Argyle Case" at the Criterion, "The Yellow Jacket" at the Fulton, "Stop Thief!" at the Gaiety, "The Lady of the Slipper" at the Globe, "Firefly" at the Casino, "Little Women" at the Playhouse, "Milestones" at the Liberty, and "Fanny's First Play" at the Comedy, the last two, like "The Whip," being, of course, London successes prior to being presented in this city. These fourteen plays represented the result of nearly one hundred and fifty produced since the opening of the season in the previous August.

The month of January saw about a dozen productions, of which but three proved attractive, "A Good Little Devil," by Mme. Rostand and her son, which was presented by David Belasco at the Republic Theatre; "The Poor Little Rich Girl," by Eleanor Gates, presented by Arthur Hopkins, a new addition to the extremely limited small producers; and "Joseph and His Brethren," which turned out to be one of the most successful productions made by the Lieblers, the play having been selected by George Tyler, the author being Louis N. Parker. After this play had run the season out at the Century Theatre, it proved an irresistible draw on the road, and is still making large sums of money in the States.

During this month the Shuberts endeavoured to introduce the English system of charging for programmes, but it aroused such a volume of indignant protest that the scheme had to be abandoned.

Early in the year several mechanical contrivances were tried out to supplant the orchestras in theatres, the movement being induced by the increasing demands of the musicians, made through their union. Several were installed in different theatres, but only proved moderately successful.

An attempt was made during January by an association dubbing itself The Stage Society to give plays in New York on Sunday, but the police interfered, and after deferring the beginning of the performance until after midnight for one or two productions the promoters gave up the idea, and held performances on week nights, or matinées, though very little in this direction transpired throughout the subsequent months.

The New Year also gave birth to a rumour concerning the arrival at a mutual understanding of the rival firms of Klaw and Erlanger and the Shuberts, and although strenuously denied at first, subsequently it became an accomplished fact, and the two firms entered upon an agreement to consult each other with regard to bookings. Prior to this understanding or agreement each firm tried to find out the bookings in each large city, and endeavoured to send an attraction similar to that sent by the opposition, but stronger. Another part of the agreement was that unremunerative theatres should be abandoned or given over to pictures, both firms having gone into the picture business, in conjunction with the Biograph and Vitagraph companies. At the time of writing they are endeavouring to bring about an understanding whereby the salaries of actors employed by them may be reduced, since the claim is that actors in the first rank obtain remuneration entirely out of proportion to the services rendered. How far this may go in the way of achievement remains to be seen.

The actors were not slow to appreciate the danger of the approaching change in affairs, and a number of the principal members of the various companies met and suggested the formation of a new society called The Actors' Equity Association, the principal persons connected with it being Francis Wilson, who was elected President; Henry Miller, who was chosen for Vice-President; Bruce McCrae, Secretary; Frank Gilmore, and several others, while the membership speedily rose to the number of five hundred, including practically all the principal actors of New York. Soon after the Association was placed on a working footing actresses also were accepted as eligible, but at present extremely little has been accomplished in the way of effective steps to insure united action. The Association is perhaps too young to allow of an estimation of its probable effectiveness; but a significant sign of its weakness may be gathered from the fact that the Vice-President published a letter in a theatrical organ evidencing extremely inimical ideas regarding the actor, siding with the managers regarding the contention that the actors were an overpaid people.

Towards the end of the month of January a rather sad indication of the modern trend of theatrical affairs was evidenced in the turning of Wallack's Theatre into a picture house. This did not last very long, however, and an attempt was made to establish a stock company, with Nance O'Neill as principal leading woman, but it failed, and later the Irish Players entered upon a season, which proved attractive and remunerative.

February proved more successful as a producing month, since out of nine productions five turned out to be successful, these being "The Sunshine Girl" at the Knickerbocker Theatre, with Julia Sanderson in the principal part; "The Honeymoon Express" at the Winter Garden, with the mechanical effect of a race between an express train and an automobile, which drew the public to the Garden during the remainder of the season (this same effect was later shown by its inventors at the London Opera House); "The Master Mind" at the Harris Theatre, a crook play, in which Edmund Breece played the leading part; "A Widow by Proxy" at the Cohan Theatre, with May Irwin in the star part, which made considerable money for the Lieblers; and "Romance," by Edward Sheldon. The last-named had a fanciful construction, whereby the former life passed again before the imagination of the elderly ecclesiastic, and once more he saw himself the devotee of the opera singer, which character served for Miss Doris Keane to register an artistic success of the highest order, and place her in the ranks of the stars of the dramatic profession.

In Chicago during February the authorities bestirred themselves regarding the safety of the theatres in case of fire, and as a result ordered quite a number of houses to be closed, including the popular La Salle, until alterations could be made. In February also the Marquis of Queensberry arrived, after being much heralded by a pushing Press agent, eventually producing a piece entitled "The Light on the Road." But it proved but a poor farthing dip, and flickered out immediately.

In spite of the fact that everybody connected with the theatres in this city was painfully aware of the fact that there were far too many theatres, no fewer than four new ones were opened during the first two months of the year. They were the Court, the Eltinge, the Forty-eighth Street, and Weber and Fields Theatre, while



two more, the Booth and the Shubert, were in active course of preparation, and were opened later on. Ground had also been cleared for another, the Strand, but operations came to a standstill for want of capital. Towards the end of the year, however, they were resumed, and at present the house is near completion, with the announcement that it is to be opened at the dollar limit, with an attraction that has made enormous profit in San Francisco. Other new theatres are to follow.

March had eight productions to its credit, and the opening of the Princess Theatre, with three playlets, "The Switchboard," "Fancy Free," and "Any Night." One of these productions, "The Ghost Breaker," by Paul Dickey and Charles W. Goddard, was most successful at the Lyceum Theatre, with Harry Warner in the star part. Another success was achieved at the Thirty-ninth Street Theatre by "The Five Frankfurters," though not of any very great proportions; but it served to reveal unsuspected powers in the acting of Madame Cotrelli, who played the part of the mother. Another of these productions caused a run on plays on similar lines. This was "Damaged Goods," an adaptation reported to be by Mrs. G. B. Shaw, of "Les Avariés," by Brieux. The play was announced as under the auspices of a medical association, and contained the most outspoken sentiments regarding certain medical subjects, usually discussed in secret, or at medical gatherings. The first representation was at a matinée, but later the piece was put into the night bill, and drew crowded audiences, running out the season, reopening after a brief withdrawal during the hot period, but only for a limited run. Later in the year it was sent to Chicago, also under the auspices of the local medical authorities, and attracted extraordinary business. In consequence of this, there was a rush on the part of managers and authorities to provide the public with plays on kindred subjects, called vice plays, under the impression that the public required that class of dramatic food, but disappointment was the result, except in the case of one or two which contained sufficient power to carry the otherwise objectionable matter.

A new association sprung into existence about this time, termed The Federation of Theatre Clubs, with Sydney Rosenfeld at the head of affairs, and the name of William A. Brady also on the list of principal members. The avowed object was to produce plays selected by the committee, the guiding influence being exerted by Rosenfeld, but early dissension sprung up among the members concerning the Rosenfeld methods, and little of importance was accomplished in this direction.

Additions to the Copyright Bill were made owing to the efforts of the National Association of Producing Managers, rendering play piracy more difficult and prosecution of offending persons easier.

In March Winthrop Ames filed a bond for \$10,000 (two thousand pounds) with a banking firm, the amount to be awarded to the author of a play selected from any sent in before a certain date. The judges appointed to select the play were Augustus Thomas (the author), and Adolf Klauber (the dramatic critic of the "New York Times"), and Winthrop Ames himself. A deluge of MSS. was the result, and, although the competition closed long before the opening of the autumn season, the winning play has only just been selected. By pre-arrangement, however, the name of the author will not be made public until after the production, which is shortly to take place. This method of obtaining MSS. has since been adopted by several other managers and producers, notably Oliver Morosco and the management of the Princess Theatre.

In March new excess rates on the railway came into force, whereby all trunks over a certain height were to be charged excess, but owing to the efforts of the White Rats Actors' Union of America professional baggage was exempted.

There were only two original productions in April. "The Lady From Oklahoma," by Kate Jordan, at the Forty-eighth Street Theatre, was produced by Jessie Bonstelle in conjunction with Messrs. Shubert and Brady. Unfortunately it had too strong a resemblance to "The Governor's Lady," played the previous season at the Republic Theatre, under the management of David Belasco, and it was withdrawn immediately owing to want of interest on the part of the public. The second was "The Purple Road," a musical piece, produced by Jos. M. Gaites, with the most lavish scenery and effects, in which Miss Valli Valli gave a most beautiful performance of the heroine, but in spite of every effort the play came to an end on the road soon after the autumn season had opened.

Though there were but two original productions, quite a number of revivals took place, including the old Wallack play, "Rosedale," at the Lyric; the Gilbert and Sullivan operas at the Casino; and "The Amazons" at the Empire, with Miss Billie Burke in the principal part.



In this month Miss Horniman, with her Manchester company, opened at the Plymouth Theatre in Boston, and registered a success.

In April the Mayor of this city, Mr. Gaynor, in an endeavour to curb the evil wrought by the keeping open of restaurants until all hours by means of cabaret shows, issued an order for a general closing of all restaurants and saloons at one o'clock during the week, except Saturday, when midnight was given as the time to shut down. This order aroused considerable objection, in many instances from the guests themselves, who frequently had to be forcibly ejected from the places frequented by them by the police.

In Chicago this month a fruitless fight against an ordinance calling for a £200 license for theatres charging a dollar or more for admission terminated in the order becoming law. Other places of entertainment, down to the 5c. picture houses, were ordered to take out licenses at proportionate amounts.

In Chicago, too, a successful prosecution of a play pirate resulted in a fine of \$500 (£100) for selling a manager in Vancouver a MS. of "Baby Mine" for a sum which he said covered fees for the original author and consequently permission to play. Sutro's "Builder of Bridges" was also in the case, but the defendant proved that it was registered before the present law case came into force.

A plan had been evolved for the provision of opera at the Century Theatre, and among the contributors to the capital necessary to finance the scheme were many of the promoters of the New Theatre project, for which the Century was originally built, the principal being Otto Kahn, the banker. Considerable speculation was aroused as to who would be given the direction, but late in April it was announced that the Brothers Aborn (Milton and Sargent), who have been associated with English opera at cheap prices for years, had been appointed to the position, and in the autumn the Century was opened with opera at popular prices, and has since continued to attract crowded audiences.

In Chicago dissensions led to the resignation of Andreas Dippel from the management of the Grand Opera Company and the substitution of Campanini, while in Philadelphia the beautiful Opera House built by Oscar Hammerstein was acquired by a vaudeville syndicate headed by Nixon and Zimmerman. A provision was that Grand Opera should be given during a certain number of weeks in the season.

In far-off California a Bill passed the Senate containing certain provisions for the protection of actors, agents being called upon to furnish bond before they could begin operations, while contracts were ordered to be drawn out by the Commissioner of Labour.

May was a month of failures, for three original productions were quickly withdrawn, while an attempt of Fritzie Scheff to revive interest in "Mlle. Modiste" failed utterly, and a subsequent season in Chicago resulted in disbandment.

This month saw the closing down of several productions which had been classed among the principal successes, including "Stop Thief," "The Lady of the Slipper," and "Oh! Oh! Delphine!" In all thirteen attractions closed down, and most of the theatres remained dark until the opening of the autumn season. Charles Frohman made an earlier departure for London than usual, and in June Al. H. Woods followed his example, as did Marc Klaw also, the object of the three being the scouring of the United Kingdom and the Continent for attractions for the next season. These were followed soon by William A. Brady, while David Belasco, for the first time in ten years, crossed the Atlantic in order to look around the London and Parisian theatres.

In June the summer attractions "All Aboard" and "The Follies of 1913" were presented on the roofs of the Forty-fourth Street and New Amsterdam Theatres. The actors arriving on Broadway, after the calling in of the attractions with which they were playing, discovered that an order of the police prevented their loitering on the pavement of that portion of the popular thoroughfare known as the Rialto. This order was issued on the complaint of the shopkeepers, who claimed that the loiterers interfered with their custom by preventing people seeing the wares in the windows.

In July a remarkable instance of plays being "released" for stock was given by Charles Frohman putting a number of his plays on the list of those eligible for stock managers. Among others were "The Mind-the-Paint-Girl" and "Preserving Mr. Panmure." Previously to this years used to elapse before a popular play was allowed to be released.

In Montreal a new opera was given its initial performance, with Joseph P. Bickerton as the producer, though it was an open secret that at his back was William Ziegler, jun., who had just been given the first instalment of a fortune left him by his uncle; this fortune amounting to over \$16,000,000. The opera was "Adèle," and has since established itself in New York as a reigning success.

THE AMERICAN STAGE.



MISS FANNIE WARD,  
in "Madame President."

THE AMERICAN STAGE.



MISS NATALIE ALT,  
in "Adele," Act. II.



THE AMERICAN STAGE.



MISS DORIS KEANE.

THE AMERICAN STAGE.



MISS LAURETTE TAYLOR,  
as PEC, in "Peg o' My Heart."

During the close month the stage hands, musicians, and managers resumed the old standing fights between them, and this led to an agreement between the stage hands and the managers, a mutually agreed contract being drawn up and signed, to be operative for two years.

The autumn season opened early in August with "The Silver Wedding," produced by Henry Frazee, with Tom Wise in the star part, but the piece proved a failure; while on the same evening "Damaged Goods" was revived, and later a version of the Montague Glass tales, prepared by Charles Klein, and previously tried out in Atlantic City, was presented at the Cohan Theatre, and proved an instant success, while at the Maxine Elliott Theatre the first instalment of the vice plays, with which the theatres of this city were to be inundated, was presented by the Shuberts. The play was called "The Lure," by George Scarborough, and attracted considerable attention, as did also a play by Bayard Veiller, presented at the Hudson Theatre the first week in September, entitled "The Fight." Both plays came under police supervision, resulting in an order for the objectionable scenes to be eliminated, after a private performance had been given before the authorities. The alterations proved fatal to "The Fight," which was soon withdrawn, and sent on tour, but "The Lure" survived, and ran until late in December.

Nine original productions were given in August, and out of these five were successful, including "The Family Cupboard," presented at the Playhouse by William A. Brady, and "Believe Me, Xantippe," at the Thirty-ninth Street Theatre, with John Barrymore as the star. This latter play was the winner of a prize offered by John Craig, of the Castle Square Theatre, Boston, for competition among the Harvard students, the author being an undergraduate named Frederick Ballard. "Adèle," already referred to, was also brought to the new Long Acre Theatre, and registered a success.

The month of September saw no fewer than fifteen productions, in addition to the opening of the Hippodrome, with the great spectacular production "America" and John Drew's appearance as Benedick in "Much Ado About Nothing." For this last an enormous amount of Press agent's work had been scattered abroad, the result being what the title of the play suggested, for in less than two weeks the scant addition to the box-office receipts induced Charles Frohman to present his star in modern comedy, which failed to attract also, so Mr. Drew was sent on the road.

Of the fifteen productions but four turned out successful, while the others registered short runs, from one performance to a week or so. Of these four, "Nearly Married," at the Gaiety, was looked forward to with interest, for the reason that it marked the first appearance of Bruce McCrae, a nephew of Sir Charles Wyndham's, as a star actor. The result was, to a certain extent, successful; and the comedy registered quite a respectable run, considering present conditions, keeping the boards until nearly Christmas; while "Madame Presidente," at the Garrick, produced under the direction of Charles Dillingham, with Miss Fannie Ward as the star, reached the New Year.

One of the other two successes was "Sweethearts," a new comic opera by Victor Herbert, with Miss Christie McDonald in the principal part. This was originally presented in New York, at the New Amsterdam Theatre, being removed to the Liberty later, to make room for Ivan Caryll's musical version of "The Little Café." The other was "Seven Keys to Baldpate," by George M. Cohan, adapted from a novel of the same title, by Earle Derr Biggars, which was presented at the Cohan Theatre, and scored a success which promises to run the entire season out.

Considerable disappointment was experienced at the Casino, through "Lieber Augustin" failing to attract to any considerable extent. This was the same musical comedy as "Princess Caprice," which ran at the Shaftesbury in London. But the Shuberts thought it better to revert to the original German title. Afterwards it was changed to "Miss Caprice," but in spite of the fact that an exceptional cast was provided, including May De Sousa, George Macfarlane, and De Wolf Hopper, the piece had to be removed, and was sent to Chicago in the hope that it would create interest there. But there also it was a failure, and De Wolf Hopper was recalled to New York, to take the principal part in the production of the Drury Lane pantomime "Hop-O'-My-Thumb" at the Manhattan Theatre.

Still another disappointment was experienced in the production of the George Edwardes musical comedy "The Marriage Market," which came with the hall-mark of a London success, but in spite of the most lavish mounting, and the reputation of a Frohman production, it failed to arouse any very great interest, and was sent on the road to try its chances.

Stanley Houghton's "Younger Generation" fared still worse, in spite of the fact



that it received most favourable notices, and, furthermore, was bolstered up with Barrie's "Half-an-Hour," with Grace George in the leading part. After a few weeks' endeavour to force a run, the bill was withdrawn, and sent outside New York, where it proved equally unsuccessful.

David Belasco, in September, revived "The Auctioneer," with David Warfield in the character which originally brought him into prominence; but it failed to excite much interest, in spite of the fact that the piece had been brought up to date, and was withdrawn after a run of several weeks.

October opened rather badly with the production of a dramatic version of Longfellow's "Evangeline," which Arthur Hopkins, who also produced "The Poor Little Rich Girl" with such success, presented, with Edna Goodrich in the name-part. The reception was so adverse that the piece was speedily withdrawn, inflicting a very severe monetary loss upon the producer, who had mounted it in the most gorgeous and expensive manner.

Of the other twelve productions made subsequently in this month but four proved successful, the principal being the Grauville Barker production of "Prunella," which Winthrop Ames presented at the Little Theatre. It made an instantaneous success, in spite of the fact that it was entirely opposed to the class of play sought after by almost everybody running theatres in New York City. Its charming simplicity and pureness of motive made a direct appeal to the public, and after playing to packed houses for over two months at the Little the piece was removed to the Booth Theatre, to replace "The Great Adventure," which was also produced this month, but which failed to attract any very considerable amount of patronage. The success of "Prunella" was as much due to the cast as to the merit of the play itself, for Miss Marguerite Clark as Prunella and Ernest Glendinning as the Pierrot attracted exceptional notice from the reviewers.

"At Bay," by George Scarborough, who wrote "The Lure," proved successful at the Thirty-ninth Street Theatre, mainly owing to the playing of the principal part by Guy Standing, who came over from London especially engaged for it. The piece was done out of town first, after which some alterations were effected by Augustus Thomas. Though Augustus Thomas could apparently effect a change for the better in "At Bay," he evidently could not do the same for his own play, "Indian Summer," in which Charles Frohman presented John Mason at the Empire. The piece did not last long.

A success was registered at the Forty-eighth Street Theatre, where "To-day," one of the numerous vice plays with which New York was inundated after the success of "Damaged Goods," was presented. The play was given the most unfavourable comment by every critic, and all connected with it expected a speedy dissolution, but it was suggested to the producers that a different ending to the original one might prove more interesting, for it would excite, perhaps, more feeling among the audience if the husband killed the guilty wife whom he found in the resort, instead of going out and leaving her to an indefinite fate. This was effected, and the box-office immediately showed improved results. Prior to this, one of the actresses, who had put money into the venture originally, sold her interest out to Harry von Tilzer, the composer of popular songs, thus giving him almost sole ownership, and she is appealing to the courts to rescind the transaction, alleging that von Tilzer had taken undue advantage of his knowledge of the improved conditions, and induced her to part with her holdings. A musical version of "Oh! I Say!" produced at the Casino, also proved successful.

The arrival of Sir Johnston Forbes-Robertson and Lady Forbes-Robertson with their company for the purpose of playing a season of Shakespearean and other plays at the new Shubert Theatre aroused extraordinary attention, and public receptions were tendered them, at which the notables of the city attended, and their subsequent appearance in their repertory proved to be the most important event of the season, and the time set apart for them had to be extended indefinitely.

About the same time Cyril Maude, accompanied by his daughter Margery, arrived in Canada with his company. After several weeks of successful appearances he came to New York, where his first productions failed to succeed, though his personal notices were of the most favourable description. Eventually he presented his latest play, "Grumpy," which scored an immediate success; so much so that his managers, the Lieblers, decided to relinquish the original intention of presenting him in repertory, and confine his appearances in this country solely to "Grumpy," which is at the time of writing attracting magnificent business to Wallack's Theatre, where Mr. Maude was placed.

Mr. F. R. Benson, too, arrived about this time for the purpose of presenting a company in a round of Shakespearean plays, but his coming had been anticipated

by a singularly unpleasant statement explaining his reasons for not appearing in New York, reflecting upon the taste of the playgoing public of that city. In spite of denials and absolute refutation, the report seriously affected the public opinion in Chicago, where the first American appearance was made.

The increasing establishment of stock companies received a serious set-back with the closing of the Orpheum Players at the Chestnut Street Theatre, where stock had existed for many years, latterly under the management of Mr. Percy Winter, a nephew of William Winter, the one-time critic of the *New York Tribune*. For some reason or other, Mr. Winter was replaced by another manager, a step which apparently resulted in a speedy ending of the venture.

At the Garden Theatre in this city, also, an attempt was made to institute a stock company, but without success.

At this period rumours were general regarding the failure of productions to attract paying business all over the United States, and from San Francisco the news arrived of the stranding of the company touring "The Enchantress," a musical comedy, headed by Miss Kitty Gordon, and looked upon as a first-class venture. A benefit performance had to be given, in order to assist most of the members of the company back to the East; and in the North-west "Over the River," a musical version of "The Man from Mexico," headed by Eddy Foy, shared a similar fate. The members of "The Count of Luxembourg" perhaps were more fortunate, since the company were disbanded in the regular manner by Klaw and Erlanger on the grounds that, although fine business had been done, the heavy salary list prevented a profit being made, and so they had to call it in.

The beginning of November saw the opening of the Cyril Maude season at Wallack's Theatre, already referred to, and the presentation of new productions, the most important and successful of which was a musical version of Justin Huntly McCarthy's novel "Seraphina," by David Stevens and the author, with music by Victor Herbert, in which Anne Swinburne performed the principal part. The title chosen was "The Madcap Duchess," and the initial performances took place in Boston, where the piece made an instant success. It was brought to the Globe, and repeated the Boston success, and is still running, the venture being that of H. H. Frazee, who, in conjunction with George Lederer, made an enormous amount of money out of an American version of the London failure, "Madame Sherry."

"General John Regan," too, scored a success at the Hudson Theatre, with Arnold Daly in the part played originally by Charles Hawtrey, while "The Little Café," at the New Amsterdam, made an impression scarcely inferior to that created by "The Pink Lady" and "Delphine."

Considerable consternation was created by the announcement that hereafter actors' salaries exceeding \$3,000 (six hundred pounds) per annum in the case of single and \$4,000 for those married would be subject to a tax of one per cent., amounting to a little more than twopence in the pound, the tax to be deducted from their salaries by the manager, who is held responsible for the collection. A decision of some importance was handed down by one of the judges this month. The case was one brought against the Shuberts by an author, who had submitted a play to them, and who claimed that they had taken the main idea from his play and embodied it in their production of "Niagara" at the Hippodrome. The judge decided against the plaintiff. A few weeks previously to this a ruling was given in an action brought by Acton Davis against the author and producer of "Kindling," claiming that the plot had been taken from the report of an occurrence brought to his notice during a journey and which he had recorded. The judge decided that no copyright could exist in anything which had really happened, and was merely news of the period.

November was an extremely busy month, with ten productions new to New York, in addition to the Forbes-Robertson and Cyril Maude seasons, entailing frequent changes of bill, and the Winter Garden entertainment. Of the twelve productions but two turned out to be real successes, "General John Regan" and "Madcap Duchess," both, strangely enough, the product of Irishmen, the first-named being by the Dublin ecclesiastic who hides his real name under the nom de guerre of George A. Birmingham, while Justin Huntly McCarthy's novel, "Seraphina," supplied the motif for "The Madcap Duchess," Victor Herbert, also an Irishman, providing the music. "General John Regan" jumped at once into favour with the public, its quaint display of intimate Irish life attracting business, which induced the Lieblers to announce that they would cease to make any more productions, especially as almost immediately afterwards the production of "Grumpy" at Wallack's Theatre, also under their management, proved a success. "The Madcap Duchess," too, made an instant success, owing to the delightful



music of Victor Herbert, and to the charm of the art of Miss Anne Swinburne, who made her bow to the audiences of New York for the first time as an operatic star.

Of the others several disappeared from the programme immediately, while a few created just sufficient attention to justify the management in keeping them going, principally for the reason that there was really nothing in sight to replace them. An exception perhaps might be made in the case of "The Little Café," at the New Amsterdam Theatre, where Ivan Caryll's catchy music infused a certain amount of popularity into the musical comedy, but the effect on the public fell far short of that made by "Oh! Oh! Delphine" and "The Pink Lady," by the same composer. Increased advertising, however, offset this for a time, but the piece could not be classed among the wonderful successes of the year.

Perhaps the most notable matter at this time was the marvellous business done by Sir Johnston Forbes-Robertson at the new Shubert Theatre, where night after night the entire house was sold out to audiences which packed the theatre, and gave every indication of the most enthusiastic appreciation.

The advent of Cyril Maude did not create the attention that was expected, one reason being that he was relegated to a down-town theatre, far away from the theatrical centre, and another that he was ill-advised enough to open with a play already seen in this city, having failed to attract much attention then, and, as though that were not sufficient, this was followed by another which had previously proved a failure here. At length "Grumpy" was presented, scoring a success at once, inducing the Liebbers to make the announcement already referred to, and, furthermore, to cause Cyril Maude to rely on it as his one effort, instead of repertory, as originally intended.

A notable event also took place in November, being the first production offered in New York by David Belasco, other than at one of his own theatres for many years. The popular manager presented a "crook" play, by Roland B. Molineux, entitled "The Man Inside," at the Criterion Theatre, the Belasco being occupied by David Warfield in "The Auctioneer," and his other theatre, the Republic, by "The Temperamental Journey." Although bearing the hall-mark of David Belasco, the production could not be placed on the first list, though it served to attract a certain amount of patronage for a limited period. At the Winter Garden the Shuberts presented an entertainment entitled, "The Pleasure Seekers," by Edgar Smith and Ray Goetz, but the production fell far short of previous attractions at the place, and vigorous steps were at once taken to introduce items calculated to improve its chances.

An event of importance to the theatrical profession came this month with the new income-tax, which is intended to offset the effect of the reduced tariff. As the tax is to be deducted at the source, managers were prepared to make weekly reductions, since they would be held responsible for the amounts due. An appeal by one of the actors to the Treasury officials educed the fact that actors' salaries came under the section providing for incomes of uncertain and indefinite amounts, the tax on which must be paid by the individual after a sworn statement. This caused considerable relief to the members of the theatrical profession generally, and to those in receipt of large salaries particularly.

At the Manhattan Theatre the Drury Lane pantomime, "Hop-O'-My-Thumb," was produced late in November by the same syndicate that made such a large amount of money out of "The Whip," but the experiment proved a failure, although as good a cast as possible, as far as names were concerned, was obtained, and no expense was spared in the mounting, the whole of the elaborate effects from the Lane being brought over. The last month of the year saw quite a number of new productions, owing to the fact that so many attractions failed to come up to the expectations of their promoters. Of these special mention must be made of David Belasco's production of a version of Henry Bernstein's "The Secret," which gained considerable notice from the public owing to the artistic acting of Miss Frances Starr, who played the heroine.

And so the very worst year on record closed with depleted exchequer in many instances, bankruptcy in others, while never before has it happened that so many actors have been idle at this time of the year, when usually every available artist is occupied. Nor is this the worst phase of the case, since managers have scarcely an attraction that they can count upon to take them safely to the summer, or one that can offer any very great prospect for the road when the present pieces have to be called in.

However, hope springs eternal in the human breast, and none can foretell what good fortune awaits the American drama in the immediate future. On all sides confident predictions are heard regarding the possibilities of next year, and the most one can remark is "Let us hope so!"



THE AMERICAN STAGE.



"THE MADCAP DUCHESS," ACT II, AT THE GLOBE, NEW YORK.

MR. GLEEN HALL as Renaud, MISS ANN SWINBURNE as SERAPHINA, and MISS JOSEPHINE WHEHILL as STEPHANE.

THE AMERICAN STAGE.



"SEVEN KEYS TO BALD PATE," AT THE ASTOR, NEW YORK. A SCENE IN THE SECOND ACT.

MISS GAIE KANE, Mr. ROY FAIRCHILD, Mr. CLAUDE BROOKE, Mr. MARTIN L. ALSOP, and Mr. PURNELL B. PRATT.

THE AMERICAN STAGE.



"THE AUCTIONEER" (REVIVED), AT THE BELASCO, NEW YORK.

MR. DAVID WARFIELD and MR. HARRY LEWELLYN.



THE AMERICAN STAGE.



"THE FAMILY CUPBOARD," AT THE PLAYHOUSE, NEW YORK.

Mr. WILLIAM MORRIS, Mr. JOHN BOWERS, and Miss IRENE FENWICK.

## THE AMERICAN STAGE.



**MR. BARNEY BERNADAS,** as Abe Potash, and  
**MR. ALEXANDER CARR,** as Mawrus Perlmutter,  
and the Book Agent, in "Potash and Perlmutter," at the Cohan.



**MISS HELEN FREEMAN** and  
**MR. CHAS. DALTON,**  
In "The Man Inside," at the Criterion.

THE AMERICAN STAGE.



MISS IRENE FENWICK, MR. FRANKLYN ARDELL,  
and MR. FRANK HATCH,  
In "The Family Cupboard," at the Playhouse.



MONTGOMERY and STONE, and  
MISS ELSIE JANIS,  
In "The Lady of the Slipper."



THE AMERICAN STAGE.



MISS DOROTHY DORR and  
MISS MARY NASH,

In "The Laure," at the Maxine Elliott.



MR. LEO DIETRICHSTEIN and  
MR. RICHIE LING,

In "The Temperamental Journey," at the Belasco.

## THE AMERICAN STAGE



MR. GEORGE PROBERT and MISS DOROTHY DORR,  
In "The Lure," at the Maxine Elliott.



MISS GRACE LEIGH and MR. JOHN E. YOUNG,  
In "The Little Café," at the New Amsterdam,

THE AMERICAN STAGE.



MISS DORIS KEANE and MR. LESLIE FABER,

In "Romance," at the Maxine Elliott,

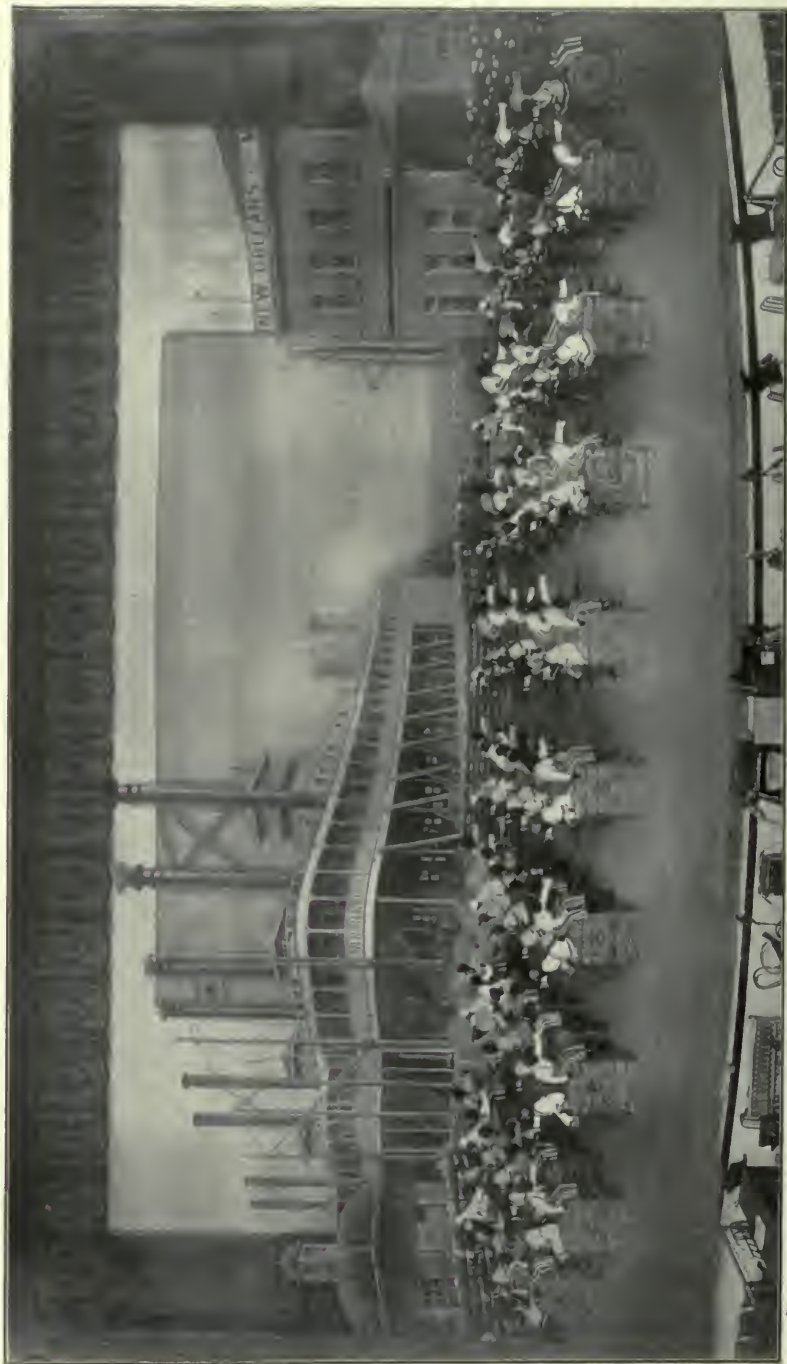


MISS NATALIE ALT and MR. HAL FORDE,

In "Adele," at the Longacre.



THE AMERICAN STAGE.



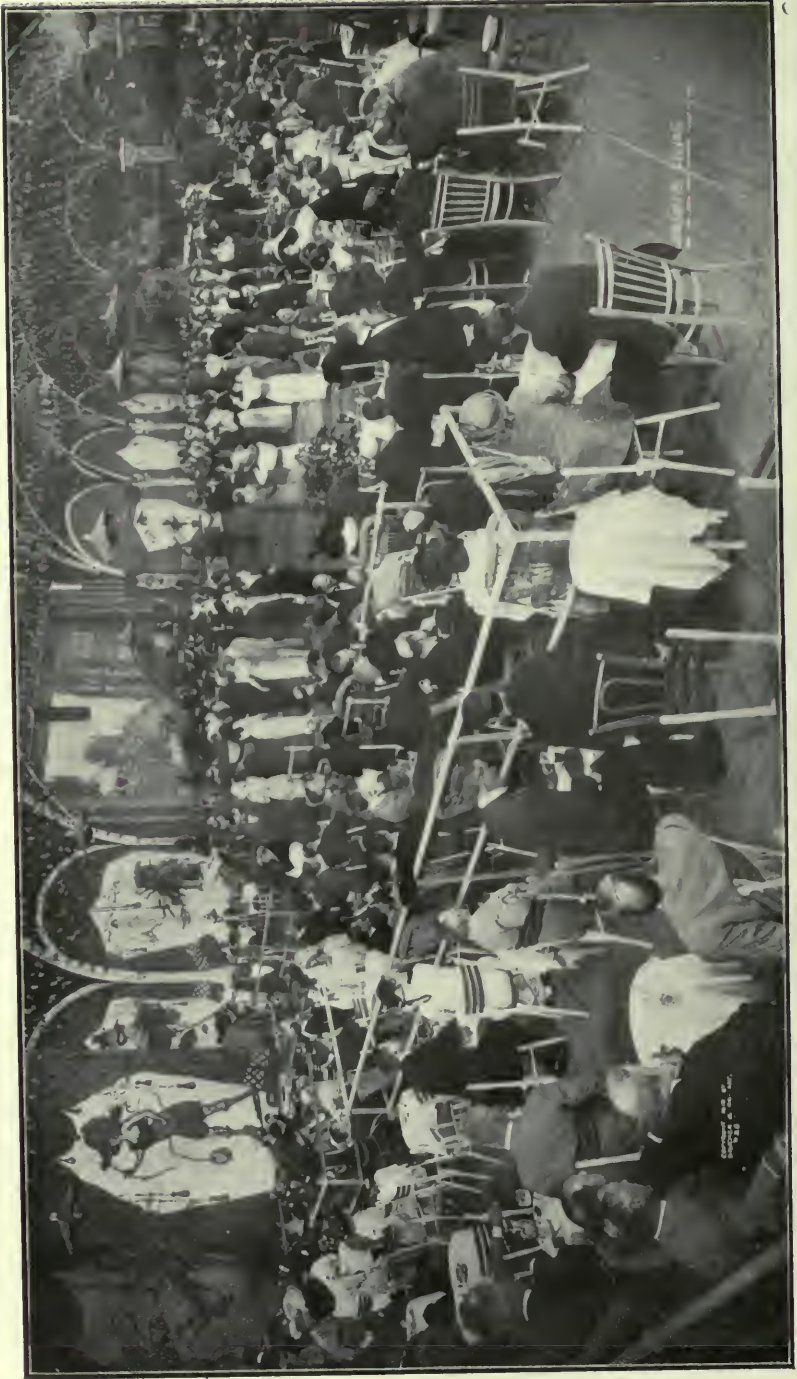
THE ORLEANS SCENE IN "AMERICA," AT THE NEW YORK HIPPODROME.

THE AMERICAN STAGE.



THE GREAT FIRE SCENE IN "AMERICA," AT THE NEW YORK HIPPODROME.

AMERICAN VAUDEVILLE.



MR. WILLIAM MORRIS'S JARDIN DE DANSE ROOF-TOP, NEW YORK THEATRE.

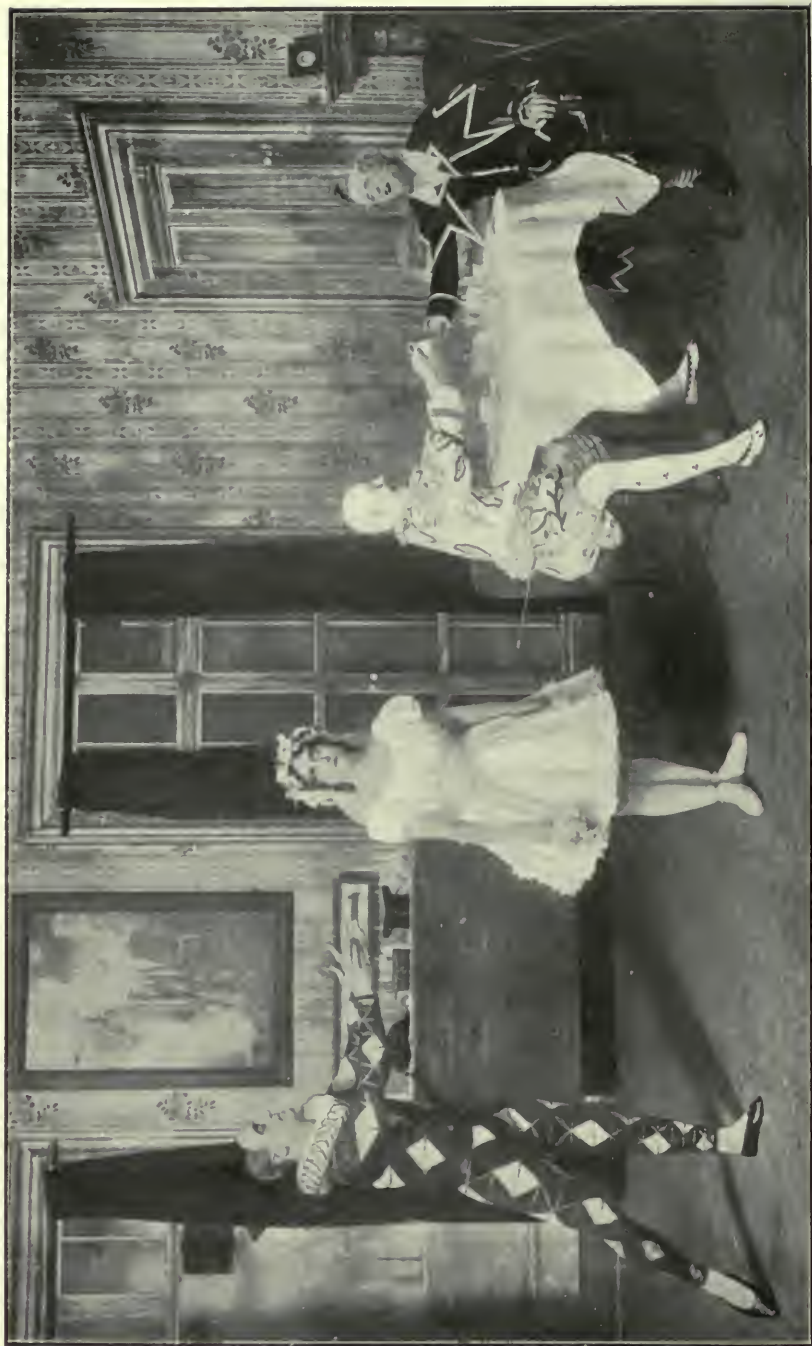


AMERICAN VAUDEVILLE.



JESSE L. LASKY'S PRODUCTION OF "THE RED HEADS."

AMERICAN VAUDEVILLE.



Mlle. Dazie & Co., in "Pantaloons."

AMERICAN VAUDEVILLE.



"THE PURPLE LADY." MR. RALPH LYNN AND JULIETTE.



AMERICAN VAUDEVILLE.



MR. GUS EDWARDS'S "SONG REVUE."

AMERICAN VAUDEVILLE.



MISS VALESKA SURATT.



MISS ETHEL BARRYMORE.

AMERICAN VAUDEVILLE.



MISS LULU GLASER.



MISS BLANCHE WALSH



AMERICAN VAUDEVILLE.



MR. DAVID BISPHAM,  
The noted Baritone.



MISS FRITZI SCHEFF.

AMERICAN VAUDEVILLE.



MISS VALERIE BERGÈRE, IN "CARMEN."



MISS CHARLOTTE PARRY.

AMERICAN VAUDEVILLE.



RALPH HERTZ.



DOUGLAS FAIRBANKS.



## AMERICAN VAUDEVILLE.

### THE UNITED BOOKING OFFICES AND ITS WORK.

By WALTER J. KINGSLEY.

THE announcement that during the week of December 1, 1913, the vaudeville world celebrated the thirtieth anniversary of the foundation of American vaudeville by B. F. Keith brings to public attention the fact that the most popular of American amusements has barely reached the end of its third decade, and that Broadway has a great clearing house for vaudeville, where every first-class act on the native and European stage is represented and traded in as an amusement staple. To the men and women of variety this clearing house for entertainers of all kinds, from intelligent animals to Sarah Bernhardt, is known as the United Booking Offices, and it controls a weekly salary list of well over a half-million dollars. It is located in the Putnam Building, at No. 1,493, Broadway, and the presiding genius and general manager, who has made "big business" out of an amusement, is E. F. Albee. Half-a-dozen floors are given over to the executive offices and headquarters of the magnates of vaudeville and their allied agents and managers. This is the home of "Big Time," in the argot of the two-a-day artists, and every first-class vaudeville theatre in America is an integral part of the great organisation that has linked up a once disorganised and inchoate business into a wonderfully co-ordinated and efficient institution. The halls and elevators of the Putnam Building are crowded all day long with vaudeville performers seeking audience with the booking powers, who determine the weekly programmes in Portland, Me., and Portland, Ore., and every city and major town between. In a few weeks the United will remove to the marble B. F. Keith Palace Theatre Building, where a dozen floors have been arranged for the special needs of vaudeville. In the new offices only solid mahogany is used for fittings and furniture, and the United's new home will be finer than any bank.

At present on a morning in the Putnam Building one may see Loney Haskell chaperoning Don, the talking dog, on his way to an audience with the booking powers. Peter, the man-monkey, chatters savagely at Don, his rival, as they enter the elevator together. In the same car going up is Dainty Marie, she of the silk union suit and the flying rings, chatting with Willa Holt Wakefield, the most refined pianologist. Joe Welch, Hebrew monologist, exchanges stories with Frank Fogarty, the Dublin minstrel, and the cachinnation of Comroy and Lemaire, specialists in Ethiopian comedy, is heard as they enter the building. Pretty Bessie Wynn says "howdy" to Olga Nethersole, and Lynch and Zeller, club swingers, remind Marie Lloyd, in the entrance, that they played on the same bill with her in Leeds. Odiva and the tutor of the Diving Seal follow closely after one another, and an elephant trainer scoffs at a rival who exhibits cockatoos and trained cats. A pair of tumblers discuss falls, while a wire walker tells how an untipped stage hand "crabbed" his act in "San Antone." The old-timers cling to "bo" and "cul" and "pal" in their greetings. But the youngsters prefer "old dear" and "sweet-heart." "How did you go in Syracuse?" asks one. "They fell for me like a peal of thunder" is the reply. "I'm gettin' it over all right, but that skirt has put a jinx on me," complains a song-and-dance man, and his companion says, sagely, "Them dames never knows when they're hitched up right; can 'em at th' first holler is my mottor." This is by no means the general manner of speech, but there is sufficient of it to engage the wayfarer's attention. As a matter of fact, the majority of vaudeville artists speak with crisp, clear enunciation, and use excellent English as a result of their training in the two-a-day where vague diction is an

abomination. Just loiter in the entrance of the Putnam Building any weekday, and in the course of a few hours a hundred of your favourites will pass in or out. They all go to No. 1,493, Broadway. It is the Mecca of variety, and the high priests are the men who give or withhold contracts. A highly specialised slang is spoken here, the vocabulary of vaudeville being tersely expressive. A hit is always a "riot," while a fiasco is a "flop." To be jeered from the gallery is "getting the bird," but to be applauded vociferously is to "clean up." A woman who works all by herself is a "single woman." Two women working together are a "sister act." An act in which no word is spoken, as in juggling and acrobatic turns, is a "dumb act." The position of an act on the bill is the "spot." Vulgar, slap-stick comedy is "jasbo," "hokum," or "gravy."

But to return to the United Booking Offices and the clearing-house methods of major vaudeville. The top floor of the Putnam Building contains a huge room filled with Circassian walnut desks, ranged in close formation. Each desk is allotted to the local or visiting representative of each "big time" house in the United States and Canada. In many cases a dozen houses are represented by one expert booking agent. The Orpheum Circuit, for instance, includes territory from Chicago to San Francisco, and one man, with a staff of assistants, books it. In another large room, opening off the booking men's quarters, is a huge table, around which gather the agents, as the men who act as business representatives for artists and acts are known. The agent sells entertainment and the booking man buys. When his theatre is stocked a week's bill is retailed to the public. The United gets five per cent. of the artists' salaries to maintain its organisation, whose expenses are necessarily very large. This five per cent. commission on salaries is fixed by law. Thus we have the men who buy acts and the men who sell acts in juxtaposition. The agents have neat cards made out listing all their acts and the weeks that each is at liberty; that is to say, unsold. The booking men have a thorough personal knowledge of thousands of established standard acts. Their idea is to buy nine excellent acts, covering as wide a range of entertainment as possible, for their respective houses for a week in the future. Each city has its favourite types of vaudeville, and the buyers of acts submit a thousand demands to the agents.

All around the big rooms for buyers and sellers are the executive rooms of the United Booking Offices. Here are huge ledgers that tell the past movements and the future bookings of every good act and every artist deemed worthy of "big time." There are wonderful card indexes that enable the workers to run down the records of everyone in the business. Each week every house manager in America forwards to the United a detailed analysis of each act on its current bill. These reports are classified, and the buyer of the acts who does an agent's estimate of a turn that he is selling turns to the reports upon past performances and finds out just how Bruin's Bears, Nolan and Sweeney, or Millicent Marigold impressed the good people of Providence, Omaha, and every other city they ever played. Telegraph instruments tick madly. Every few minutes a cry for help comes from neighbouring cities demanding fresh artists to take the place of those who have fallen sick, been injured, or walked out of the programme for some reason or other. Long-distance telephones are jingling, and the whole place is a motor centre of vaudeville energy.

Buying and selling of acts goes on merrily. The law of supply and demand governs the price paid for acts. There are no prices set as a standard. The agent of an act drives the best bargain possible with the booking men. In the event of several theatres wanting the same artist for the same week the price is apt to go up. "I want an opening act for the week of December 8," shouts the booking man for Trenton, N.J. A dozen agents offer him acrobats, cycle riders, jugglers, and other opening acts. Manager Jordan, of Keith's, Philadelphia, wants a closing act. He selects it from the score that are offered. In this connection he it known that there are hundreds of acts that are doomed always to open or close vaudeville bills. They are "dumb" acts, which are not disturbed by late-comers or early-goers. There are insistent demands for every type of act, and the United can supply comedy, tragedy, light opera, grand opera, song and dance, tabloid drama and musical comedy, side-walk conversation, Irish, German, Hebrew, Scotch, negro, and every other kind of comedian, wire-walkers, sharpshooters, equilibrist, divers, strong men and strong women, trained seals, marionettes, cockatoos, dancing bears, animals of all kinds, jugglers, Nautch dancers, prima donnas, dramatic stars, dwarfs, giants, freaks, talking dogs, skaters, hoop-rollers, bicycle riders, musicians, clowns, acrobats, tumblers, and a thousand other forms

of entertainment which go to make up variety. No sooner is the want expressed than the agents strive to sell their clients' services. It is a wide, open market. There is no bar to a buyer bidding as high as he wishes, and there is no hard-and-fast rule fixing prices for the salesman. There is one iron-clad rule, however, and that is that an act once sold for a week or a series of weeks remains sold. The moment a buyer closes with an agent for an act he fills out a slip with the name of the act, the price and the date, and registers it under a time clock whose die times to seconds. These slips determine priority of claim in the event of a dispute over a performer's services. Contracts are made out by experts in triplicate; they are sent to the Commissioner of Licenses for his sanction, and then the artist gets one, the theatre another, while the third is filed at the United Booking Offices.

A huge Press bureau has a half-acre of filing cases containing photographs, records, stories, plots, technical details, and billing for every act playing first-class houses. The moment an act is booked the Press bureau is notified, and a full supply of all matter necessary to announcing the feature is sent to the theatre to be played. This Press department is the largest and most efficient in the country. It handles an average of a thousand acts a week.

The United maintains its own elaborate legal department and a law library of 10,000 volumes. Maurice Goodman, a young lawyer of high standing, is general counsel, with a staff of assistants. He receives a large salary for his exclusive services, and is pointed out in the profession as a shining example of the possibilities of the law in New York. For that matter all the executives of the United are well paid, it being Mr. Keith's motto that liberality toward trusted and efficient lieutenants is the highest form of business tactics in maintaining a great organisation. Mr. Keith and Mr. Albee have never had their confidence in an employee misplaced, and the men close to them have their fullest confidence in all matters pertaining to vaudeville.

The United is partial to women in business, and the highest salaries ever paid in the theatre have been paid to women stars. Vaudeville could not exist were it not for women performers and women patrons. A number of successful agents wear petticoats, and drive as hard a bargain for their clients as any male representative could possibly do. The club department, which provides entertainers for private and special functions, and is kept running at high tension night and day, is in charge of a keen-witted young business woman, Frances Rockefeller King, who can turn from a grande dame, demanding Fritzi Scheff for her musicale, to Alderman Gowanns, insisting upon acts with "jasbo" and "gravy" for a club smoker, and give both patrons what they want off-hand. The rule of the United is courtesy, always courtesy, and the waiting-rooms have maids in attendance and every convenience for artists seeking audience.

American vaudeville appears to be the best-paid profession. No united act is paid less than \$150 per week, and Sarah Bernhardt was paid \$7,000 per week net. Ethel Barrymore is paid \$3,000 for each week she plays. There are many artists getting \$2,500, and many more draw \$2,000. Scores of acts are paid \$1,000 or more, and hundreds run from \$500 to \$1,000. There are more than 2,000 acts recognised as first class or "standard."

Like the circus, vaudeville is made up of thrifty, clean-living people. The pace is too fast for much dissipation. Since E. F. Albee organised vaudeville, prosperity has come to the artists, and the majority are buying homes. There is nothing less than a mania for real estate among performers since the new era of big salaries and continuous bookings. The vaudeville artist without a good bank account is rare.

During the business hours the rush and excitement of the booking offices are tremendous. Only officially designated representatives of theatres and acts are permitted in the big rooms, but for them the place is as free as air. They buy and sell for all "big-time" acts and all "big time" theatres. All first-class vaudeville centres in these rooms. Comedy is sold in quantity, dancers are to be had by the gross, monologuists and singers by scores. Any act unbooked is in stock.



## AMERICAN VAUDEVILLE. THE PRINCIPAL PROPRIETORS.

### MR. EDWARD F. ALBEE.

**W**HEN B. F. Keith selected Edward F. Albee to be his chief he proved himself to be a shrewd judge of men. E. F. Albee has never known defeat in his innumerable business campaigns. Since 1893 he has been in full charge of the enormous interests of B. F. Keith, and to-day, besides that vast burden of responsibility, he is the general manager of the United Booking Offices. He rules over a magnificent business and an artistic kingdom. From his offices in the Putnam Building, E. F. Albee is in actual touch with everything in first-class vaudeville from New York to San Francisco. The pay-roll of the theatres composing the United Booking Offices average more than \$500,000 a week during the season.

Edward F. Albee is an American. He hails from Machias, Maine, coming from the best Puritan stock. His ancestors were distinguished border soldiers in the French and Indian wars, and several Albees won fame in the Revolution and the war of 1812. It was off Machias that the first naval engagement of the Revolution was fought, an Albee being prominent in the sea fight that resulted in lowering the British colours. Mr. Albee is the son of Nathaniel S. Albee, for many years a prominent shipbuilder, of Machias, and later a resident of Boston, of which city he became an honoured public official. Born in 1860, Mr. Albee attended the public schools of Boston until 1876, when he joined P. T. Barnum and became a circus expert. In a short time he became known nationally as a showman, and until 1883 travelled each season on the road with one or other of the big circuses. In 1883 he entered the employ of B. F. Keith, in Boston, as manager of the old Gaiety Theatre and Musee. Mr. Keith was then beginning to work out his ideas for elevating variety, which have resulted in the glorified Keith vaudeville of to-day. Mr. Albee caught his employer's enthusiasm and set himself to work to master every detail of theatricals, aiding Mr. Keith in his work of creating a new field of amusement for the American public. As manager of the Gaiety he staged and produced light operas for the Gaiety Opera Company, thereby winning a reputation that still obtains as an operatic producer. This company was wonderfully successful. Meanwhile Mr. Albee studied house construction, theatre decorating, stage equipment, the technique of house operation, and kindred subjects. His good taste in decoration and furnishing is shown in the great Keith theatres, all of which he supervised in construction and outfitting. For Mr. Keith the young lieutenant supervised the building of the magnificent Keith theatres in Boston, Providence, Philadelphia, and elsewhere. Mr. Albee watched every brick laid, and studied every detail of construction of these houses which established a new cra in theatre building in this country. After the houses opened he remained with them until they were running like watches. Some years after Mr. Albee had risen to be the Keith general manager the magnate presented him with the magnificent Keith's Theatre, Providence, as an outright gift. It was E. F. Albee, acting for Mr. Keith, who created the United Booking Offices. E. F. Albee is in his prime, and still the busiest man on the Rialto. He has the reputation of being resolutely just.

### MR. MARTIN BECK.

That there is no more interesting and dominant figure in vaudeville than Martin Beck is an assertion that will doubtless meet with no contradiction. The rise of this man to the heights of a great business—and vaudeville, as Mr. Beck sees it, is a business—is a story of real interest. Not many years ago Mr. Beck was an

actor who had to cope with the trials and vicissitudes that fall to the lot of the "struggling genius." His start was in New York, at the Thalia Theatre. From the Thalia he took his first significant step forward by joining the Waldemer Stock company in St. Louis. This step was an important move, as it started him on his march to the West, where fame and fortune awaited him. He progressed to the top of the ladder from the time he went to the Pacific Coast and became associated with Morris Meyerfield, jun., in the original Orpheum Theatre of San Francisco. After drama, opera, and the concert had failed to make any money, vaudeville was tried in this theatre. Mr. Beck's belief that vaudeville would be a success proved to be correct. Theatres in other cities that were secured by the same interests that owned the 'Frisco Orpheum made money from the start, and thus cut down the long jumps that it was necessary for acts to take in going to the West. This plan of spreading out the Orpheum Circuit has developed it into the powerful organisation of to-day. The circuit now reaches from Chicago to San Francisco, and from New Orleans to Winnipeg, with many theatres in all the prominent cities, and more being built and opened every year.

As one house after another was added to the circuit, it became necessary for the executive offices to be moved near to the base of supplies. The head offices were for a while located in Chicago, but several years ago were removed to New York. Branch booking offices are maintained in London, Paris, and Berlin. The real estate holdings of this circuit are alone worth several million dollars.

The Orpheum Circuit has joined forces with European interests in its affiliation with the Variety Theatre Controlling Company of London.

Mr. Beck is a man of most artistic taste and good judgment in theatrical affairs. He believes that the clientele of his theatres want the best and most artistic offerings the amusement world affords. This he gives them, and that his judgment here is correct is proven by the success of all his theatres. Martin Beck has accomplished so much in the business department of the theatre that it is difficult to recount adequately his various achievements. He is one of the most conspicuous figures in the amusement world of to-day; admired by his associates, and respected by those who oppose him in a commercial way.

A glance through the executive offices of this active chief in New York City gives the observing visitor an idea of Mr. Beck's principal qualification, and the one which more than any other, perhaps, accounts for the ease with which he dispatches large and varied interests—systematic organisation. His headquarters are unlike any theatrical offices in the world, taking on the dignity and general appearance of a huge banking institution, rather than the booking and executive offices where the weekly amusement for a million people is provided.

Every visitor is greeted with prompt and courteous attention, for the Orpheum's chief officers—who include M. Meyerfield, jun., as well as Mr. Beck—do not believe in letting a matter rest upon the table for an indefinite period, but rely upon quick, fair, and polite execution of each application and each problem as soon as they present themselves. Not a little credit is due to these gentlemen for the selection of lieutenants, as each department is in charge of a most efficient head, and it is without the least hesitation or anxiety that Mr. Beck leaves his desk for months at a time to travel through Europe or to seek recreation in the pleasure resorts at home, entirely out of communication with these lieutenants. But whether actually at the helm of affairs or away, the Beck principal and methods are perceptible in every transaction, for his strong personality and the example he sets his large staff permeate the entire circuit. A man of tireless energy, Mr. Beck has a great capacity for work. With the utmost ease and complacency, he directs the affairs of his interests even to many of the details. In spite of the great amount of business he transacts, he seems always to find time to devote to interviews with authors, composers, and artists, which gives him a vast number of acquaintances among these people. Mr. Beck is an extensive traveller, a reader, a student, and an athlete. One cannot fail to be impressed by the strength of Mr. Beck's personality. His leadership, his force, his energy, and those other characteristics that have made him a master in his business are evident to the observer almost instantly upon meeting him.

#### MR. JOHN W. CONSIDINE.

Having "sized up" the theatrical, or, more properly, the vaudeville situation in the Pacific North-west, some ten years ago, John W. Considine, executive head of Sullivan and Considine, conceived the idea of "popular priced vaudeville," and in a remote part of his brain was an idea of a transcontinental vaudeville circuit. As

this thought began to develop, the possibilities for a theatre in every city from coast to coast became more apparent to him. He had the idea as to procedure, and he knew that it meant an outlay of a vast amount of money, and that years would elapse before he could bring the scheme to perfection. He knew that it could be consummated if he had the proper kind of backing, and though the vaudeville situation at this time was extremely indefinite, he submitted the scheme to his old friend, the late Timothy D. Sullivan.

Mr. Sullivan, who was respected by his fellow men as one of the highest integrity, was not found wanting. His answer was conspicuous by its brevity—"Go ahead, John, I'm with you." Mr. Sullivan remained with Mr. Considine until his death, though he never took an active part in the management of the huge Circuit.

Being of a courageous and far-seeing nature, Mr. Considine began by acquiring a small theatre in Seattle. This proved, under the astute Considine's management, a "gold mine." Then another theatre was added, and still another. All the while the wiseaces back on the Rialto winked their eyes knowingly. Then into Frisco jumped Mr. Considine, where he built a theatre. Then Chicago, Kansas City, Los Angeles, and another in Seattle. Before the wise ones were thoroughly cognizant of what had taken place, he had a vaudeville circuit that was giving fifteen-week contracts to performers.

In justice to Mr. Considine it might be mentioned here that his firm is perhaps the only one to-day issuing contracts so broad and equitable that they stand to-day as testimonials to the man's desire for a "square deal" to everyone. No act has ever been closed voluntarily by Mr. Considine since the inauguration of his circuit.

"Who is this man, Considine?" was the question on Broadway, and before any reply was forthcoming Mr. Considine had obtained theatres between Chicago and Cincinnati, and in the meantime, as a sort of diversion, he had gained control of four other theatres in Butte, Spokane, Seattle, and Portland, which were the means of bringing Orpheum shows to Mr. Considine's houses in the Pacific North-west. The foresight of the man may be partially understood when it is known that his Empress Circuit paralleled that of the Orpheum, but did not conflict in any way, by reason of the difference in the price of admission—all of which he had figured out in advance. The credit of the achievement of bringing Orpheum shows into the Pacific North-west falls to Mr. Considine, without detracting in any way from his pet "hobby" of "Popular Priced Vaudeville." Mr. Considine is a quick thinker, dignified, and, one may say, almost aggressive; but underlying all this tenacity of purpose, beats a big heart, through which surges the warm blood of sympathy and compassion for the "under dog." It is said that few men grow with their business, but in this particular instance the business bulged, and from what has since transpired the conclusion to be drawn is that the "man" was always larger than his business and broadened ahead of it. Early in life, like his business associate, Mr. Sullivan, he recognised the value of a good physical understanding and a healthy body. He rarely, if ever, smokes, and never touches intoxicants.

Mr. Considine is most patient and considerate in business matters, particularly so with regard to the errors of his employees. He has said: "The man who never makes a mistake is not a man—he's a saint." Probably the knowledge of Mr. Considine's feelings in the matter is largely responsible for the affection in which he is held by his employees. No one except his intimates has ever quite understood his confidence in mankind. He has stood like a bulwark by the foolish and erring, sometimes to his own disadvantage, but even this has not shaken his faith in humanity. But let a man attempt any "saffron-hued tactics," and he's as vitriolic and tenacious as the proverbial terrier.

Seattle is the home of Sullivan and Considine's big financial undertaking, involving as it does millions of dollars annually for its maintenance, a greater portion of which, either directly or indirectly, finds its way back to the main office. Mr. Considine occupies the position of a director, with the reins extended to San Francisco, Denver, Chicago, Cincinnati, New York, and London, where are located his superintendents, whose duty it is to keep tabs on the various managers under their jurisdiction, and in turn to report to Mr. Considine. In that way the fifty odd shows on the circuit move on weekly from one city to another without the slightest hitch. The books for the entire circuit are kept in Seattle and closed each week. The profit and loss is closed off, and a statement is placed on his desk every Monday morning, which shows him at a glance the amount of profit and loss of each individual theatre on the entire circuit, and in which is included figures for the previous year's business on this particular week. If he is travelling this information is sent him. The system employed was worked out and perfected by Mr. Considine, and is so accurate that



a discrepancy of a ten cent admission cannot escape the scrutiny of his subordinates. His pay-roll over the entire circuit amounts to, approximately, \$8,000,000 a year, and that paid out to performers alone amounts to almost \$4,000,000 annually.

During all his efforts toward the conclusion of "big things" involving a tremendous amount of detail and money, Mr. Considine has found time to add to his string of horses, and his kennels of Llewellyn setters, and for shooting and billiards. Every great mind has some hobby. Dogs seem to be Mr. Considine's. If he be discussing the details of a million-dollar theatrical deal, and a bewhiskered dog fancier is let into his private office with some fine breed of dog attached to a chain, the deal is off until he has concluded a talk on dogs.

### MR. MARCUS LOEW.

Marcus Loew is looming up as a powerful figure in the theatrical world. Eight years ago he had nothing, and to-day he is master of \$37,000,000 and owns or controls thirty-two theatres. He is adding to both his wealth and his theatres daily, and has opened three million dollar houses within two months, the last being the Young Street Theatre in Toronto, opened Monday, December 15, at a cost of over a million dollars. Mr. Loew is brought into greater prominence because of the fact that he has entered the producing field, having put on, at the Winter Garden, New York, the musical comedy "The Pleasure Seekers." His success with this production, the personality of the man himself, his many millions, and his wonderfully organised force of workers make him a rival to the other big American producers.

Marcus Loew was born forty-three years ago on the Lower East Side in New York, where a \$750,000 theatre now stands, a monument to this poor little boy's wonderful fight against great odds to a position of eminence in his chosen field. Like most boys of the neighbourhood he started life as a newsboy, and at the age of six, late at night and early in the morning, he peddled his wares. This early education in the streets of New York sharpened his wits and aged him before his time. At the age of thirteen he was a partner in a printing establishment, and later helped to edit a paper called the *East Side Advocate*. He learned when he could, but worked for the most part, for his parents were poor, and he had to help in their support. Later he went to work for a relative in his fur store for \$2 a week, became a helper in a wholesale fur house, and then went "on the road" for the firm as a salesman. Always anxious to be in business for himself, he cut away from a salaried position, borrowed \$3,000 from a wealthy relative, and started a fur business of his own. He failed, and went back to his job. Gaining more experience, he again started a fur store, and again he failed. The third time it was the same story. All this occurred before he was twenty years old. Before he was twenty-three he had paid back every cent. of debt against him.

Mr. Loew went westward to Cincinnati, and there, in company with David Warfield, the actor, a lifelong friend, he started penny arcades, which at that time were all the rage. They borrowed \$40,000 to start, but made money. One day Loew heard about a man running a motion picture show at Covington, Ky., just across the river from Cincinnati, and Mr. Loew went over to see it. It was a crude sort of an affair, in which the owner was also ticket seller, operator, and actor, but it made money. Mr. Loew realised the possibilities, and opened one in Cincinnati. Loew then came to New York and opened motion picture theatres at Twenty-third Street and Seventh Avenue, and two other places in the vicinity—just corner stores made over into theatres. They prospered, and laid the foundation of his fortune.

While running his motion picture theatres, the first in New York, a young violinist, who owed Loew money, came up to him and said he could not pay, but he was willing to work out the debt, and offered to play in his theatre. Loew, more to help him out than anything else, told him to go ahead and play a selection after each picture, while a new one was being arranged. He did so, and the combination proved such a hit that Loew determined to adopt it on a larger scale. He wanted a real theatre to try out his theory that vaudeville and motion pictures would go well together, so he sought out of the Royal, Brooklyn, probably the worst selection he could possibly make. The theatre had been closed for two years, and before that it had accumulated an unenviable reputation because of the brand of burlesque shown there. When Mr. Loew, with his brother-in-law, Mr. Sichel, went to the theatre to look at it, it was ankle deep in mud. Against the advice of his friends he leased the theatre for a year, renovated it thoroughly, and arranged a bill consisting of six acts of vaudeville and six reels of motion pictures. He announced his opening and

awaited the result of his experiment. The first day the theatre opened one man paid his ten cents and took his seat. That was all. Mr. Loew, deeply disappointed, took it upon himself to tell the man that the cashier had made a mistake in selling him a ticket, and that it was only a dress rehearsal. The man said he was perfectly satisfied to pay ten cents to see a dress rehearsal, and stuck. There was nothing else to do, so Mr. Loew ran his six vaudeville acts and his six reels of pictures for one man. This was enough to discourage anyone, but Marcus Loew has made himself what he is by refusing to accept defeat. He stuck to his original plan, and at the end of the first week his receipts were something over \$60. The first year he made \$67,000, and the Royal, now devoted to motion pictures exclusively, makes \$100,000 a year for him. Originality, nerve, and courage did it.

That was the beginning of Mr. Loew's vaudeville and motion pictures combined. Now there are more than three score small vaudeville theatres in New York, while motion picture theatres can be found in every street. Once successful in combining vaudeville and motion pictures, Mr. Loew advanced rapidly, and is now a great force in the lower priced vaudeville field. Mr. Loew is furnishing the people with from six to ten acts of vaudeville, in a beautiful theatre seating on an average 2,500 people, with everything for their comfort and convenience, for 10, 15, and 25 cents.

Mr. Loew started his career alone, and when his operations grew too big for him to handle individually he showed good judgment in selecting his helpers. For general manager he has Mr. Nicholas M. Schenck, a theatrical man with a capacity for getting the viewpoint of the public. His brother, Mr. Joseph M. Schenck, is general manager of the Loew Booking Office, with offices in the centre of New York, at Forty-second Street, and Broadway; Mr. David Bernstein is treasurer, and deals with all financial matters. Mr. Samuel H. Meinhold has charge of all employees of Mr. Loew's theatres, books feature pictures, and does a vast amount of detail work in connection with the enterprises. The power lies within the hands of these five men, who know exactly what is going on all the time all over the vast circuit, and theirs are the brains which run this piece of theatrical machinery.

The theatres owned by Marcus Loew (the list does not include theatres booked or controlled) are:—

#### NEW YORK CITY.

Boulevard, Southern Boulevard and Westchester Avenue; National Theatre, 149th Street and Began Avenue; Seventh Avenue, 124th Street and Seventh Avenue; Orpheum, 87th Street and Third Avenue; Yorkville, 86th Street and Lexington Avenue; Lincoln Square, 66th Street and Broadway; Circle, 60th Street and Broadway; American Theatre and Roof Garden, 42nd Street and Eighth Avenue; Broadway, 41st Street and Broadway; Herald Square, 35th Street and Broadway; Greeley Square, 30th Street and Sixth Avenue; Avenue B Theatre, Avenue B and Fifth Street; Delancey Street, Delancey and Suffolk Streets.

#### BROOKLYN.

Bijou, Smith and Livingston Streets; Shubert, Broadway and Howard Avenue; Liberty, Stone and Liberty Avenues; Royal, Pearl and Willoughby Streets; Columbia, Washington and Tillary Streets.

#### TORONTO.

Young Street Theatre.

Mr. Loew is also building theatres in Montreal, Ottawa, Buffalo, Rochester, Providence, and other cities.

### MR. ALEXANDER PANTAGES.

At the age of forty-three, Alexander Pantages is the sole owner of one of the most popular high-class vaudeville circuits in America, the houses being located principally in the Far West and Canada. Ten years ago he started his first vaudeville venture in a small theatre in Seattle. The public patronised his well-meaning efforts for their amusement to such an extent that at the end of the year he was enabled to build a magnificent modern edifice, that stands to-day one of the most beautiful amusement palaces in America. Rapidly spreading out, he gradually built theatres in Los Angeles, San Diego, Spokane, San Francisco, Salt Lake City, Oakland, Tacoma, Denver, Ogden, Winnipeg, Edmonton, Calgary, Vancouver, Portland, Oregon, and other large cities. The name of Pantages stands for everything that is high-class and clean in modern vaudeville. Hence the support of the theatre-going patrons in every city he has a house.

**MR. LOUIS PINCUS.**

Although but thirty years old, Louis Pincus is considered to be one of the best-known vaudeville experts in America. Starting in business with George Linan, Pincus rapidly acquired a knowledge of what was then variety. When William Morris, the well-known agent, decided to go ahead for himself he engaged him as one of his chief assistants. Remaining with Morris for ten years, Mr. Pincus subsequently signed a contract with Alexander Pantages to represent him in New York City, and book all the programmes for the rapidly growing Pantages circuit. Pincus has been acting as booking representative for the past six years, and will probably continue in the same capacity for many more years to come.

**MR. S. Z. POLI.**

Twenty-five years ago Mr. Poli commenced his operations in the vaudeville field in Newhaven, though he had been for several years engaged in theatrical undertakings, both individually and in conjunction with others, in New York, Chicago, Buffalo, Toronto, Troy, and other cities, but Newhaven was destined to be the permanent centre of his activities. Now he has theatres in various parts of Connecticut, Massachusetts, New Jersey, Pennsylvania, Maryland, and the district of Columbia. If a man is known by his works, Sylvester Z. Poli reaches high standards. The opportunities that the land opened to his efforts have been availed of to the very limit of their possibilities. Careful attention to details, breadth of provision, fidelity to the interests of the public he serves, keen intuition as to the best thing to do in moments of difficulty, and withal an abiding and sure confidence in his own judgment and powers, are the dominant features of the years that have brought Mr. Poli to the hour of his theatrical silver jubilee.

The New York Vaudeville  
Representative of

“THE STAGE”

is

Mr. J. J. IRIS,

Putnam Buildings,

1493, Broadway.



AMERICAN VAUDEVILLE.



MR. B. F. KEITH.

AMERICAN VAUDEVILLE.



**MR. MARTIN BECK,**  
Managing Director of the Orpheum Circuit.

AMERICAN VAUDEVILLE.



MR. E. F. ALBEE,

General Manager, United Booking Offices.    General Manager for Mr. B. F. Keith.



AMERICAN VAUDEVILLE.



MR. JOHN W. CONSIDINE,  
of Sullivan and Considine.

AMERICAN VAUDEVILLE.



MR. MARCUS LOEW,  
Owner of the Loew Circuit of Theatres.

AMERICAN VAUDEVILLE.



THE LATE MR. TIMOTHY D. SULLIVAN,  
of Sullivan and Considine.



AMERICAN VAUDEVILLE.



MR. SYLVESTER Z. POLI,  
Owner of the Poli Circuit,

AMERICAN VAUDEVILLE.



MR. ALEXANDER PANTAGES,  
Owner of Pantages Circuit of Theatres.

AMERICAN VAUDEVILLE.



MR. LOUIS PINCUS,  
New York Booking Representative for Pantages Circuit.



## THE PARIS STAGE IN 1913.

By JOHN N. RAPHAEL.

**T**O the stage of Paris, as to many other things, 1913 has proved a most unlucky year. There is no definite progress to put on record. We have lost Monsieur Jules Claretie; the handsomest theatre in Paris—and the newest—has been obliged to close its doors for want of support; there have been constant troubles at the Opéra; and the three outstanding plays of the twelve months which have gone are again by the three playwright-teams who were alone to score in 1912—MM. Henry Bernstein, solus princeps, de Caillavet and de Flers (this year with Etienne Rey to help them), and Tristan Bernard, who has scored two goals, one by himself and one with the help of Alfred Athis.

### JULES CLARETIE.

The death of Jules Claretie is a heavy loss to the French stage, to France, and to French journalism. For eight-and-twenty years Guimauve le Conquérant, as Paris used to call him (guimauve, in case your school French wanes, means the marsh-mallow), has ruled the destinies of the Comédie Française so gently and so diplomatically that the fussiest *sociétaires* have never felt the yoke, and, though he has been criticised and laughed at, caricatured on the stage and off it, no man was ever more respected in his difficult position or more utterly, because unwittingly, obeyed. I was honoured with the old man's friendship (he was the providence of every journalist who hungered for the anecdotic history of Paris) and know that he had hoped to complete his spell of thirty years' management. His enforced retirement killed him, though doctors called it *grippe*, and he died with dramatic suddenness a week before he was to leave the Française. In 1914 Monsieur Albert Carré will succeed Jules Claretie at the Française, and Paris has hopes of him, too, for Monsieur Carré's management of the Opéra Comique has shown him to be both a man of the theatre and a man of affairs. The Isola Brothers (who were conjurers once, and are, metaphorically, conjurers still) succeed M. Carré. Of the year at the Opera there is little or nothing to be said that is pleasant. There have been quarrels without end, unpleasant scandals, and as the new year will begin with a new management, the less said about the old one the better. It is to be hoped that Monsieur Roché, who comes with a good record and a big bank balance from the tiny Théâtre des Arts to the Opéra, will succeed in making the great Paris opera a joy again. For more years than I care to think of, the handsome building has been a half-lighted horror, the successive managements of which have invariably, instead of successes, presented excellent reasons for their failure to give the public good productions, even at the wicked prices which are charged for seats.

### FAILURE OF THE GRAND THEATRE DES CHAMPS ÉLYSEES.

The Grand Théâtre des Champs Élysées opened with a flourish of trumpets, and was backed by a syndicate in which English and American money figured largely. The money has gone, the beautiful big theatre is closed, and a few Russian operas, a revival of "Bevenuto Cellini," and regret for a lost opportunity, are all that the season has left us. The Astruc Theatre (M. Gabriel Astruc was responsible for the enterprise) was, and, for that matter, is, the best and most luxuriously built theatre in Paris, and perhaps we may have the luck to welcome its renaissance from its dead-sea fruit in the coming year.

### IMPORTATIONS.

This year, again, has been remarkable as 1912 was for the number of plays and productions which have been imported to Paris from our own side of the Channel. As usual, too, by no means the best plays have been selected for importation. One

THE PARIS STAGE.



Mlle. BERTHE BOVY,  
as HUGUETTE in Paul Ferrier's "Yvonie,"  
at the Comédie-Française.

THE PARIS STAGE.



MLLE. GABRIELLE ROBINNE,  
as CHRISTIANE DE SERVAIS in Kistemaecker's "Embussade,"  
at the Comédie-Française.



THE PARIS STAGE.



MLLE. MADELEINE CARLIER,  
as ETIENNETTE in "Le Bourgeon," by Georges Feydeau,  
at the Athénée.

THE PARIS STAGE.



Mlle. ANIE PERREY.

would expect Paris managers to be as keen on importing the best English plays for adaptation and production here as London managers are keen on the contrary operation; but Paris has always been a good seller and a bad buyer. The managers of the Paris theatres import only when importation is more or less forced on them and can be secured cheaply, and they still have the belief that the only thing in the stage world which London can do better than Paris is musical comedy. For this reason, while "Hindle Wakes," "The New Sin," and other plays of interest from London which would certainly interest Paris if properly done, are still waiting production on this side, the only "straight" plays from the English which Paris has seen in 1913 have been "Hamlet"—which is hardly a novelty—and "You Never Can Tell," by George Bernard Shaw, which was not a success. Parisians have got into the habit of talking of Bernard Shaw as "un maître," but I know few Parisians who either have seen his works played or have read them. In the way of musical comedy we have had "The Arcadians," which would have been a greater success in Paris at a theatre than it was at the Olympia Music Hall; a revival of "The Quaker Girl" in French, which proved as popular this year as it was last; and "La Chaste Suzanne," which was "The Girl in the Taxi," after having been "Le Fils à Papa" in "straight" form; and, of course, "The Magistrate." I have often wondered why nobody ever pointed out the fact that Pinerò's "Magistrate" was produced eleven years before "Le Fils à Papa's" production. Monsieur Antony Mars certainly owed more than a slight debt of gratitude to Sir Arthur Wing Pinerò. Madame Suzanne Després was the Paris Hamlet of the year and gave a marvellous performance. She succeeded in sinking her womanhood, and her reading was not even an effeminate one. But Madame Suzanne Després has always been a magnificent actress, and it will always be one of my regrets that Paris sees comparatively so little of her. Another English play (which surprised those few Parisians who saw it more than a little) was "L'aventure du Capitaine Lebrun," by Mrs. Irene Osgood. It was produced at the Théâtre Molière—a melodrama of the tawdry and transpontine type, more suited to the stage of a one-night stand in the provinces than to the metropolis. But though Paris playgoers have not yet seen by any means of England's best, these small beginnings are a step in the right direction, and before long we may perhaps hope to see almost as many English plays on this side as we see French plays on yours.

#### TOPICAL PLAYS.

Paris playwrights have not, with the exceptions I have mentioned, distinguished themselves this year. Their work has run in those grooves which point in the work of the stage to a period of mental laziness, and not the least remarkable fact about the Paris theatrical year has been the curiously topical basis of the new plays given, as though writers were too slack to invent and took their subjects from the news. Brieux, Donnay, Marcel Prévost, and Edmond Sée have all given us plays on the woman's rights question. In "La Femme Seule" Brieux preached (cleverly enough, but unilluminatingly) on women's wrongs; in "Les Éclairées" (which would, I suppose, be called "The Pioneers" in English) Maurice Donnay showed quite amusingly the basis of hysteria which underlies the women's howl for rights. "Les Anges Gardiens," by Marcel Prévost (for the play was an adaptation of the novel), proved a catchpenny play, an attack on foreign governesses of all nationalities, a disregard of their necessity if children are to learn other languages than their own, and an effort to bring the Paris public to the theatre, by pandering to the protectionism which is in every Frenchman's heart and at the bottom of his pocket. Sée's play, "L'Irrégulière," was a more earnest piece of work, but the author had spent so many years on the writing that it smelt of the lamp and was dull.

The beginning of the year was remarkable for an outburst of stage patriotism in Paris, caused, of course, by the state of the political situation, and, for that reason, less interesting than it might otherwise have been from an artistic point of view. At the Théâtre Réjane "Alsace" scored a triumph, though mingled with its vibrating qualities was a coarse humour at the expense of the German conquerors of Alsace which weakened the force of the play as a whole. "Servir," by Lavedan, was another topical triumph in which Lucien Guitry as a super-spy made good some of the loss which "Kismet" must have caused him.

#### MELODRAMA.

But a return to its old love for melodrama, for the quick-starting tear and the ready laugh, sandwiched and served up in gorgeous scenic surroundings, has been



the main characteristic of the stage in Paris in the last twelve months. Even the Comédie Française has condescended to emulate the call of the cinematograph, for "L'Embuscade" was melodrama, beautifully acted and well-written, but still melodrama, and "Le Phalène," by Henri Bataille, which failed to attract enthusiasm, was merely an effort at super-melodrama which rather over-reached itself. The management of the Châtelet—the theatre which owns the biggest stage in Paris—has tried again this year to emulate Mr. Arthur Collins at Drury Lane, and both "The Champion of the Air" and "L'Insaissable Stanley Collins" have succeeded with the great public of the simple-minded who enjoy cheap sentiment and cheaper humour mixed with the dressing of expensive production. "Mon Ami L'Assassin," by Serge Basset, at the Ambigu, was a combination of the story of the Paris motor bandits with a clever idea, which the author neglected to work out as it might have been treated. There is certainly a play idea still in the notion of the discovery by an honourable man that the friend to whom he owes all his success in life is a murderer and a burglar by profession. MM. Descaves and Nozière were responsible for "La Saignée," a play on the Commune which was melodrama of the picturesque "Dead Heart" type, but which, to suit the taste of the experienced playgoer, needed a little more of Sardou's genius to help it on. M. Kistemaekers scored heavily with melodrama, patriotism, and psychology in "L'Occident," and Paul Lindau's Jekyll and Hyde play, "Le Procureur Hallers," is still running in an excellent adaptation from the German at the Théâtre Antoine. But the best melodrama of the year, the simplicity and style of which are a well-learned lesson from the success of the cinematograph, is undoubtedly Tristan Bernard's "Jeanne Doré," in which Madame Sarah Bernhardt is making the biggest success of her career since "La Dame aux Camélias." The success of "Jeanne Doré" is likely to set a fashion, and for some time to come we shall no doubt have little life stories upon the Paris stage, with tableaux instead of acts, and carefully reproduced fact photography of life, in place of fiction. "Jeanne Doré" is noteworthy, too, from the fact that it has introduced a new jeune premier to the Paris public in the author's son, Raymond Bernard, who with the charm of youth combines his father's gift of observation and the art of appeal to the heart of the crowd. It is too soon to welcome Raymond Bernard as a great actor, but the undoubted charm and magnetism of his first performance show that he may, with more experience, become one.

Paris always loves plays about business, and it is amusingly true that the French, who jeered at us in the past for a nation of shopkeepers, are quite the most commercial-minded people in the world, not excepting even the Americans. No two Parisians can ever talk for three minutes without mentioning francs and centimes. This year we have had—besides the successful revival of Bernstein's "Samson"—two plays about business and francs and centimes—Dario Niccodemi's "Les Requins" and Pierre Decourcelle's "Rue du Sentier" at the Odéon.

#### COMEDIES.

Once again this year Paris has fallen short of its best in high comedy, and during the past twelve months there have only been two notable comedies of totally differing types. In 1912 any committee of playgoers would have awarded the prize for the best play of the year without exception to M. Bernstein for "L'Assaut." This year he would win the first prize again with "Le Secret," in which, despite the difficulty of his subject, he held Paris playgoers spellbound for months, and keeps them arguing still as to the points he raised. The other comedy success came late, but was none the less welcome. Just before Christmas MM. de Caillevet, de Flers, and Etienne Rey set Paris laughing and crying a little now and then at "La Belle Aventure," a play which will perhaps prove a danger to the flapper when it gets to London, but the daring and daintiness of which have enchanted Paris. A good third, though perhaps not quite in the comedy class of the new Paris plays of the year, is "Les Deux Canards" at the Palais Royal. MM. Tristan Bernard and Alfred Athis are the collaborators in this excellent dish of laughter, which is likely to prove as successful as "Toddles," and which Mr. Frank Curzon will show you in London before very long.

Alfred Capus, to whom we ought always to be able to look for the high class of comedy which has made the Paris stage's fame, has failed us this year. His two plays, "L'Institut de Beauté" at the Variétés, and "Hélène Arduin" (which is his own dramatisation of that little masterpiece of novel-writing "Robinson"), have pleased neither the public nor the critics, and the comparative failure of "L'Institut de Beauté" is the more regrettable that an excellent idea was spoiled by careless

working out. There were, however, such excuses for the play's lack of finish (the severe illness of the author's wife during the final rush before the production, among others) that we may still hope for his best work from the master of optimist comedy. His rivals have given us little to boast of in the year. "Les Roses Rouges," by Romain Coolus, "Vouloir," by Gustave Guiches (at the Française), were sound, but unremarkable, and "Le Veau d'Or," by Lucien Gleize, though brilliant and amusing, left an unpleasant taste behind it owing to its bitter mockery of the small vanities of a dead man who did a great deal of good in his lifetime. The two lyric plays of 1913—it is curiously characteristic of modern Paris that there are only two, and that neither of them is the work of a Frenchman—were Maeterlinck's "Marie Magdeleine" and "La Pisanelle," by d'Annunzio. "The Woman of Pisa," ambitious, and dotted with flashes of true poesy at intervals, fell flat, owing to the absurd pretensions which characterised it. "Marie Magdeleine" will often be played at Easter, I imagine, but it is far from the best work of the great Belgian. One of the successes of the Paris year, "Le Minaret," by Jacques Richepin (the son of the Academician), stands by itself. The play was trivial and uninteresting. The Oriental beauties of the staging, the scenery, and costumes, not only saved it, but made it a success. It was produced at the psychological moment, when women were looking round for new clothes and new fashions, and, though lovers of poetry found few ideas to joy them in "Le Minaret," the wives, sisters, and daughters went two or three times to see it, so as to be able to meet their dressmakers on equal terms. The one truly excellent farcical comedy of 1913, in addition to "Les Deux Canards," already mentioned, is by a great author who wrote some years ago, Voltaire. MM. Charles Méré and Régis Gignoux, two Paris journalists, had the ingenious notion of adapting Voltaire's "L'Ingénu" to the Paris stage, and the little play met with instantaneous success at the Théâtre Michel, and is running still. Voltaire proved, though dressed in the clothes of his own period, as modern and as much in tune with modern notions as though "L'Ingénu" had been written yesterday, and the only liberties taken by the adaptors with the original were taken so skilfully that Voltaire rather gained than lost by them. An effort was made late in the year to bring about a renaissance of French operette, but neither the librettists nor the composers of "Monsieur de la Palisse" and "Cocorico" can be congratulated. Perhaps, now that he is free from business worries, M. André Messager may give us another "Véronique," or a new genius or two may spring up. It is to be hoped that something of the kind may happen soon, for Paris has grown tired of operette from Vienna viâ London and New York.

There is little to say about the music halls. Both the Folies Bergère and the Olympia have adopted the Tango tea, which has invaded every other place in Paris where there is room for an orchestra. With the wane of the year there are signs that the Tango is dying in Paris, but it is by no means dead yet. The cabarets offer the usual highly spiced fare, and music halls are still improving slowly. Next year will see the opening of an English-managed hall in the very centre of Paris, for the success of the Alhambra here, under Mr. Butt's directorship, has induced his company to acquire ground in the Rue Mogador, and a great music hall will be opened there in a few months and run on a happy combination of London and Paris lines.



THE PARIS STAGE.



**Mlle. THOMERY,**

Who appeared in "Le Cœur Dispose," at the Athénée.

[Reutlinger



THE PARIS STAGE.



MLLE. BRIGITTE REGENT,

[Reutlinger

Who appeared as Nadina in "The Chocolate Soldier," at the Apollo.

THE PARIS STAGE.



Mlle. NELLY BERYL,  
Who appeared in "Les Petits," at the Antoine.

[Reutlinger

# THE PARIS STAGE.



[Reutlinger

MLLE. ALICE NORY,

As Catherine in "La Rue du Sentier," by Decourcelle and André Maurel, at the Odéon.



THE PARIS STAGE.



[Reutlinger

Mlle. YVONNE GARRICK,  
As Henriette in "Les Femmes Savantes," at the Théâtre-des-Arts.

## THE PARIS STAGE.



[Reutlinger

**MLLE. MADELEINE ROCH,**

Who had great success as Hermione in Racine's "Andromaque," at the Comédie-Française.

## THE PARIS STAGE.



[Walery

**Mlle. JANE DELMAR,**  
As Claire Frenois in "La Demoiselle du Magasin," at the Gymnase.



THE PARIS STAGE.



[*Walery*

MLLE. VERA SERGINE,  
Of the Théâtre-des-Arts.

# THE PARIS STAGE.



[Reutlinger

MLLE. MARCELLE GENIAT,

As Fanny in "Les Anges Gardiens," at the Comédie-Marigny.

## THE THEATRICAL YEAR IN GERMANY

(UP TO DECEMBER 1, 1913.)

By FRANK E. WASHBURN FREUND.

THE German Stage during 1913 was notable for the many centenaries which were celebrated: The War Against Napoleon for Freedom; the anniversaries of the births of Wagner, Friedrich Hebbel, Otto Ludwig, and the talented young writer Georg Büchner, who died when only a little over twenty. Verdi also came in for his share of celebration. Then there were also the fiftieth birthdays of two modern dramatic writers, A. Holz and H. Bahr, who are still working energetically, and have exercised great influence on German dramatists.

The War of Freedom was celebrated in nearly every town by Festival plays, most of which, however, were of ephemeral quality, pieces written for the occasion and serving their purpose more or less, then disappearing. Amongst them, of course, were several good pieces of work, of which I shall mention three. The first is "Freiheit" ("Liberty"; publishers, A. Langen, Munich), by Max Halbe, the author of "Jugend" ("Youth") and "Der Strom" ("The River"; given quite recently in English by the Birmingham Repertory Theatre). It plays in Danzig during the time of Napoleon's disastrous Russian campaign, and mirrors the great events of that period condensed into the small frame of the story of one family. Arthur Dinter's "Eiserne Kreuz" ("The Iron Cross; publisher, Felix Lehmann, Berlin; agents, Vertriebsstelle des Verbandes Deutscher Bühnenschriftsteller, Berlin) is a well-planned and constructed play, full of warm sympathetic feeling, showing many happy and original touches of characterisation, especially in the drawing of low-class figures. It contains a very arresting scene, in which the son of the house where Napoleon is staying is discovered in an attempt on the life of the Emperor, who is by no means shown here as black as he is generally painted. The young man is condemned to death unless he will repent of his act, but prefers death, and in this spirit of sacrifice and patriotism the result of the great drama, which was being fought out between the two nations, is foreshadowed. Walter Lütz's "Andreas Hofer" (agent, S. Fischer, Berlin) is a drama describing simply and convincingly the Tyrolese peasant-hero, Andreas Hofer, in his fight against the French, his betrayal by a jealous countryman, and finally his condemnation to death in Mantua.

### GERHART HAUPTMANN'S FESTIVAL PLAY.

But the Festival play which created the greatest interest in all circles—in rather a sensational way, it is true—was Gerhart Hauptmann's Festival play in German rhyme. He was commissioned to write it by the City of Breslau, and it was given for the first time in the new Rotunda of the Breslau Centenary Exhibition, brilliantly produced by Max Reinhardt, but, after a painful scandal and a short run, taken off the repertory, as otherwise the Crown Prince would have resigned his position as patron of the Exhibition. It was to a certain extent Hauptmann's fault that matters went as far as this, although one cannot honestly deny his right as poet and free man to express his ideas and opinions openly. But, of course, his intellectual opponents have the same right also. Hauptmann made his Festival play into a sort of manifesto of democratic culture, in which he extols the spirit of the people as expressed by its spiritual leaders—the "spirit of the War of Freedom," he calls it—in contrast to that of the rulers, and hails the spirit of Peace on Earth and Goodwill to Men. Thus he closes his play with the word "Forward!" meaning it in the sense of development of culture and peace. The play itself is less a drama



of action than an allegory, a life-sized puppet play, in which the Deity is the director and Napoleon, Blücher, and the others are the puppet players. Its language is formed to a great extent on the style of Hans Sachs.

Otherwise no new play came from Hauptmann's pen, although another work by him, entitled "Der Bogenspanner Odysseus" ("Odysseus, the Archer")—evidently the fruit of his visit to Greece—is said to be finished and will soon be produced. Following Goethe's example, Hauptmann has taken up practical work on the stage as producer in the newly-founded Deutsches Künstlertheater, Berlin, and began his duties there boldly with a performance of Schiller's "Wilhelm Tell." This beautiful "Song of Freedom" naturally appealed to him very much, besides being most suitable to this year of commemorations. Everything in it which was merely rhetorical he entirely eliminated, and emphasised instead all that was characteristic, thus bringing it nearer to the modern public. Many of his hearers were horrified at his version, for they missed in it the well-known quotations and text. In an article entitled "Das Recht der Klassiker" ("The Rights of Classical Writers") in the *Berliner Tagelatt*, Paul Schlenker reminded these cantankerous critics that what Hauptmann had done to Schiller's "Tell," Schiller himself had, in his way, done to Shakespeare's "Macbeth." With Schiller, Tell himself is the "hero"; with Hauptmann, son of a democratic age as he is, Tell is only the symbol of his whole people, whose suffering, bondage, and struggle for freedom are the principal themes of the whole play. Can any one seriously blame him for that?

#### FORTINBRAS VERSUS HAMLET.

The Wagner Centenary Celebrations have fallen at a time when there is a tendency in certain circles, as I indicated in my previous survey (1912), to break away—"überwinden" is the German expression—from the views of art and life represented by Wagner, although the majority of the public is still under his spell. Julius Bab, a well-known writer in Germany, has just published a book in which, by the antithesis "Fortinbras-Hamlet," he gives sharp expression to this tendency. Hamlet represents the romantic view of life, the last great exponent of which was Wagner. The longings of the romanticists were directed towards "salvation," because with them, as with Hamlet, the burden imposed on them was too heavy, and they fled from it rather than face it. From "The Flying Dutchman" to "Parsifal" the central theme of all Wagner's works is "salvation." It is not so with Fortinbras; he is the hero of deeds who takes the world as it is with a bold spirit, and makes himself its master. He is the representative of the new generation which has just begun to stir, which has been nourished on Nietzsche, and grown up in a time of tremendous technical inventions (conquest of the air, etc.), and hard political facts (huge armies and the struggle for "a place in the Sun). This spirit of Young Germany—as opposed to the now older generation of Hauptmann—is beginning to make itself felt in the drama also, the drama in Germany—at least to a certain extent—being, for better or for worse, the mirror of the intellect and culture of the times, however far the writers may seem to roam into the lands of history or phantasy. The lyric poet, Freiligrath, once said in one of his political poems: "Germany is Hamlet." To-day they are saying: Germany is—or at least ought to be—Fortinbras. The tremendous intellectual energy in all possible directions shown by a number of young writers, as, for example, Stefan Zweig, is lacking in concentration and penetration, but the reaction against narrow specialising in all branches is very welcome. Another thing they have not got—and no one can give it to them, for it is foreign to their natures—is the unconscious lyrical flame within, which brings forth the most delicate and tender blossoms of poetry, and alone can lift for one moment the veil from the riddle of nature. With them everything is conscious, springing from an intellect always on the alert. And as the development goes on, a one-sided poetry of the mere intellect, a new period of rationalism, will arise, which will become farther and farther removed from the true source of poetry, instinct, and feeling, till the heart again begins to revolt. But it is of no account whether one approves of this development or not; its time will, and must, come, for the soil of to-day can only nourish such seed. Everything is still struggle and chaos, so the works of these young poets are anything but complete. They waver between "artistry" and kinematograph effects; with the former they hope to master the new material and with the latter they hope to get at the public.

#### FRIEDRICH HEBBEL, OTTO LUDWIG, AND GEORG BUECHNER.

Consciously to give centre and core to one's work should be learned by these writers from Friedrich Hebbel, whose life-work was to show, in his dramas, the

eternal laws of nature against which single figures revolt only to be shattered to pieces. What moves one so powerfully in this most conscious of all the poets is his incessant work at himself, to make himself, as it were, the pure vessel which was to give forth the great doctrine. It almost seems as if the human voices in him had to be silenced, so that he might devote himself exclusively to his great mission (later on Nietzsche did somewhat the same thing). And so well did he "put out to usury" the talents which the Lord had given him—his gift of philosophical poetry—that he sometimes makes us almost forget that his qualities do not come straight from the heart, because his spirit is always striving to reach the purest heights.

It was very different with his contemporary, Otto Ludwig, who is certainly one of Germany's most richly-gifted dramatists. An unhappy lack of trust in his own splendid poetic gifts—perhaps partly from ill-health, perhaps from the feeling that the uncontrolled poetical ecstasy of the moment was apt to lead the imagination into bye-paths, and that therefore self-discipline was necessary—led him over and over again to seek to write poetry by theory, to try, when the inner voices are silent, as William Blake expresses it, to win his muse by method. So he gave himself up to digging into Shakespeare's works, even to the most minute details, examining their construction and all the art methods which Shakespeare employed, in order to be able to turn them consciously to account himself. Thus he lost his power of creating and became more and more a penetrating critic, in spite of his great talent for original poetry. For this reason his poetical works, especially his dramatic ones, are few in number and hardly even finished—most of them are mere sketches—although in his most important works ("Erbförster" and "Makkabäer") there are scenes full of real dramatic power, true characterisation, and great poetic beauty. He recognised the beauty of Nature, but at the same time saw her other sides also, and was thus, in his small-minded time, almost the only representative of artistic realism, from which, later on, a new generation drew its inspiration.

Georg Büchner, the third dramatist whose centenary was celebrated this year, died when he was only about twenty-four years of age, after having written a few not even completed works, full of fire and rebellion. His drama of the French Revolution, "Dantons Tod," has, for its principal scene, the tragedy of dying genius painted from the poet's own inner experience; his romantic comedy, "Leonce und Lena," reminds one of an idyll in the midst of a storm; and his terrible tragedy, "Wozzeck," left as a mere skeleton, tells of a poor man who, persecuted by life and his fellow-mortals, tries hard to keep straight, but is driven to commit a crime, and in the end drowns himself. The last-named play was produced this year in Munich for the first time on any stage, and made a deep impression. It was given in a carefully-prepared version of Dr. Karl Wolf and Dr. Kilian, chief producer at the Munich Court Theatre. Like Hauptmann many years later when he wrote "Die Weber," this young poet loved all who were poor and oppressed, and his early death was an irreparable loss to the German drama. All the tones in the gamut of poetry were at his command, from lyrical tenderness to grimmest wrath, while his temperamental power was second to none.

#### ARNO HOLZ.

Arno Holz is the father of "consistent naturalism," and as such exercised at one time a great influence on Hauptmann, who is the same age as he. The theoretical side of his talent is the more highly developed, which is doubtless the reason for his not continuing to advance as Hauptmann has done. He remained in the backwaters, as it were, while the current swept along; and now he naturally feels lonely and neglected. In Hamburg, it is true, they gave his new work, a tragedy entitled "Sonnenfinsterniss" ("The Sun's Eclipse"), but the style of his art failed to appeal to his audience. The play is full of strong, forceful points, which seem to be taken straight from life, but they have not been knit into an unbroken chain. There is a ring of chance, even untruth, about much of it, therefore, which proves that "consistent naturalism" in art has no *raison d'être*. This and several other plays by him strike one as having been written only to prove the truth of his theories; but, as a matter of fact, they do exactly the opposite. That is much to be regretted, because Holz's mental energy enabled him to wield a great influence at one time. And that must never be forgotten of him.

#### HERMANN BAHR.

In the midst of all the intellectual combats which are being fought still stands Hermann Bahr. His place has always been in the forefront of the battle, bearing the standard high before all the others. And on his standard are the words:



"Liberty! Liberty for the spirit, for the faith, for one's true self!" His interests are many, and the theatre and drama show only one side of his activities. He once gave as his definition of an artist: "An artist is one who feels he has the ability in him to bring happiness to men by helping them to become better and more beautiful." He himself has faithfully worked to that end, and it must not be omitted here that he has stood on the side of the actors, as no others have done, in their fight for a better position, and has always spoken on their behalf. His dramatic works are not all of equal value; some of them are perhaps rather hastily done, written on the spur of the moment, and are sometimes apparently the outcome of bad temper. Those, however, which are the offspring of humour, and his delight in the peculiarities of his fellow-creatures, are amongst the treasures of the German drama. His dialogue is light, brilliant, and at the same time characteristic; he is a gifted and witty conversationalist, and his plays show a spirit eager to draw nourishment from everything and able to assimilate it. He is most successful in satirical comedies, but once he wrote a play, "Franzl," which is brimming over with human love, kindness, and understanding. Here he is entirely himself, and has made of the play a monument of real love to the memory of a national Austrian peasant poet. Bahr's new play, "Phantom," is being given in Darmstadt as I write these lines.

#### PSYCHOLOGICAL, PROBLEM, AND SOCIETY PLAYS.

In contrast to his last piece, "The Beggars of Syracuse," Sudermann, in his new play, "Der Gute Ruf" ("Good Reputations"; agents, Vertriebsstelle), returns to the criticism of society with which he originally made his name as an effective playwright. Berlin, W., is the scene of the action, misunderstood women and matrimonial errors form the contents. The dialogue is illuminated by aphorisms; there are entanglements such as one reads in novels, and the ending of each act is effective and pointed. No wonder, then, that he again manages to get the big public with him.

A clever "theatre piece" is Ludwig Hatvany's "Die Berühmten" ("Celebrities"; publishers, G. Müller, Munich; agents, Drei Masken Verlag, Munich). It tells of an authoress who, having made a name and fame for herself in the world of letters, marries a learned scholar and tries to settle down quietly as his wife. But the temptations of fame and the Bohemian life are too much for her, and she succumbs.

Many of the dramatists have made woman's character the theme of their plays with more or less success. In "Frauen" ("Women"), by Beyerlein, the author of "Lights Out," a musician is placed between two women of different temperaments, and the author tries sincerely to make the old "triangular theme" simple and true to life (agents, Vertriebsstelle, Berlin).

Heinrich Mann, the novelist, gives, in "Die Grosse Liebe" ("The Great Love"), the picture of a worldly woman who, in all her passing affairs of the heart, longs for the one great love of which, however, her own nature is incapable. The author has flavoured his work with all sorts of superficialities, such as jewellery thefts, blackmail, and so on, and thus robbed the play of all semblance of real life.

The woman past the first blush of youth, but unwilling to renounce the love and admiration she has been accustomed to, has given three dramatists material for plays. Korfiz Holm has written a pleasant comedy with a splendid "star" rôle in "Mary's Grosses Herz" ("Mary's Big Heart"; agents and publishers, A. Langen, Munich). Mary's humour and graceful ways reconcile one to her somewhat easy principles, and won great applause for the work, to which the fluent dialogue and frank audacity contributed in no small degree. Another proof that honest frankness is better than double entente.

The same theme is handled gently and sympathetically by Sil Vara in his "Frau von Vierzig Jahren" ("A Woman of Forty"; agents, Anstalt für Aufführungsrecht, Berlin-Charlottenburg). This finely-thought-out play tells a story of renunciation of love. It is almost a duologue between Leonie, a noble-minded woman, and her foster-son, for whom, although loving him with something more than a foster-mother's love, she finds a life-companion of his own age. The dialogue is quite free from sentimentality and would-be cleverness, and breathes a spirit of warm humanity which lets us see into the very hearts of the characters. No wonder, then, that the play won hearty and genuine applause. Sil Vara is also the translator of Synge's "Play-boy of the Western World," his version of which aroused extraordinary interest in Munich.

Almost the same theme as Sil Vara's "Frau von Vierzig Jahren" is treated in "Erziehung zur Liebe" ("Learning How to Love"; publishers and agents, S. Fischer, Berlin), by Hans Kyser, the gifted author of "Titus und die Jüdin," of which I spoke in last year's survey. To the figures of the woman and young man



Kyser, however, adds the husband of the former and the mother of the latter, so that, with a fuller score, as it were, the theme indicated in the title is treated from several different sides. His strong temperament and poetic gift of making himself live in the passions and longings of the ripening youth have helped him to create several scenes of great fascination; and yet it is astonishing how, in spite of this capability for "youthfulness," he has been able to give his maturer characters the calm understanding of experience, instead of making them talk in rhetorical and conventional phrases.

"Im Turm" ("In the Tower"; agents, Vertriebsstelle, Berlin), by R. Walter, is the tragedy of a youth. The style is seemingly realistic, but in reality symbolistic, built up with almost an excess of consciousness out of the ordinary events of reality and the words of every-day life. In this he follows somewhat closely on Strindberg's lines in dramas such as "Easter."

A fine psychological study of the human heart, dealing principally with a husband and wife, is given by P. Apel in his play "Gertrud" (publishers and agents, Oesterheld and Co., Berlin). The wife, Gertrud, who is entirely devoted to her husband, seeks her own death on learning that his love for her has ceased. The tone of tender sadness which pervades the whole, the fine shading, free from all "theatricality," both in the characters and in the natural course of the action, capture one's attention and interest.

The anti-Jewish question, which constantly crops up in Germany, gives material for two dramas: "Klein-Eisen" ("Ironmongery"; agents Drei Masken Verlag, Munich), by Eugen Albu, and "Ueberwinder" ("The Master Power"), by G. Hirschfeld. Eugen Albu's play is less a drama than an honest psychological study and sincere confession of faith; while Hirschfeld's "Ueberwinder" is more a book drama, rich in tender poetic touches, than a work for the stage. In it two lovers, artists both, but belonging to two different worlds, are only united to each other on the death of one of them.

Two dramas with military surroundings are "Die Frau des Kommandeurs" ("The Commander's Wife"), by the experienced writer Max Dreyer, and a well-worked-out play, "Lutz Löwenhaupt" (agents, Vertriebsstelle, Berlin), by the newcomer Hans Schmidt-Kestner, who, after this proof, shows that he does not found his claim to consideration on the fact that he is a descendant of Goethe's "Lotte" in "The Sorrows of Werther." The characters of his play have flesh and blood, and the action has grip.

The novelist Gustav Freyssen—already known in England by his novel "Jörn Uhl"—tried his hand at a drama, "Sönke Erichsen" (agents, Drei Masken Verlag, Munich), the theme of which is undying love for one's home and country. It is easy to see, however, that it has cost the author a struggle to write in this new form. The inner life of the piece does not blend with the outer, and one notices all sorts of little points which show his dependence on older dramatists.

Eulenberg, this time, gives us strong theatrical fare, which he wishes taken as symbolic in the wider sense, but it fails in this respect. Jakob Schafner, a new man as a dramatist, tries to do the same in "Heilige" ("The Saint"; agents, Drei Masken Verlag, Munich), which simply breathes murder and sudden death. All the same one feels that the play is written with the very heart's blood of the poet, but he needs distance to view his work properly. Nevertheless, it is a good proof of talent.

Eulenberg's "Zeitwende" ("The Turn of the Tide") tries to show the turn of the present times towards the Moloch of commercialism, against which he has so often battled. His "hero," a reckless adventurer and swindler, is evidently intended to represent the present day. Like so many of Eulenberg's plays, however, this strange piece was a failure. On the other hand, a clever little one-act play of his, "Paul and Paula," received well-merited applause, for it handled a very ticklish situation with a delicate yet sure touch.

#### COMEDIES.

The foundation of most modern German comedies—at least of those which are not intended only as the lightest fare for the big public—is either society or political satire. Amongst the satires of the former class is "Bürger Schippel," by that bitter opponent of all philistinism Carl Sternheim. In this play he draws, with a pen dipped in acid, the upward career of a man from the proletariat to the bourgeois class. Ludwig Thoma's "Sippe" ("Dear Relations"; publishers and agents, A. Langen, Munich) shows the struggle of two free-minded people confronted with the narrow prejudices of provincial town-dwellers, who sacrifice their whole lives to the small questions of rank in society and such matters.

Other plays of the same class are:—A. F. Cohn's "Kulturplast" ("Homes of Culture"; agents, Vertriebsstelle), the satire of which is directed against certain Berlin building speculators; H. Ilgenstein's charming and amusing "Kammermusik" ("Chamber Music"), which makes merry over a certain class of pedantic moralists—and the dialogue of which is easy, fluent, and natural—while the principal female part is a brilliant "star" rôle full of spirit, wit, and true-heartedness; and Otto Soyka's "Geldzauber" ("Magic of Gold"; publishers and agents, A. Langen, Munich), which, with a half-mocking, half-regretful smile, shows the power of gold over men. The plot centres round an American millionaire whose creed is that for gold he can buy love, friendship, everything. Soyka's temperament is an intellectual one, and his interest in the world and mankind deep. He is quite devoid of sentimentality, but at the same time has none of Sternheim's scornful bitterness, so that one can follow his work with something more than mere interest.

In "Das Paar nach der Mode" ("Marriage à la Mode"; agents, S. Fischer, Berlin), R. Auenheimer discourses in a light satirical dialogue on the marriages of fashionable young society people. H. Vosberg, in "Generalprobe" ("The Dress Rehearsal"; agents, Anstalt für Aufführungsrecht, Berlin), describes the sorrows of a young author at the way his play is treated.

A play of considerable originality is T. Rittner's "Mann im Souffleur Kasten" ("The Man in the Prompter's Box"). A poet-dramatist finds his way into the empty theatre at night, and soon the theatre is peopled with the figures of his imagination till, on the appearance of the "beautiful leading lady," he is dragged forth into daylight, and alas! only too soon after he is discovered writing plays to catch the public. Which is as much as to say that poets' dreams cannot stand the garish light of day, and that beautiful ladies are only to be won when one has a good banking account. The figures are moulded in the true spirit of comedy, yet they are true in all essentials, and the whole play moves like a dainty dance.

Rudolf Holzer gives us some good, amusingly observed figures in "Gute Mütter" ("Good Mothers"). Without great pretensions it makes a good impression by reason of its warm-heartedness and simplicity. The "Good Mothers" are in reality the bad ones, because love makes them blind, and they give their children either too much or too little freedom.

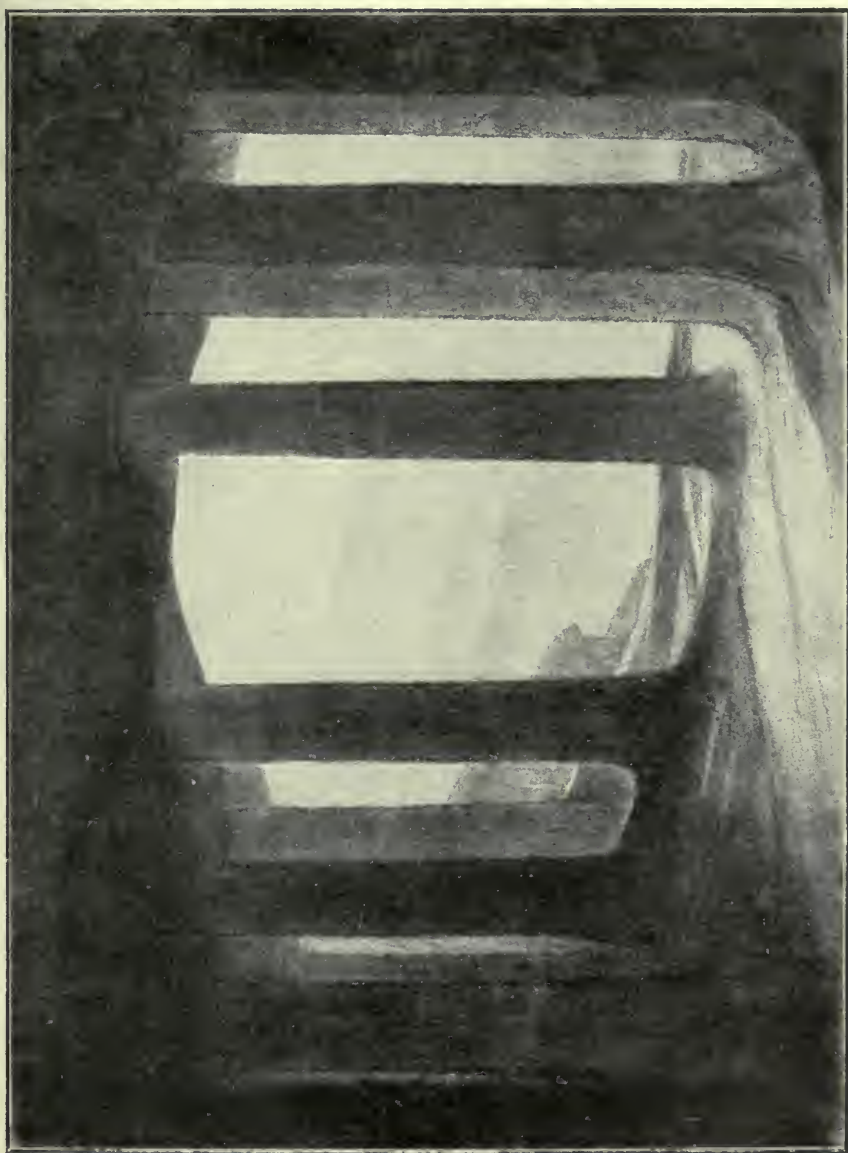
Smart and in some parts brilliant dialogue distinguishes "Das Europäische Konzert" ("The European Concert"; agents, Anstalt für Aufführungsrecht, Berlin), by Max Roosen. In it an American manages to bring about a "concert" of the three European nations, England, France, and Germany, represented by their national types. Except for this, however, there is no political satire in the play, which is worked out from a rather old-fashioned recipe.

Of farces and farcical comedies there has been no dearth. Some which are over the mere average are:—R. Herzog's "Herrgottsmusikanten" (agents, Vertriebsstelle, Berlin); G. Engel's "Heitere Residenz" ("The Gay Capital"; agents, Vertriebsstelle, Berlin), a light satire on a small German Court; "Will und Wiebke," by F. von Zobeltitz (agents, Vertriebsstelle, Berlin), a pleasant little family story; "Piquebube" ("Knaves of Spades"; agents, Vertriebsstelle, Berlin), by R. Overweg, a good-natured satire on the sagacity, or rather stupidity, of the police, who are set at naught by the cleverness and 'cuteness of a trio of scoundrels; "Excellenz Max" ("His Excellency Max"; agents, Vertriebsstelle, Berlin), by Julius Bischitsky, also concerning scoundrels; and two wild but effective farces, "Donatello," by G. D. Jennings (agents, Drei Masken Verlag, Munich), a parody on the art-treasure-seeking American millionaire in Europe; and "Die Spanische Fliege" ("The Spanish Fly"; agents, Ahn and Simrock, Berlin), which may be called the record in comical confusions and spicy situations.

#### PEASANT PLAYS.

Carl Hauptmann (Gerhart Hauptmann's brother) has spent many years of his life in a village, and has got to know the peasant and his ways very thoroughly. The fruits of this are two new dramas. One of these, "Die Lange Jule" ("Long Julia"), is a relentlessly realistic study of a woman who sacrifices everything to her will. But by the sudden appearance of a ghost the author brings a supernatural note into the play. In his other work, "Die Armseligen Besenbinder" ("The Poor Broom Binders"), he combines dream and reality somewhat in the style of "Hanneles Himmelfahrt," making it seem almost a real fairy-tale, in which one is ready to believe the reality of the unreal. It describes the dream-heaven of a poor old man whom, as Mignon sings, this life has burdened with sin. A picture of the scene in which he dreams of his arrival at the Gate of Heaven will be found amongst the

# THE GERMAN STAGE.

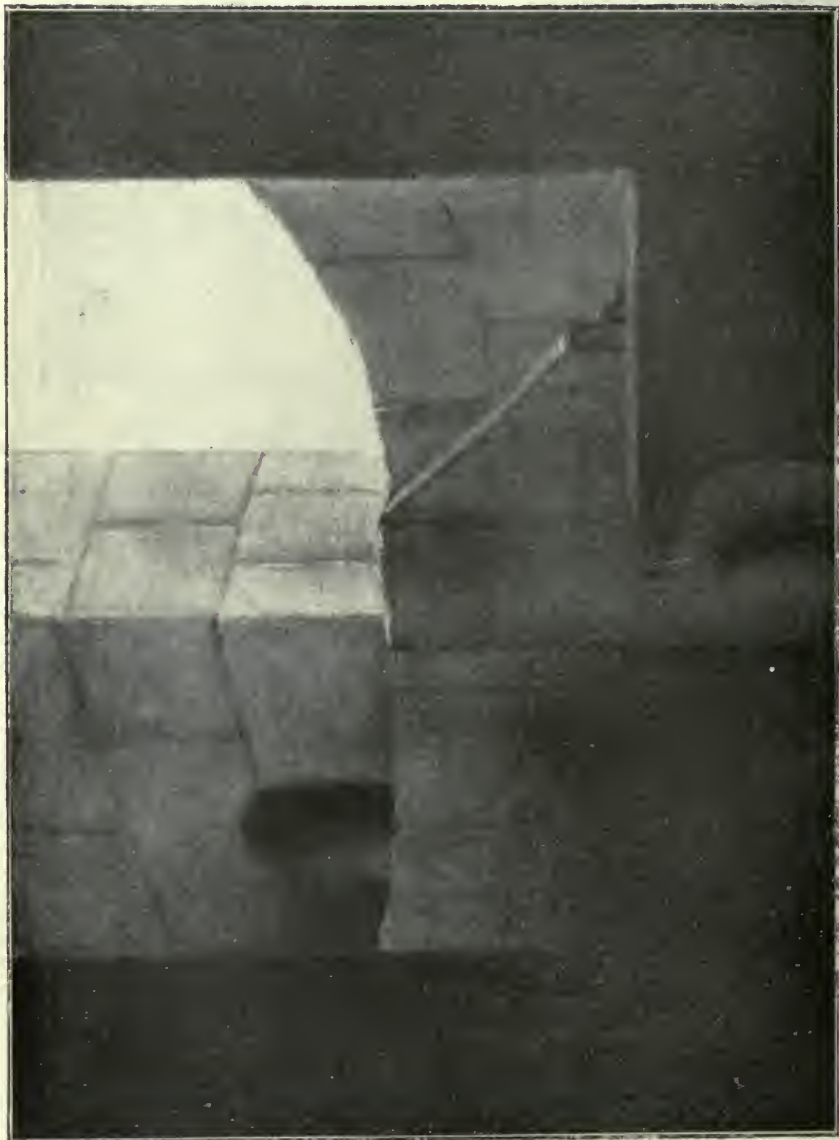


## ACT I, SCENE I—SACRED FOREST.

(From the special "Parzifal" number of "Die Scene," edited by Dr. Ernst Leopold Stahl, formerly Professor of German Literature at the Nottingham University. Publishers: Vita, Charlottenburg, Berlin.)



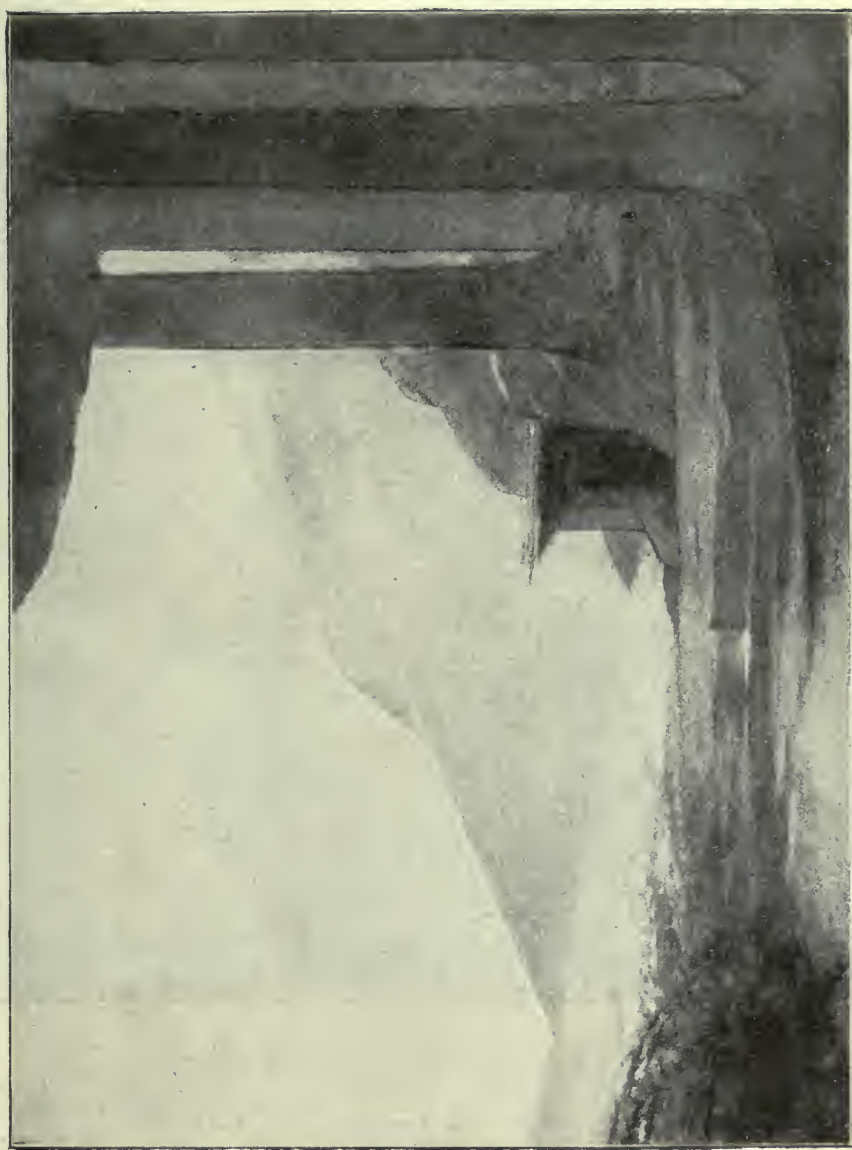
## THE GERMAN STAGE.



ACT II., SCENE I.—KLINGSOR'S ENCHANTED CASTLE.

(From the special "Parzifal" number of "Die Scene," edited by Dr. Ernst Leopold Stahl, formerly Professor of German Literature at the Nottingham University. Publishers: Vita, Charlottenburg, Berlin.)

## THE GERMAN STAGE.



### ACT III, SCENE I—A FLOWER MEADOW.

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# THE GERMAN STAGE.

LUDWIG SIEVERT'S SCENIC INVENTIONS FOR A STYLISTIC  
REPRESENTATION OF R. WAGNER'S "PARZIFAL,"

To be given at the Freiburg Municipal Theatre early in 1914.



## ACT I, SCENE I.—SACRED WOOD AND LAKE.

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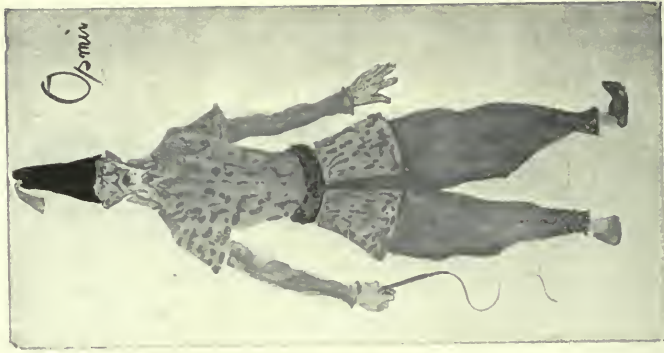
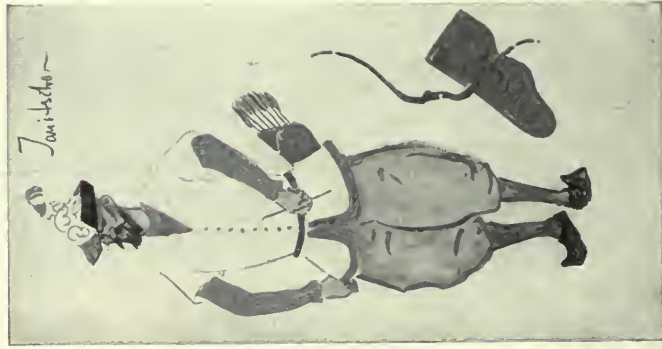


## ACT II., SCENE III.—THE WILDERNESS.

(From the special "Parzifal" number of "Die Scene," edited by Dr. Ernst Leopold Stahl, formerly Professor of German Literature at the Nottingham University. Publishers, Vita, Charlottenburg, Berlin.)

## THE GERMAN STAGE.

PROFESSOR BERNHARD PANKOK, STUTTGART: COSTUME SKETCHES FOR FIGURES IN MOZART'S "FLIGHT FROM THE SERAGLIO."



(From the special issue of 'Dekorative Kunst,' in connection with the Mannheim Theatrical Exhibitio, during Spring, 1913, edited by Dr. W. F. Storck. Publishers: F. Bruckmann, Munich.)

illustrations accompanying this article. The reproduction shows that the simple yet fairly atmosphere of the play has been preserved in the staging at the Royal Court Theatre in Dresden under Dr. Zeiss' artistic directorship. "Die Armseligen Besenbinder," with its mixture of true poetry, humour, freshness, and tender symbolism, is probably Carl Hauptmann's most successful work, although perhaps it makes a stronger appeal as a book than as a stage play.

Ernst Legal, an actor at the Wiesbaden Court Theatre, made his *début* as dramatist this year. His "Lätare" (publishers, Oesterheld and Co.) is a valuable addition to modern dramatic literature, being original and true to nature. It reproduces very convincingly the spirit of dawning Spring amongst the inhabitants of a little village where they still keep up the custom of bearing Winter solemnly to his grave, and ringing in Spring, the season of love, with joy-bells.

Jakob Scherek gives us a simple village tragedy in "Marthas Leidensweg" ("Martha's Path of Suffering"), the story of a poor fallen girl, rejected by everyone, who pleads in vain for pity; but alas! "moral" people have no hearts. The piece shows genuine feeling and a true instinct for "popular" style in the good sense of the word.

Another village play—a comedy this time, but which, however, almost threatens to become a tragedy—is "Das Beschwerdebuch" ("The Complaint Book"; agents, Drei Masken Verlag, Munich), by Karl Ettlinger, the author of "Die Hydra," a splendid satire on theatre audiences and art enthusiasts. The originality of the idea, the well-observed types, and fresh dialogue won for "Das Beschwerdebuch" a very warm welcome.

#### HISTORICAL PLAYS.

Faust's pupil Wagner waxed enthusiastic on the delight of steeping oneself in the spirit of olden times. Faust's answer to that was that those who do so generally take their own spirits with them into those strange times. That is quite a usual thing with authors of historical dramas, and in most cases they do not deny it, for their first concern is to find the most suitable setting for a theme of general human interest; as, in fact, the Greek dramatists did also when they dramatised the old sagas of their country. Many of these German dramatists have learned much from Hebbel, and very often their work rests more on a philosophical than on a poetical foundation. Others, again, wish to reproduce on the stage bright and varied pictures of strange happenings and peculiar characters, and they ransack the history of all lands for a subject to suit their purpose. Some, however, are content to hide a merry comedy in a picturesque historical costume, and offer it to the public in this guise.

All these styles of "historical" plays were represented in no meagre quantity in this year's output for the stage. To deduce from that, however, that public and authors took special interest in historical things would not be justified.

To the class we may call the "idea dramatists" belongs L. Lublinski, who died a few years ago. A tragedy of his, "Kaizer und Kanzler" ("Emperor and Chancellor"), full of thought and earnestness, this year made its appearance on the stage at last, although it had been published in book-form for some time. The Emperor of the title—the great and still enigmatical Friedrich II. of Hohenstaufen—is fighting for what seems to the people of his day an utterly incomprehensible idea, namely, that every man should carry his God within himself, and should belong to *this* earth, not, as the Church preaches, to the world beyond the grave. Everything lyrical or temperamental is absent; the principal conflict is kept well in the foreground, and everything else is directed towards it. But it is all done with such evident intention that the tragedy leaves one cold, because nothing has a real anchorage in living human nature.

E. von Bodman also works from an "idea" only in his "Heimliche Krone" ("The Invisible Crown") in which a Prince wins a crown, but loses the crown of his inner life. In this play also the characters are "sicklied o'er with the pale cast of thought."

Else Torge, a lady who is making her first appearance as a dramatic writer, plainly follows Hebbel in her "Urtheil des Salomo" ("The Judgment of Solomon"), in which she uses the well-known story of Solomon and the two mothers with their children as groundwork for a drama on The Woman. Her Basmath wishes to belong only to a man worthy of her, to enjoy, at least for once, all the sweetness and wonders of life, so that she may put to use all the possibilities slumbering in her. Hers is the Faith in Life, and she gives it expression in the words: "This soul will rejoice and sing aloud! Whatsoever may happen, I will live!" Fine as the intentions of the play are, they are not yet embodied in a perfect shape.



H. Lilienfein goes back to classical days in his "Tyran" ("The Tyrants"; agents, Ahn and Simrock, Berlin), which, avoiding all theatrical effects, gives the tragedy of a ruler who is forced to play the solitary tyrant while longing for the love of one human being whom he can trust.

Other works are:—D. H. Sarnetzki's "Eroberer" ("The Conqueror"; agents, Vertriebsstelle), which has William the Conqueror for its hero, and describes cleverly his wooing expeditions to Flanders; "Astrid," an Icelandic love-tragedy by Edouard Stucken, the poet-author of dramas of the Holy Grail ("Lanval," etc.); Paul Zifferer's "Die Helle Nacht" ("Light in the Night"; agents, Vertriebsstelle, Berlin), a well-thought-out poetical drama playing in the Paris of the Middle Ages and written in rich verse of changing rhythm; Lily Braun's "Mutter Maria" ("Mother Mary"; publishers, A. Langen, Munich), a tragedy which, although outwardly playing in Florence in the time of the Medicis, is in reality a sort of parallel to the "Passion of Christ"; "Fiorenza" (publishers, S. Fischer, Berlin), by the favourite novelist Thomas Mann, more a book than an acting drama, the climax of which is reached when Lorenzo de Medici and Savonarola, the two antagonists in their views of life, meet face to face; H. Heiseler's "Peter und Alexei" (agents, S. Fischer, Berlin), which gives, with subtle power, the story of Peter the Great and his unfortunate son in well-built acts. Finally, "Schirin und Gertraude," by E. Hardt, a light comedy clad in historical dress; "Fürstliche Mausehelle" ("A Princely Blow"), by E. von Wolzogen; and A. Zinn's "Drei Brüder von Damaskus" ("The Three Brothers of Damascus"; agents, Vertriebsstelle, Berlin), show a pretty gift of invention and delight in telling stories.

#### PLAYS OF THE "GOOD OLD TIMES."

Since the tremendous success of "The Five Frankfurters" all over Germany some years ago (it was also seen in London about the same time) dramatists are fond of using the time of "Grandmama and Grandpapa"—that is to say, the end of the eighteenth and the first half of the nineteenth centuries—as milieu for their work. Among these plays this year were several of more than average quality. W. von Scholz, a writer in whom thought and feeling are equally strong, chose a still earlier period—the time immediately preceding the outbreak of the French Revolution—to draw a convincing picture of Parisian morals, mostly bad, of the ancien régime, in his play "Gefährliche Liebe" ("Dangerous Love"; publishers, G. Müller, Munich; agents, Drei Masken Verlag, Munich). The play is founded on the novel "Les Liaisons Dangereuses," by Laclos.

The eve of another revolution, that of 1848, but in Berlin this time, is used by Hans Heinz Ewers, a novelist of an unusual type, in his "Wundermädchen von Berlin" ("The Miracle Girl of Berlin"; publishers, G. Müller, Munich), which gives a brilliant description of the milieu and feelings of that time, and proves that its author has a sure eye for the stage. It introduces us to some curious characters, amongst them the historic figure of the Wundermädchen herself, who by day is a sort of saint and by night a frequenter of low places of amusement. A goodly supply of grotesque humour gives it, in the good sense of the word, a genuine German flavour.

Another novelist, G. Hermann, made use of his own novel "Jettchen Geberts Geschichte" ("Jettchen Gebert's Story") for a play, "Jettchen Gebert" (Drei Masken Verlag, Munich), in which, as is generally the case, much that is good in the novel is lost. Nevertheless, it makes a strong appeal by reason of its kindly if not always consistent characterisation, especially of the heroine.

Other plays of the same class are:—Crüwell's "Schönwiesen," a peculiar mixture, not always "chemically" blended, of life and "theatre," with Austria in the days of Maria Theresa for milieu; H. Müller-Schlösser's humorous and popular comedy "Schneider Wibbel," which plays in Düsseldorf in the time of Napoleon (agents, Vertriebsstelle, Berlin); L. Schmidt's "Christiane," a dramatic picture of Weimar during Goethe's time, with many of his friends as "dramatis personæ" (publishers, G. Müller, Munich; agents, Vertriebsstelle, Berlin); and finally Mozart's marriage turned into a gay, popular play by J. Krauss and Otto Schwarz (agents, Vertriebsstelle, Berlin).

#### ONE-ACT PLAYS.

As the system of curtain-raisers is not in vogue in Germany, one-act plays are comparatively seldom given, and therefore seldom written. Now and then "One-act Evenings," as they are called, are given, in which generally three or four plays by the same author are presented. A group of plays of this class, under the

collective title of "Gesinnung" ("Convictions"), is by H. Müller, who has evidently learned much from Shaw and Schnitzler. Single one-act plays are:—Ludwig Thoma's "Säuglingsheim" ("The Home for Infants"); publishers, A. Langen, Munich), a biting political burlesque in the style of "Press Cuttings," which, however, does not quite stand comparison with the same author's deliciously humorous "Lottchens Geburtstag"; and A. Wildgans' "In Ewigkeit, Amen!" ("For Ever and Ever, Amen!"); agents, Vertriebsstelle; publishers, L. Staackmann), a deeply earnest play, the theme of which is the so-called justice of the Courts of Justice.

#### ENGLISH PLAYS.

Among the comparatively large number of English plays given for the first time in Germany or Austria during 1913, may be mentioned G. B. Shaw's "Pygmalion" (produced in the Hofburgtheater, Vienna, for the first time on any stage) and his "Androcles and the Lion," which latter piece, after having been left for slain on the critics' battlefield, was splendidly vindicated by Julius Bab in a fine analysis in issue No. 50 of the weekly theatrical paper "Die Schaubühne"; J. M. Synge's "Playboy of the Western World"; Sir Arthur Pinero's "Mind-the-Paint Girl" and "Theatre-goers"; E. Knoblauch and A. Bennett's "Milestones"; E. Knoblauch's "Faun"; Cicely Hamilton's "Phyllis"; and John Galsworthy's "Justice," "The Pigeon," and "The Eldest Son" (the two last-named published in neat volumes by Messrs. Oesterheld and Co.), while his "Strife" was revived by the Volksbühne in Vienna with the greatest success.

In this connection may also be mentioned a very successful revival of "The Mikado" in Berlin and Munich, and an English tour under the management of Miss Glossop Harris and Mr. Frank Cellier with Shakespeare and Sheridan plays.

#### FOREIGN PLAYS.

The important foreign plays given for the first time on the German stage—which, in its cosmopolitanism rightly draws nourishment and stimulus from all sources—were several plays by Strindberg, who has become a power in the German theatre; and the Icelandic dramatist J. Sigurjónsen's "Berg Eyvind und sein Weib" ("Berg Eyvind and His Wife"); Molnar's "Liliom"; Melchior Lengyel's "Tante Rosa" ("Aunt Rosa"); Van Eeden's "Lioba"; Schalom Asch's "Bund der Schwachen" ("The Bond of the Weak"); and Tolstoi's "Lebender Leichnam" ("The Living Corpse").

Reinhardt's production of the last-named work, which was merely an unfinished sketch at the time of Tolstoi's death, was one of his greatest successes, and shows him to be a master of what is called in Germany "innere Regie" (the suggestive guidance of the actor by the producer), in contrast to the "äussere Regie" (the producer's rule over the stage). Reinhardt's work in the latter connection has been followed to a certain extent by the various reproductions of his scenes in the different volumes of this book. In order to give an idea of his power in the former capacity I should like to say a few words about his Tolstoi production.

Briefly, the plot of the sketch is the following:—The "hero" is one of the poorest and weakest of mortals, a drunkard and card player, but possessing one divine spark which nothing can extinguish. This spark burns in him as in a brother of Christ, and Tolstoi makes it grow and grow in spite of the most terrible degradations till the poor creature, even in his outward appearance and manner, shows some similarity to Christ. But temptation is always at hand. One day, in a low-class tavern, he is telling a fellow-sinner some of the incidents of his life, and says that his wife, thinking him dead, has married another man, and has therefore committed bigamy. Someone who has been listening in a shadowy corner of the room to the conversation suddenly joins them and puts the idea into his head that he could make use of that knowledge to blackmail his wife for money, for, if she refused to give him anything, he could then accuse her of her crime and get her imprisoned. Here Reinhardt's genius recognised a parallel to the Temptation of Christ in the Wilderness, and with equal genius he made the Listener the embodiment of a sudden thought in the hero's own soul. But, degraded though he is, he can still repel the tempter. Reinhardt made this perceptible to his audience by making the listener speak in a curiously high monotonous voice, and by giving his figure something uncanny, something almost nonhuman, although in the middle of a realistic night scene.

Finally, I should like to mention a very interesting performance of Calderon's "El gran teatro del mundo," a grandly conceived allegorical representation of

the whole Roman Catholic conception of the Universe. It was given by the Calderon Society, whose aim it is to foster the art of poetry—particularly in dramatic form—which specially breathes the spirit of Christianity. The society is now preparing to found a sort of religious theatre for the people (Christliche Volksbühne).

#### MUSICAL PLAYS.

The place of the real operette is gradually being taken by the lightest of vaudevilles in the style of "The Girl in the Taxi," the music of which consists more or less of only a few "hits," while the play is kept going otherwise by rattling dances—especially two-step and tango—and plenty of fun. Fashionable dress, or, rather, undress, of course, also plays a very important rôle. This class of piece seems to suit the taste of the "big" city public, and is also cheaper to put on because only a small orchestra is required and no first-class singers. For the education of taste, however, the less said the better.

But it is pleasant to be able to speak of at least one musical work of quite another kind, the chief value of which lies in its light but none the less artistic music, full of verve, charm, and colour. It is Oskar Nedbal's "Polenblut," which was an instantaneous success both in Vienna and Berlin, proving that when something genuine does come along it finds recognition. I almost think the success is partly due to the fact that Nedbal's music is not the kind which is intended to please everybody and anybody and in the end pleases nobody. Nedbal is a Slav, and his music expresses the true Slav temperament, just as Puccini's does the Italian. But things that are genuine push through in the end and live on, so Nedbal's music will also conquer. "Polenblut" has already been secured for London.

#### KINEMATOGRAPHS.

The kinematograph has increased and flourished to such a degree that it has become a most formidable competitor to the theatres. This can best be proved by the result of an Amusement Tax levied by the town of Hanover on all classes of entertainments. For 1912 this tax brought in Mk. 8,131 from theatres; Mk. 13,241 from variety halls; while from the kinematographs alone came the astonishing sum of Mk. 25,562! No wonder, then, that the Society of German Theatre Directors sounded the alarm at their yearly meeting. On the other hand, it must be confessed that picture house managers are business men who understand their business, and have learned that only the best is good enough. They have had several handsome houses built, as, for example, the Cines-Nollendorfplatz, Berlin, designed by no less an architect than Oskar Kaufmann, whose work has several times been illustrated in these pages (Hebbeltheater, Berlin; Stadttheater, Bremerhaven). They persuade well-known writers to write films for them, and musicians to compose special music. In fact, the whole thing has developed into such an important business that the Verband Deutscher Bühnenschriftsteller (the authors' own dramatic agency) has started a special branch for the purpose of transacting business, on agreed lines, between authors and film-makers, and also for ensuring for authors adequate performances of their work. For these works the best-known and most favourite actors are often engaged for the principal parts, and one firm—the Projections Aktien-Gesellschaft Union, Berlin—has even had a film "produced" by Reinhardt. This was "Die Insel der Seligen" ("The Island of the Blessed"), composed with fine taste and a pleasant touch of humour by A. Kahane, Reinhardt's literary manager. Two pictures of this film are given here, as further examples of what I have described as Reinhardt's "äussere Regie."

#### MUNICIPAL THEATRES.

Faced with such competition, it is becoming harder and harder for private managers to keep their heads above water. In the big towns, especially in Berlin, they are trying to keep things going by means of the long-run system, with all its bad consequences and its entire dependence on a big "draw"; or else they do their best to win the coy public by catering entirely for their baser wants. That the only real cure for this lies in the municipalising—at least to a certain extent—of the theatres, the managers themselves are now beginning to realise, and at the yearly meeting of their Society a resolution was passed saying that "the Society of German Theatre Directors regards it as one of the noblest duties of German towns to work to a much greater extent than heretofore to promote the interests of the German stage." And all the time the towns, quite apart from the ruling princes, are doing a great deal, and in an ever-increasing degree, in that direction.



The number of towns running their theatre as an entirely municipal concern grows every year. Breslau has, during this year, started a municipal opera under Intendant W. Runge; in Elberfeld, the theatre, which is under the artistic direction of von Gerlach, has become entirely municipal. In many towns the subventions have been raised where the building of a new theatre is contemplated, and the towns share in the expense by giving the ground free and contributing a sum towards the building fund. In Bonn, for example, the town has given the ground and almost half the sum for building, while other public-spirited citizens have started a sort of "Theatre Building Fund Society" in the town in order to raise the remainder of the required sum; an excellent and fair arrangement all round.

In Krefeld, the Town Council decided to grant a sum of 1,750,000 marks for the erection of a new theatre if private citizens would subscribe 400,000 marks between them. Without the slightest difficulty, however, 600,000 marks were raised! (It is instructive to compare this with what happened in Glasgow a few years ago!) This example ought to go to prove the erroneousness of the belief, so generally accepted in England, that Germany's "paternal Government" nips all private initiative in the bud. Several towns, such as Cologne, Leipzig, Düsseldorf, Frankfurt a/Main, Freiburg, Strassburg, spend comparatively large sums on their theatres—in some cases up to £30,000 a year and even more, because they hold that their theatres are "sources of culture." In that light, so far, only Art Schools are regarded in England. R-idency towns, too, such as Munich, Stuttgart, and Darmstadt, whose theatres are owned by ruling princes, have recently granted sums towards their upkeep, knowing well that good theatres are good for them from a business point of view also, because they attract visitors to the town. The town of Darmstadt decided to vote a yearly sum of £1,000 to be specially devoted to increasing the salaries of employees. The grounds given for this grant were that, under the new Intendant, Dr. Paul Eger, the theatre had reached such a high artistic rank that the good work deserved special recognition. Our illustrations this year include some scenes from Darmstadt performances, and the grandeur yet simplicity of their style will show the artistic earnestness with which the work is being carried on there.

Altogether the towns are now very much alive to the needs of the employees of the theatre, and everywhere more and more is being done to help them. This consideration is very greatly due to the excellent propaganda of the German Actors' Association. Aroused to a sense of its duty by this propaganda, the town of Aachen has decided to pay at the rate of half a day's salary for the days during which the rehearsals take place before the engagement proper begins; besides that, the chorus singers are to get all their costumes free, and are also to be paid by the year, although they are only on active duty for seven months. So the intervention of the towns helps all round.

#### NON-COMMERCIAL TOURING THEATRES, STAEDTEBUND THEATRES, PEOPLES' THEATRES.

It is good to report that the movement towards these kinds of theatres (which have been repeatedly mentioned here) is spreading considerably and is being warmly supported by the Actors' Association, because they see in it something good for their own members. The Reichsverband deutscher Städte (The Imperial Union of German Towns), which embraces the small towns of Germany, petitioned the Government for support for these theatres, because they bring the art of the drama into the smaller and more remote places without working for a profit.

The two big Volksbühnen (Peoples' Theatres) of Berlin recently formed themselves into a "combine," which now brings the membership up to 70,000, and the foundation-stone was laid for a handsome theatre of their own, to which the town of Berlin helped with a loan. Their scheme of work includes not only the theatre performances but also concerts, lectures, etc.; in short, they represent a sort of Peoples' University in the field of Art. In the provinces the same idea is carried out, but in a different way, namely, by arrangements being made by the towns or big societies (like trades unions) with the theatres to give frequent cheap performances for the people, as was done, for example, in Münster in 1913, when such performances were given once or twice a week at the cheap uniform rates of 6d. for a play and 1s. for an opera. Needless to say, nearly all the performances were sold out. Fifteen operas and twenty-six plays were thus made available to the poorer classes of the population.

#### BERLIN.

Many changes, especially in the management of several of the important theatres, took place in Berlin during the past year. Since the bankruptcy of several theatrical undertakings which, financially speaking, were of the broken reed order, theatre

concerns in the capital now seem to rest on a surer foundation. The principal innovation is the formation of a Sociétaires's theatre—somewhat on the lines of the Comédie Française, but without a public subvention—called the Deutsches Künstlertheater, run by the principal members of the old Lessingtheater under the late Dr. Brahm. One of its Sociétaires is Gerhart Hauptmann, who acts at the same time as producer and adviser.

Reinhardt's great scheme for a Theater der Fünftausend (Theatre for Five Thousand Spectators) is likely to become a reality soon. In an article which he wrote for the *Neue Freie Presse*, he says he wishes to regain the "grand style" which is akin to that of the old classical stage, and he hopes that it will also give fruitful impetus to modern dramatists. Besides that, it will appeal to a wide public, to whom the low prices will make it possible. Reinhardt has been working for several years with Professor Roller and others at designs for this theatre, and now it has been decided to alter Circus Schumann to suit his plans. They expect to open this great theatre in autumn, 1914.

#### NEW THEATRES.

In last year's survey I spoke of the new Royal Schauspielhaus in Dresden which, as regards technical arrangements, is one of the most up-to-date theatres of the present day. It was opened in autumn, 1913, under Dr. Zeiss, whose artistic management and excellent choice of plays, both classical and modern, have made Dresden one of the centres of modern drama in Germany. For years many important works have made their first appearance under him; this time it is Carl Hauptmann's "Die Arnseligen Besenbinder," one scene of which is included in our illustrations. It serves to show that real poetic simplicity is the keynote in the staging of plays at this theatre. In suggestive lines and forms the scenery reproduces the spirit and style of Carl Hauptmann's fine work.

Among other important new theatres built during the year is one by Professor M. Dülfer in Duisburg. The acoustics of this theatre are said to be particularly fine, owing to a special arrangement in the ceiling of the auditorium. With the aid of special machinery the proscenium can be made narrower or wider at will. The stage has all the modern improvements, including a "Schiebebühne" (movable side stage), on which new scenes can be set while the play is going on before the audience, thus doing away with the necessity of long stops. Here also they go in for the new impressionistic style of staging. For the actors there are excellent, airy, almost luxuriously fitted-up dressing-rooms. Nevertheless, the architecture is entirely free from all superfluous ornamentation, both inside and outside.

The Breneu theatre is another of the important new theatres of the year, built by two architects of the town. It is a simple, quiet, tasteful building with a well-proportioned auditorium, the private boxes right and left being done away with, as is the case in many new theatres nowadays. The theatre is fitted up with all the most up-to-date technical arrangements.

A third new theatre is in Heilbronn, built by Professor Theodor Fischer, which, with its up-to-date stage and bright and inviting dressing-rooms for the actors, is in no way behind the Duisburg theatre. The auditorium is refined and "intime," with a warm dark wall-covering resembling wood panelling, inlaid with dainty representations of classical dancers, etc., by Friedrichson. This wall-covering—a kind of thin veneering of different fine African woods—is used here for the first time, and with splendid effect, although much cheaper than real panelling. Another feature is the finely curved oval foyer. At all points beauty is combined with utility. The arrangement against fire is quite novel, and consists of thirty-two windows above the rigging-loft intended to let the smoke escape, the whole arrangement being easily set going by one handle.

The question of fire is a "burning" one in more senses than one, and much attention is being given to it. In the Wiesbaden Court Theatre, for instance, a "Fire and Smoke Test" was carried out, while in Düsseldorf a very interesting experiment is to be tried. The town, in connection with several building societies and fire insurance companies, has decided to erect a theatre to be used entirely for fire experiments. It is to be built at a cost of £4,000 from designs by Fire Inspector Schlunck, and is to be half the size of the Düsseldorf Stadttheater. No one, however, has yet tried the panic-proof type of theatre designed by Architect Henry Helbig, of Munich, the most distinctive feature of which is a wide, imposing flight of steps outside the building, right and left. A picture of this theatre was given amongst our illustrations a few years ago, and a model of it was also seen at the Whitechapel Theatrical Exhibi-

THE GERMAN STAGE.  
HELLERAU.



Photographer: Frau Erna Lendvai-Dirksen  
PAUL CLAUDEL'S "ANNUNCIATION," ACT III: CAVE OF THE LEPERS IN THE FOREST  
As given in the Great Hall of the Dalcroze School.



THE GERMAN STAGE.  
MAX REINHARDT'S FILM PRODUCTION.



A. KAHANE'S FILM POEM, "INSEL DER SELIGEN": LEOPOLDINE KONSTANTIN AS "CIRCE."  
[Projektions: Aktien-Gesellschaft Union, Berlin]

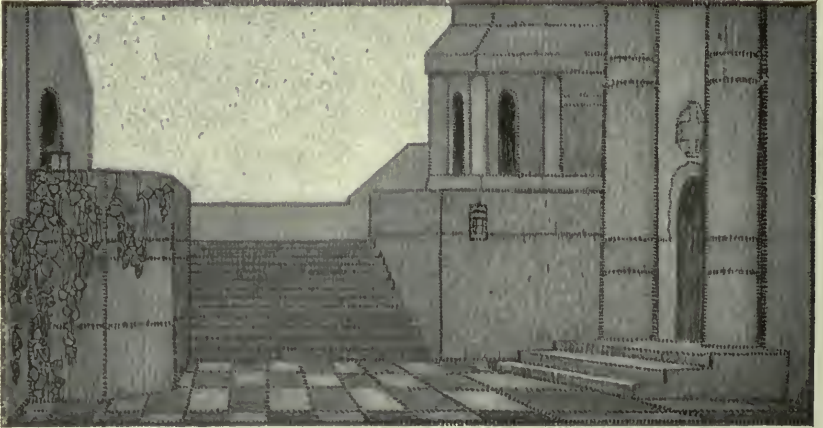
THE GERMAN STAGE.  
MAX REINHARDT'S FILM PRODUCTION.



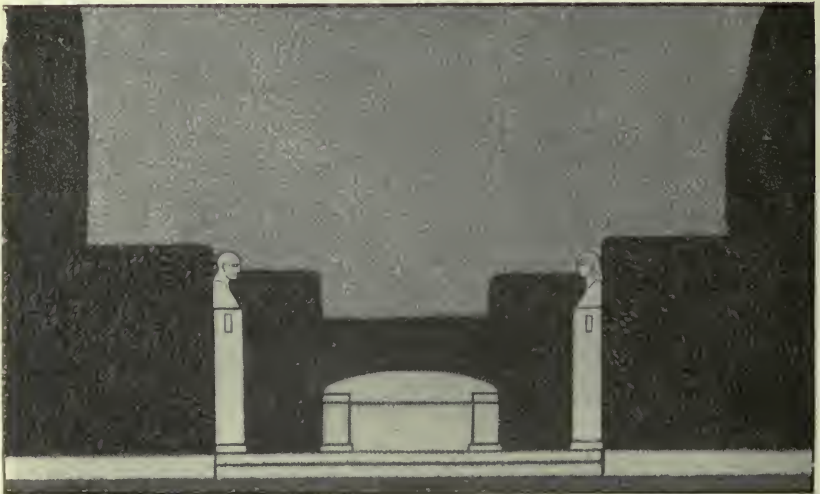
A. KAHANE'S FILM POEM, "INSEL DER SELIGEN": MARY DIETRICH AS "GALATHEA."  
[Projektions Aktien Gesellschaft Union, Berlin]

# THE GERMAN STAGE.

THE GRAND DUCAL COURT THEATRE, DARMSTADT.  
(Under the direction of Intendant Dr. Paul Eger.)



R. WAGNER'S "LOHENGRIN": SCENE IN THE COURTYARD.  
(Designed by Curt Kempin.)



GOETHE'S "TORQUATO TASSO": GARDEN SCENE.  
(Designed by Curt Kempin.)

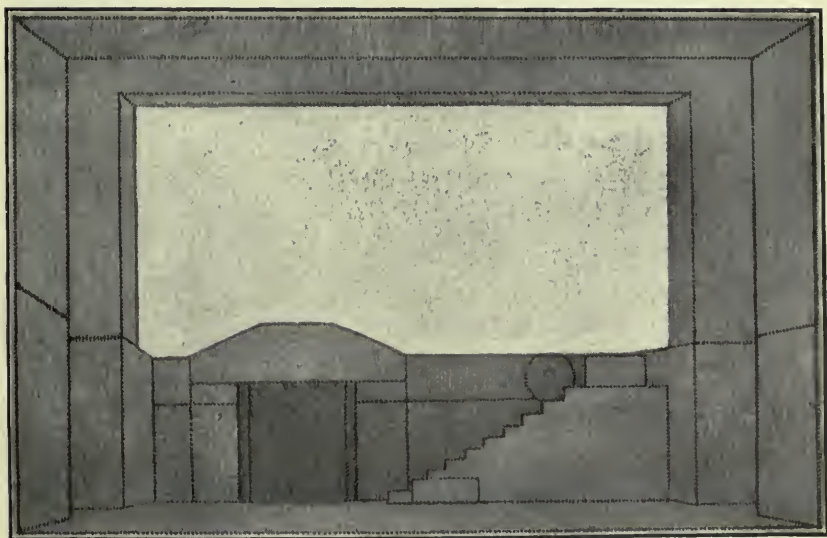


# THE GERMAN STAGE.

GRAND DUCAL COURT THEATRE, DARMSTADT.



R. WAGNER'S "MEISTERSINGERS," ACT II.



F. HEBBEL'S "NIBELUNGEN," II. (ISENLAND).

(Designed by Kurt Kempin, Darmstadt.)

# THE GERMAN STAGE.

THE ROYAL COURT THEATRE, STUTTGART.  
TWO SCENES FROM MOZART'S "NOZZE DI FIGARO."

(Designed by Professor B. Pankok.)



THE GERMAN STAGE.  
G. WUNDERWALD, BERLIN.



GOETHE'S "IPHIGENIE.



[Photographers: *Werkstaeftte für Künstlerische Photographie Berlin, Ka:serstrasse 89,*  
"FIDELIO," LAST ACT, LAST SCENE.



THE GERMAN STAGE.  
HELLERAU.



[*Photographer: Frau Erna Lendvai-Dirksen*]

SIDE VIEW OF ENTRANCE TO THE GREAT HALL OF THE  
DALCROZE SCHOOL OF EURYTHMICS.

(*Architect: Heinrich Tersenow.*)

tion, London. It is, however, to be turned to practical account soon—although not exactly as a theatre—as the German Theosophical Society in Munich is going to build a Temple with platform stage from Heilbig's designs. The Society's magazine, "Mazdaznan" (Leipzig), gives an illustration and full description of this Temple in its issue for July, 1913.

#### HELLERAU.

A "theatre" of a unique character has stood for some time now in Hellerau, near Dresden, the first Garden City in Germany, which owes its being to the initiative of Dr. Wolf Dohrn, an idealistic and enthusiastic worker in the field of art and culture. This little place is beginning to attract the attention of many countries as being the home of Dr. Dalcroze's School of Eurythmics.\* The "theatre," designed by Tesse-  
now, is really the Great Hall of the school. Here, in summer, Festival performances are given in which pupils of the school take part. In 1913 they gave Gluck's "Orpheus" and "Annunciation," by the new French mystic writer, Paul Claudel, the theme of the latter play being what might be described as the wrestling of the human soul with God. In the representation of these pieces there was no division between the stage and auditorium. Players and spectators were in the same light, namely, a diffused light resembling daylight without visible sun, a system invented by A. von Salzmann. This effect was obtained by means of innumerable but invisible electric lights placed behind the transparent covering of the wall, so that the hall seemed to glow with light instead of being lit from an external source. The stage itself—in so far as it can be called a stage—consisted merely of a platform divided into three parts and connected by flights of steps, which lent themselves splendidly to effective groupings and processions. On this platform simple pieces of furniture necessary to the action were placed, such as a table, a seat, or, as in the case of "Orpheus," the funeral urn. All realistic decoration was thus avoided, and even the surroundings were merely indicated; for example, the impression of a wood was suggested by long stripes, the vertical lines of which created in the mind of the audience an impression of trees, and tuned their thoughts to the right rhythm. Thus the imagination of the spectator—whose bodily eye sees only a few simple forms—is stimulated to do some of the work itself, and the word of the poet reigns supreme. It is helped in this work by the lighting, which is made to increase and decrease in accordance with the ebb and flow of the poem. It might be said, therefore, that in this theatre the audience is, in a sense, indeed part and parcel of the play, and yet, in another sense, outside it; which, of course, is the ideal state. With their experiments the Hellerau directors aim at making their theatre supersede the modern stage in its present state of development, at least for works of the "grand style." They also hope that the outcome of their endeavours will be a new style of acting. The "Paul Claudel Programmbuch," published by the Hellerau Verlag, gives a good resumé of their aims and objects. An article by F. Rosenthal, which appeared in the excellent bi-monthly magazine, "Der Merker" (Vienna, July 2 issue, No. 14, 1913) may also be mentioned as containing a detailed and well-reasoned explanation of this movement.

One of the most important tasks which confronts the originators of this movement is the education of a new public. In this task Dr. Dalcroze's teaching of Eurythmics will play an important rôle, for it has been proved that his training not only educates the body, but also develops a deep sense of the artistic.

#### THE SIMPLIFIED STYLE OF MOUNTING IN OPERA.

As we have seen from the Hellerau production, Dr. Dalcroze goes to the farthest limit of the idea underlying simplified staging. Its originator—at least as far as the opera is concerned—was M. Alphonse Appia, a French Swiss, like Dalcroze, who, as early as 1896, broke a lance for the new style in his book, "Die Musik und die Inszenierung," and in his own designs for Wagner's musik dramas. But the first one to put into practical use the idea of the simplified style as applied to the productions of operas was Professor Willy Wirk, chief producer of the Munich Court Opera, already well-known to London by his work in Covent Garden. Some of the operas produced by him in this way are: "Tristan und Isolde," "Magic Flute," "Orpheus," etc., and since then talented artists in many of the German opera houses have been at work in the same field, although none of them goes as far in his views as

\* This school lately opened a branch in London under the management of Mr. T. B. Ingham, B.A., 23, Store Street, W.C., at a great interest had been aroused in England by a course of lectures given by Dr. Dalcroze himself.

the Hellerau artists. The illustrations this time show the work of some of these artists such as the impressive yet simple scenes by G. Wunderwald, of the Deutches Opernhaus, in Charlottenburg; the grandly conceived group of weeping women from O. Starcke's production of "Orpheus" in the Frankfurt Opera House; some refined scene-pictures from "Figaro's Hochzeit" in Stuttgart, where Emil Gerhäuser is chief producer and Professor B. Pankok (the excellent organiser of the whole art movement in Stuttgart) is designer to the opera; and finally an "intime" warmly coloured picture from Debussy's "Péleas et Mélisande" by Professor Leffler.

It will probably be a bitter pill for those Wagnerites who hold more to the letter than to the spirit to see the master's works—apparently against his intentions and the Bayreuth traditions—brought under the sway of this new style. They ought not to forget, however, that Wagner must have thought of a style like this himself, for he repeatedly requested A. Böcklin, the great emotional poet-painter, to design scenes for him. His painter's pictures, such as "Heiliger Hain," show very clearly that the present-day movement must have been influenced by him, at least unconsciously.

#### PARSIFAL.

On January 1, 1914, Wagner's works became free of copyright, and with them "Parsifal" also. As the latter is to be performed almost everywhere, we give here a number of stylistic designs for "Parsifal" taken from the richly illustrated "Parsifal" number of "Die Scene" (publishers, Vita, Berlin), edited with great skill by Dr. E. L. Stahl. Dr. Stahl is no stranger in England, for he was formerly Professor of German Literature in the University of Nottingham, and has just written an exhaustive "History of English Theatres in the Nineteenth Century," which is to be published shortly in Munich by Messrs. Oldenbourg. He has kindly sent us a charming picture, "Music in the Good Old Times," illustrating one of the "Artistic Matinées" which he introduced to Düsseldorf and elsewhere. At these matinées a subject such as Music in the time of Schubert (who, with some of his confères, appears in the picture) is made to live on the stage.

"Parsifal," the work which brought Wagner peace for his soul from the world's vanity ("Frieden vom Wähen"), demands, in its very essence, a noble and simplified setting. A realism which only imitates reality would not be in place in a work whose theme is the rise of man from the earthly plane to higher regions.

M. Appia describes his three scenes thus:—

Heiliger Wald (The Sacred Forest): The Sacred Forest must prepare architecturally, as it were, the eye of the spectator for the Temple of the Holy Grail. At the very beginning of the act, the trumpets of the Temple must be clearly heard ringing through the Forest.

The moving backcloth goes from left to right (of the audience). Gradually the tree trunks become simpler and more like architecture. Shortly before the entrance into the Temple they stand rootless, like pillars with rocks for a base. Thus the tree trunks have become pillars.

Klingsor's Zauberschloss (Enchanted Castle): Klingsor's Enchanted Castle is built on darkness. Deep blue sky. At first Klingsor stands down below, on the terrace overhanging the precipice. When Parsifal approaches, Klingsor mounts the flight of steps and, standing, leans against the tower, making a silhouette against the light.

Blumenau (The Flower Meadow): In order to preserve the unity of this scene, it is absolutely necessary to treat Wagner's description of this decoration very freely. So, from the very beginning, the path up to the Temple of the Grail remains quite free and unused. Gurnemanz' Hut stands lower down, so that the old man has to mount two or three rocky steps before he can reach the Sacred Spring. The Spring must be in the middle. Kundry lies under the bushes on the left. Parsifal comes up from below to the middle of the stage, between the Flower Meadow and the Hut. At first his head only is visible, then gradually his whole body. He walks past the astonished Gurnemanz.

In the "Parsifal" number of "Die Scene," mentioned above, which contains many valuable contributions, Dr. Stahl discusses in detail the problem of the scenic representation of "Parsifal" and also the difficult question of the "moving backcloth." A well-illustrated article on the "Parsifal" performance which took place in Zürich in 1913 (the Swiss copyright law making this performance possible) can be found in No. 8 of "Der Merker" (April 2 issue, 1913).



## A THEATRICAL EXHIBITION.

An important exhibition of modern artistic designs for costumes and scenes from a great variety of plays took place in Mannheim in the early part of the spring of 1913, on the initiative of the "Kunsthalle" there, at which English artists (Gordon Craig, Norman Wilkinson, and others) were also represented. It gave an excellent survey of the development of the modern movement, and showed the different characteristics of a number of artists. Dr. W. F. Storck's finely illustrated and compiled catalogue, "Moderne Kunst," contains valuable contributions from A. Appia, Gordon Craig, O. Starke, and others. Like the special number on this exhibition, edited by him for "Dekorative Kunst" (April, 1913), this catalogue is made of permanent value by the information it gives about the progress of the movement. The art magazine, "Kunstwelt" (Berlin, W., 62), also published in November, 1913, a special "Theatre Number," treating the new style of staging in text and illustration. Amongst the illustrations are some of Mr. Byam Shaw's scenes for "Parsifal," designed for the Coliseum.

## THE ACTORS' YEAR.

The year which is just gone has been one of great importance to the German actors. The long-expected Imperial Theatre Law has not yet received the sanction of Parliament, it is true, but the draft of it, drawn up by the Government, was sent to the actors and managers for their consideration early in 1913. The result of the discussions, initiated by the Government, between all the parties concerned, allows the hope that the coming law will bring many good innovations. There is no doubt that it will come into force in 1914.

In Austria the first part of a Theatre Law (what is called "public law") was laid before Parliament for consideration in November. Some of its most important paragraphs are those concerning the conditions of the licenses which managers must procure before starting management, and quite a new point is a clause prohibiting managers, during the holding of the license, from changing the form of agreement upon which they undertake to engage the members of their company. It also establishes a minimum salary for members of touring companies.

On the 1st of last January the Insurance of Employés Act came into force in the German Empire, and all theatre employés, including actors and members of orchestras, "quite irrespective of the value of their artistic work," must now be insured (hitherto no "artists" of any kind came within the scope of this Act). The insurance is: Against illness, if the actor's income is not more than £125; and against permanent inability to work, old age, and in favour of survivors in case of death, if his income is not over £250 a year. The amount of the insurance varies according to the income, also the contributions, of which the manager must pay half. This insurance means an important step towards a proper provision for members of the stage.

The Actors' Association also had a "great year." Their membership now stands at over 14,000. The combine (of which they are the most important part) counts nearly 70,000 members, the other societies being the Austrian Actors' Association, German Musicians' Society, the Chorus Singers' Association, Austro-Hungarian Musicians' Society, and the Ballet Union. On several occasions during the year the combine made successful use of that sharp weapon, the boycott, in its fight against managers, and, in fact, proved itself a power to be reckoned with. The Association has raised its yearly subscription slightly (to Mks. 18), and for that sum the members can now get the benefit of (a) the Legal Protection Bureau (whose methods have been pronounced quite permissible by the Courts of Law, and whose splendid work cannot be accused of bias in favour of the actors); (b) Home for Children and Fund for Mothers administered through the Women's Committee; (c) Engagements Registry free of charge; (d) travelling loans to facilitate accepting engagements at a distance; (e) insurance against unemployment (for this a small extra subscription must be paid); (f) costumes at very reduced prices; (g) cheap advertisements in the official organ of the Association, "Der Neue Weg," which continues, as before, its excellent pioneer work by publishing special articles of great value to actors. The Association also publishes every year its comprehensive "Bühnen-Almanach" ("Stage Almanack"), which appears this year for the twenty-fifth time and contains, besides other matter, very complete statistics and addresses of all the German-speaking theatres. Members of the Association can obtain it at a reduced price.

This most admirable activity has extended into yet another field of work, for the Association recently went into theatre management on its own account by taking over the theatre of the town of Guben. This theatre is managed for the Association by

one of its members, and in it all the demands of the Association as to payment for rehearsals before the engagement begins, minimum salary, providing of all costumes, etc., are to be carried out. Happily the town of Guben helps the Association, for, without such assistance, the scheme could not be worked, as the expenses would be too great. The Association hope to be able to prove, by this experiment, that their demands are justified, at least if the towns also do their duty by helping the managers. They hope that, by this truly welcome form of "syndicalism," they are contributing towards the solution of the theatre problem. For this reason the Association agreed to help, with the grant of a guarantee, in the formation of a "Städtebundtheater" in Westphalia, at the special request of the Government. This theatre, too, will be worked on the lines laid down by the Association. Other ventures of the same kind are to follow. The leaders of the Association see clearly that the salvation of the actors and employees of the theatre lies in their being taken over by public or syndicalist institutions, because it is they who are the first to feel the increasingly hard competition of kinematographs, etc. And as art, too, demands this change and many people are in sympathy with it, there is little doubt that it will come to pass.

The brilliant example of the Association has spurred on other professions to organise themselves, such as concert singers and players, artists (painters), and others. And the motto of all is now "viribus unitis."



# THE GERMAN STAGE.

HELLERAU.—THE DALCROZE SCHOOL OF EURYTHMICS.



GLUCK'S "ORPHEUS": GROUP OF MOURNING WOMEN.



"GLUCK'S "ORPHEUS"; ORPHEUS IN HADES.



THE GERMAN STAGE.  
ROYAL COURT PLAYHOUSE, DRESDEN.



OSCAR WILDE'S "A WOMAN OF NO IMPORTANCE."

## THE GERMAN STAGE

Production in the Munich Kunstlertheater by Franz Zaverl.

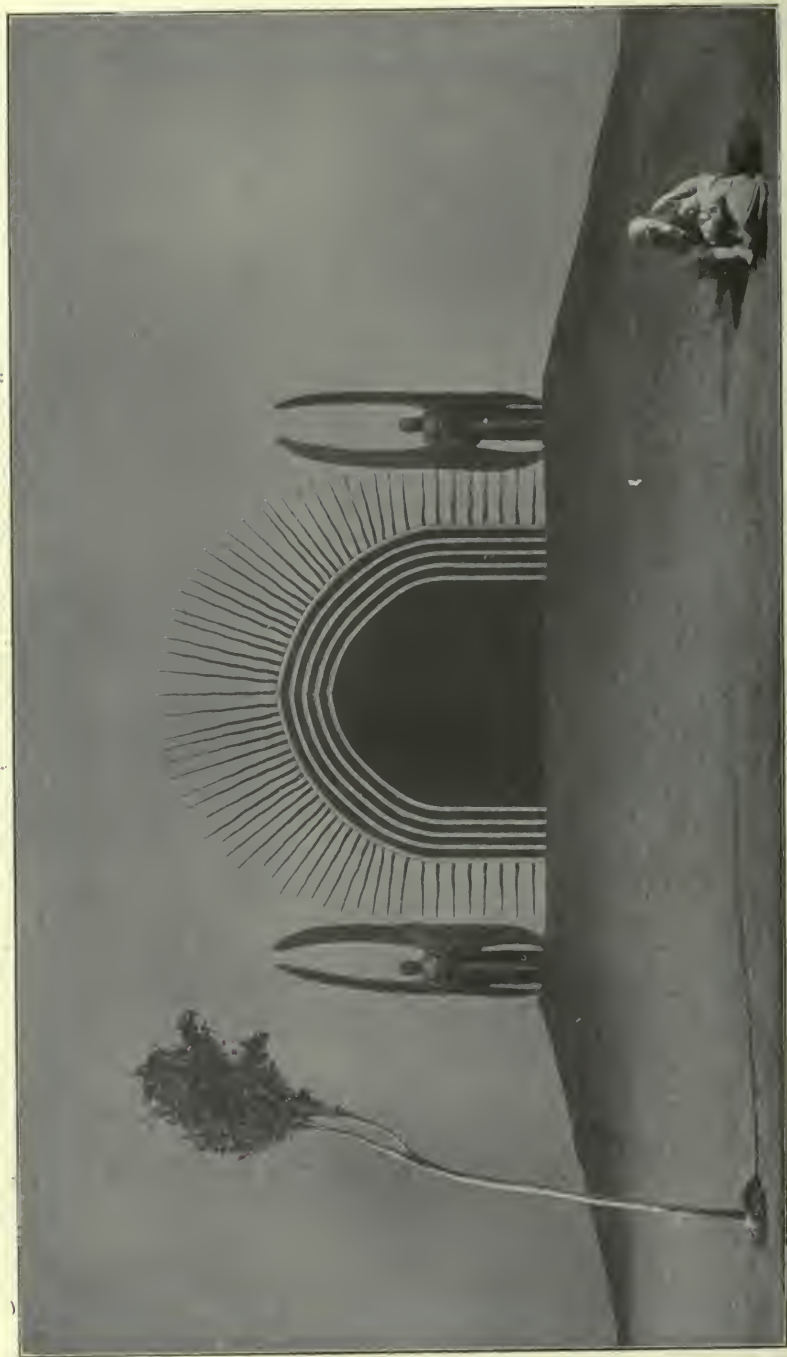


### SHAKESPEARE'S "ANTONY AND CLEOPATRA."

Last Scene of Act II.: Banquet on board Pompey's Galley.

This performance, in spite of its twenty-eight changes of scene, only lasted three hours, including pauses. This was made possible with the help of the "Relief Bühne" (a sort of high relief stage), which is worked by means of different backcloths, and otherwise only requires slight rearrangements to suggest change of surroundings.

**THE GERMAN STAGE.**  
**THE ROYAL COURT PLAYHOUSE, DRESDEN.**  
(Under the direction of Geheimrat Dr. Karl Zeiss.)



SCENE FROM CARL HAUPTMANN'S "THE POOR BROOM-BINDERS."



## THE STAGE IN AUSTRALIA.

BY EARDLEY TURNER.

THE year 1913 will long be remembered in Australia for the severe loss the theatrical world suffered by the death of Mr. J. C. Williamson, the founder of the great firm known for some time past by the title of J. C. Williamson, Limited. Though of late the deceased impresario had taken a less active part in the business than in former years, he, as governing director, was ever keenly alive to every change in the theatrical situation, and saw to it that his firm went with the times. Shrewd and far-seeing, his judgment was seldom at fault, and to the last his interest in matters connected with the stage in this country—to which he first came thirty years ago—never slackened.

The "firm" continue their chief's large-minded and open-handed policy, and with three such experienced and astute managing directors at the helm as Messrs. George Tallis, Hugh J. Ward, and Clyde Meynell, who have as heretofore Mr. J. A. E. Malone to look after their interests in Europe, J. C. W., Limited, will, one may be confident, still retain unchallenged their premier position as wholesale amusement caterers for this part of the world. The company's interests are indeed expanding daily. The principal theatres in South Africa having been leased, engagements will be entered into in future for all first-class and "star" attractions to make what may be termed a "grand tour" of both the Australian and African continents, which partakes undoubtedly of the nature of a "large order." One of the firm's own companies, playing the Gilbert and Sullivan operas, will inaugurate the scheme this year. The principals engaged in London will meet the members of the chorus, engaged in Australia, in South Africa, and after visiting the principal centres there will come on to this country, and here complete the tour. Such enterprise deserves to succeed.

### IMPORTANT CHANGES.

Turning to theatrical matters in general and attempting a review of the past twelve months, it appears to me that the outstanding features of a somewhat fitful year may be summarised thus:—

- (1) The striking advance made by the repertory theatre movements throughout the Commonwealth;
- (2) The renewed activity in the building of new places of amusement;
- (3) The appreciable, not to say surprising, all-round improvement in the work of the native-born actor; and
- (4) The comparatively few English plays staged, and, consequent on this, the remarkable number of pieces produced of American origin.

### THE REPERTORY THEATRE.

To take these items seriatim, the repertory theatre is evidently here to stay. Each large city now has its "Rep.," as it has come to be familiarly called, and in every case highly favourable reports as to the progress of the various societies are to hand, which, I take it—having in mind the ultimate good to the cause of the Drama—is matter for congratulations all round. At Melbourne, Sydney, Adelaide, and even Brisbane—the capital of Queensland's population is the smallest of all the cities named—it has been made possible for admirers of the literary drama to witness performances of most of the plays that have done so much to bring fresh intellectual support to theatres in older lands, and incidentally offer encouragement and opportunities to local historians and playwrights to show their

mettle at public performances. There is not an established theatrical management in Australia, faced with the ever-increasing competition of music halls and picture shows, that dare risk the production of a series of plays frankly termed by their supporters "uncommercial," and small blame can be apportioned to the managers for their attitude. It is not to be inferred that experiments in this direction have not been tried by them: costly experiments they have proved in nearly every case. The vast majority of playgoers in this part of the world, as has frequently been pointed out and as frequently been proved to demonstration, cannot be drawn to the theatre for anything but amusement. But the repertory movement was not to be denied, and so, engineered by competent and energetic enthusiasts, it comes to pass that it has become an important factor in the advancement of the taste of theatre-goers generally. Bernard Shaw, curiously enough, though his plays cannot be said to be paying propositions on the professional stage out here, is easily the most popular author. During the last few months performances have been given of "Candida," "Getting Married," "Man and Superman" (this piece has also been produced professionally by a J. C. W. company), "The Devil's Disciple," "The Man of Destiny," "Major Barbara," "How He Lied to Her Husband," and "Fanny's First Play" (this also has been professionally played by the Sydney Little Theatre Company). A remarkable list. But it must not be thought that other authors have been neglected. Galsworthy, Hauptmann, Bennett, and Maeterlinck have also figured in the bills. At present the pieces are acted mostly by amateurs, but with the best professional assistance on occasion, and some really first-class performances have been given. The Melbourne Society, with Mr. Gregan McMahon at the head of affairs, has made the most marked progress. The Sydney organisation, whose policy is directed by an "advisory board," is of a more recent growth, and first and foremost avows—*vide* prospectus—its intention "to encourage by practical means Australian authors to write Australian plays for Australian audiences." A patriotic pronouncement, of a somewhat insular character, maybe. But it goes without saying that should a worthy play be found in this way its worth cannot fail to become noised abroad, and it will be a proud and happy day for this far-away land when a native-born writer succeeds in having a piece produced with success in the capitals of the old world. The native repertory theatre, then, has for its ultimate aim the foundation of a national drama, and, such being the case, its onward march will be watched with sympathetic interest.

#### NEW THEATRES.

The building of new theatres is sufficient in itself to show that the country is not standing still or marking time in matters of amusement. Considering the slow growth of the population, the constant additions made and projected to the list of playhouses are indeed something to wonder at.

In Sydney—that unusually live show-town—was opened in the early months of 1913 a cosy comedy house. It was run on somewhat novel lines by a syndicate, with Mr. Hugh C. Buckler, the popular actor, at its head. The house was appropriately christened the Little Theatre. This was not really a new building—though the alterations to the interior were extensive and thorough—for it had been standing untenanted for many years, known as the Standard. Mr. Buckler started his campaign at the Little amidst, it must be confessed, a chorus of anything but encouraging remarks from superstitious theatrical folk, but the scheme succeeded from the beginning, and the charmingly conducted Little Theatre soon became a recognised rendezvous, in its particular way supplying a long-felt want. Mr. Buckler was fortunate in securing for his business manager Mr. Reynolds Denniston, who had but recently severed his connection with Mr. Harry Plimmer. Together these two well-known actor-managers had started the Plimmer-Denniston comedy company, but the partnership was dissolved and the managers went separate ways, Mr. Plimmer continuing his control of the original organisation and Mr. Denniston throwing in his lot, as aforementioned, with the Little Theatre proprietary. As he is the youngest manager in Australia, Mr. Denniston will assuredly go far. His energetic methods, aided by an engaging personality, have made him, in a very short while, one of the most popular men in the theatrical business. Under his spirited direction the Little Theatre in its first season produced four plays new to Australia—viz., "The Man on the Box," "Bobby Burnit" (both these are by American authors), Bernard Shaw's "Fanny's First Play," and Arnold Bennett's "The Great Adventure." The last-mentioned piece was done only two or three months after its London *première*—a "scoop" keenly appreciated by playgoers. In all of these comedies the leading parts were sustained by Mr. Buckler and Miss

Violet Paget (Mrs. Buckler), who were firm public favourites beforehand, and who were supported by some well-chosen local talent. The Little, as may be judged from its programme, is really another phase (a professional one) of the repertory movement, and it is gratifying indeed to know that it has made such an auspicious commencement.

Another new Sydney theatre—and a novelty in every department as far as Australia is concerned—is that designed for Mr. George Musgrove's management. Mr. Musgrove, who needs no introduction to London playgoers—for one thing, was he not responsible for the bringing of the ever-popular "Belle of New York" to the Shaftesbury?—has the idea of running a theatre and a restaurant—a dining hall and playhouse combined—to be known as the Pavilion. The stage will be fully equipped for the proper presentation of any kind of play, though sketches and vaudeville will predominate in the programme, of which a complete change once a month is contemplated. The scheme is a sufficiently daring one, I think, but Australians, and Sydneyites especially, crave after novelties, and no doubt will be attracted by the latest idea. The Pavilion is to be erected on a prominent site in the Darlinghurst district—a penny tram ride from the centre of the city.

In Melbourne the J. C. Williamson directorate are busy with the erection of a new small-sized, elegant comedy house, which is estimated to cost £40,000. The requirements of the firm in recent years have not been met as regards the production of comedy and the lighter class of plays, their Theatre Royal and Her Majesty's being both built on somewhat too large and spacious a scale for pieces of the kind mentioned to be satisfactorily or properly staged. This latest playhouse is to be known as the Williamson Theatre—a graceful and fitting memorial to the departed chief. A bust of the late manager, subscribed to by the entire theatrical profession throughout Australia, is to be placed in the vestibule of the new theatre, which it is hoped will be completed by February, 1914.

Another new building projected in Melbourne is a vaudeville house for the ever-expanding Rickards circuit, controlled by the energetic Mr. Hugh D. McIntosh. When this is completed music hall artists are to have their first experience of working two turns a night in Australia, as it is the managing director's intention to adopt the London plan now made possible by the growth of the suburban population. The new Rickards music hall will be erected in the heart of Prahran, a populous district not more than two miles from Bourke Street, in which city thoroughfare the firm's long-established Opera House stands. The same management has only recently opened in Adelaide a new and most up-to-date vaudeville theatre, with the title of their older—but now discarded—property, the Tivoli. This is one of the largest houses of its kind in Australia, its seating accommodation providing for over 2,000 people. From all of which it will be gathered that business in theatres and music halls continues to flourish.

#### IMPROVEMENT IN AUSTRALIAN ACTING.

With these many additions to the already existing places of amusement, it can be naturally surmised that good times are in store for the native-born artists. Not that they know any real bad times—comparable, for instance, to those experienced, alas! on occasion in England. But there are signs that even more and better chances of distinguishing himself in good parts, with commensurate salaries, will be offered the local actor in the near future. The system of bringing big stars with their full companies from England will, I think, be found to be less encouraged by the premier management for one thing; I betray no confidences in suggesting that latest experiments in this direction have not proved exactly gilt-edged investments for the Australian partners in the enterprises. If my view is a correct one it will naturally mean that the companies will be recruited entirely from the ranks of artists on the spot, which is a consummation the local professionals have been wishing for, more or less devoutly, for some considerable time. And the local product has of late been showing, under accomplished and wise stage-management, what he is really capable of, and he has surprised many people (including his own) by the first-class ability displayed. To give instances: "Milestones," produced for the first time in Australia at Sydney Criterion last December, under the direction of Mr. Julius Knight, for J. C. Williamson, Limited, was thought in advance by many good judges to be a piece difficult to cast here. Comedy acting of a quiet and delicate kind has been rarely asked for of recent years. In spite of its wonderful English credentials, then, "Milestones" was regarded as a somewhat dubious proposition as an attraction for this country, where there is undoubtedly always a chance of the fatal "square peg in a round hole." But the result proved quite an "eye-opener," for it was acknowledged all round as one of the best-played pieces



seen here. The acting throughout was evenly balanced and quite worthy of the play, which scored a complete success.

Again, a very pronounced hit has been made by the J. C. W. combination playing a round of American comedies, with Mr. Fred Niblo at the head, and also producer-in-lief. The company, playing "Get-Rich Quick Wallingford," "The Fortune Hunter," "Excuse Me," and "Officer 666" have been a big money-maker from the start, and, with the exception of Mr. Niblo (Miss Josephine Cohan was originally the leading lady, but left for a trip to America, during which her parts were given to two Australian actresses, Miss Beatrice Holloway and Miss Enid Bennett), the make-up of the casts, all of which are lengthy, has been all-Australian, and the actors, without exception, have acquitted themselves admirably.

Take, also, the case of the latest Williamson production, "Within the Law," which is the biggest boom that Australia has seen for many years. After the four American principals brought out specially for the piece—Miss Muriel Starr, Miss Mary Worth, Mr. Lincoln Plumer, and Mr. E. W. Morrison—the characters are played entirely by actors engaged on the spot, and a better-acted drama has never been staged here within my recollection. How has this been made possible? Why this distinct and pleasing improvement in the art of the native actor? Well, first and last, the greatest credit is to be given the various producers. Mr. Knight, Mr. Niblo, and Mr. Morrison, to whom the productions were entrusted, have careful and stringent methods of stage-direction, and spare no pains to let the members of the company fully grasp their ideas. Strict disciplinarians, they have taken local talent in (and by the) hand, and shown that there are the makings of fine artists in the young actors of this country.

The influence of the repertory theatre and the best class of producer has inevitably brought about a higher standard of acting, and Australian playgoers who have hitherto lain under the reproach that they were lacking in proper appreciation of the work of their own countrymen are showing themselves alive to the fact.

#### FEW ENGLISH PLAYS.

It will have been remarked that frequently in this article I have had to refer to American plays. The list is indeed a long one, and, like the much-advertised giantess shown in London in my youthful days, is "still growing." With the exception of the usual run of melodrama staged by Mr. William Anderson and George Willoughby, Limited (quite a number of these, too, are manufactured in the U.S.A.), and the ever-popular musical comedies made at home, few are the pieces that come to us from England these days. Glancing at the programmes for the last twelve months, how many British plays do we find? In addition to "Milestones" and "Bella Donna" (which both started the 1913 season), not half-a-dozen!

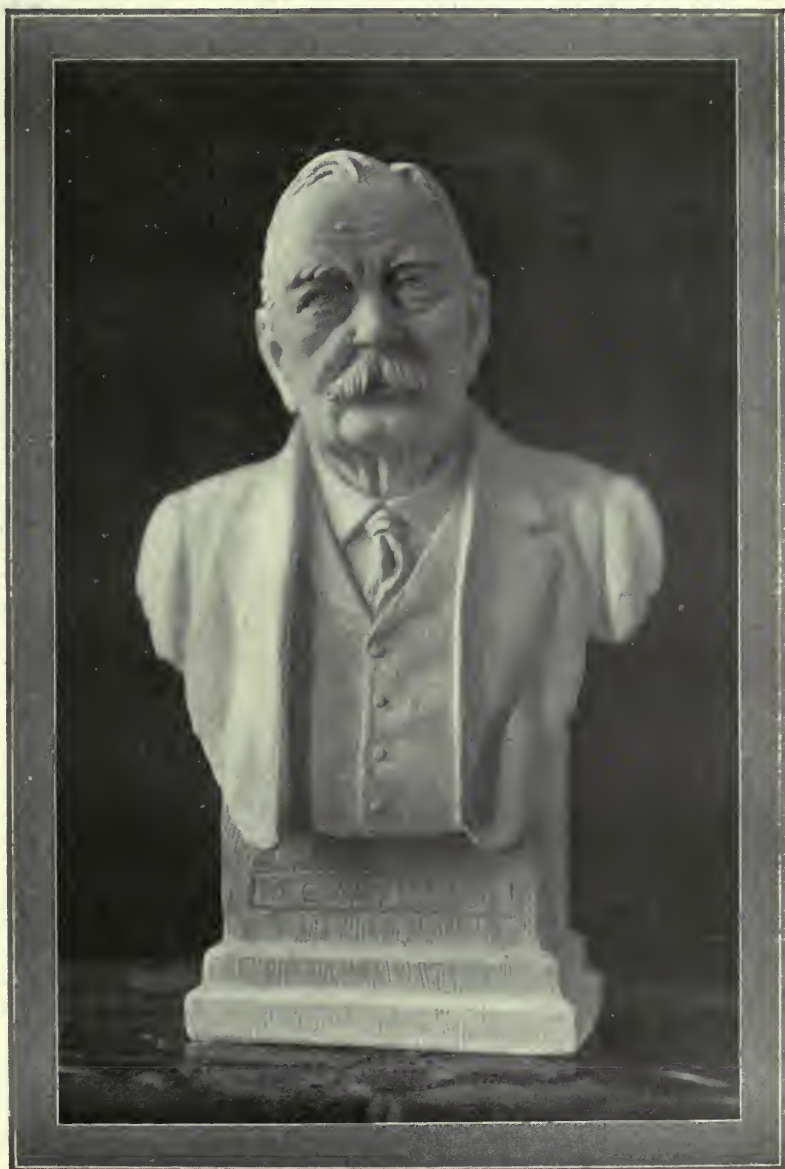
On the other hand, frequently has it been the case that every theatre in a capital city (with the single exception of that house in which either grand opera or musical-comedy has held the boards) has during the same week staged an American piece. I make no further comment on the situation except to say, "It was not always thus."

Mr. Lewis Waller, at present touring here, has, of course, a very acceptable all-English programme, and has given Australian audiences novelties in "A Butterfly on the Wheel" and (a quite extraordinary event, a "first production on any stage") "A Fair Highwayman." Both have been much appreciated, the new romantic play by William Devereux having been most cordially received. It was staged at the Royal, Sydney, on September 6, and should do good service for the popular visiting star, who was not blessed with the best of luck for his first appearance in Australia, an epidemic of small-pox breaking out in the New South Wales capital just prior to his opening date. Mr. Waller and his company—special mention being naturally deserved by his talented young leading lady, Miss Madge Titheradge—have since then been received everywhere with every token of approbation.

#### THE NATIVE AUTHOR'S CHANCE.

It can be easily imagined from what has been said *re* the scarcity of English plays that a good opening presents itself to the Australian writer, and there is evidence that he, like the Australian actor, is "coming out of his shell." At present there are astonishingly few authors who attempt stage work, but that is hardly to be wondered at—so little encouragement has been offered the embryo playwright. A great impetus to his activity has undoubtedly been given recently by the huge success all through the Commonwealth of the locally-written comedy-drama "On Our Selection," produced by the Bert Bailey company of all-Australian

THE AUSTRALIAN STAGE.



BUST OF THE LATE J. C. WILLIAMSON,

Executed by Mr. J. B. ATHOLWOOD, one of Australia's best character actors.

THE AUSTRALIAN STAGE.



[Lafayette, Melbourne

**MR. GEORGE TALLIS,**

Managing Director of J. C. Williamson, Ltd.



**MR. CLYDE MEYNELL,**

Managing Director of J. C. Williamson, Ltd.



THE AUSTRALIAN STAGE.



**MR. HUGH J. WARD,**  
Managing Director of J. C. Williamson, Ltd.



**MR. J. A. E. MALONE,**  
London representative of J. C. Williamson, Ltd.

## THE AUSTRALIAN STAGE.



[Muir-Brand Studios

### MR. GEORGE WILLOUGHBY,

Managing Director of George Willoughby, Ltd. (late George Marlow, Ltd.), the  
biz drama firm owning the Adelphi, Sydney, and the Princess, Melbourne.



[Muir-Brand, Sydney

### MR. REYNOLDS DENNISTON,

Business Manager of the Little Theatre, Sydney, and an experienced  
actor.

THE AUSTRALIAN STAGE.



[*May & Minna Moore*

MR. EDMUND DUGGAN, MR. JULIUS GRANT, and MR. BERT BAILEY,

The principal directors of Bert Bailey, Limited.



THE AUSTRALIAN STAGE.



[Monte Luke, Sydney

**MISS MADGE TITHERADGE**

As Betty Chevenix in "A Fair Highwayman."



[Monte Luke, Sydney

**MR. LEWIS WALLER**

As Sir Charles Cresson in "A Fair Highwayman."

THE AUSTRALIAN STAGE.



[Monte Luke, Sydney

**MR. FRANK WOOLFE**

As Lord Dunstone in "A Fair Highwayman."



[Monte Luke, Sydney

**MR. ALEX. THOMPSON**

As Jerry Dankers in "A Fair Highwayman."

## THE AUSTRALIAN STAGE.



[Alice Mills

MELBOURNE REPERTORY THEATRE PLAYERS IN "FANNY'S FIRST PLAY" (Act III).

Mr. CLINTON NEWELL (Bobby), Mr. GREGAN McMAHON (Mr. Gilbey), Mr. HELTON DANIELL (Juggins), Miss ALLIE ROBSON (Mrs. Knox), Mr. LYLE CHRISTIAN (Davaler), Miss ROSE SEATON (Mrs. Gilbey), and Miss MARY HUNGERFORD (Margaret Knox).





[Muir-Brand Studio

**MR. HUGH BUCKLER,**

A popular leading actor, and a director of the Little Theatre, Sydney, opened this year.



[Muir-Brand Studio

**MRS. HUGH BUCKLER (MISS VIOLET PAGET),**

Leading lady of the Little Theatre, Sydney.

# THE AUSTRALIAN STAGE.



[May & Mina Moore

A GROUP OF COLONIAL PLAYERS IN "ON OUR SELECTION,"

## THE AUSTRALIAN STAGE.



**MR. FRED NIBLO,**

Who for the past two years has been "starring" under the J. C. Williamson management in "Get-Rich-Quick Wallingford," "The Fortune Hunter," "Expense Me," and "Officer 666."



**MISS BEATRICE HOLLOWAY,**

A clever Australian actress, daughter of the late William Holloway. She plays ingenue parts.



THE AUSTRALIAN STAGE.



MISS IRENE BROWNE  
In "Bella Donna."

[*Monte Luke*]

THE AUSTRALIAN STAGE.



[Monte Luke

MR. JULIUS KNIGHT  
As Dr. Isaacson in "Bella Donna."



By e[May & Mina Moore

MR. BERT BAILEY,

A highly popular Australian comedian, as Dad in "On Our Selection."

# THE AUSTRALIAN STAGE.



[*Talma*

MISS MARY WORTH, MR. BOYD IRWIN, and MR. E. W. MORRISON  
In "Within the Law."



[*Talma*

MISS MARY WORTH and MR. LINCOLN PLUMER  
In "Within the Law."



THE AUSTRALIAN STAGE.



**MISS MURIEL STARR**

[*Trilina*

As Mary Turner in "Within the Law,"  
One of the most successful leading actresses to visit Australia for some years.



[*Trilina*

**MR. REGINALD WYKEHAM and MR. ERIC MAXON**  
In "Within the Law,"

THE AUSTRALIAN STAGE.



MR. FRED NIBLO  
As Nat Drncan]

and  
and  
"The Fortare Hunter."

MISS ENID BENNETT,  
Betty Graham,

THE AUSTRALIAN STAGE.—SOME AUTHORS.



[May & Mina Moore

**STEELE RUDD (MR. ARTHUR H. DAVIS).**  
One of Australia's most popular writers. His series of "Selection" stories have been adapted for the stage, and his "On Our Selection" has scored a big hit.



**MR. ARTHUR H. ADAMS,**  
A well-known Australian author and playwright. One of the founders of the Sydney Repertory Theatre.



**MR. RANDOLPH BEDFORD,**  
A writer in the foremost rank of Australian literary men. Author of many books and plays.

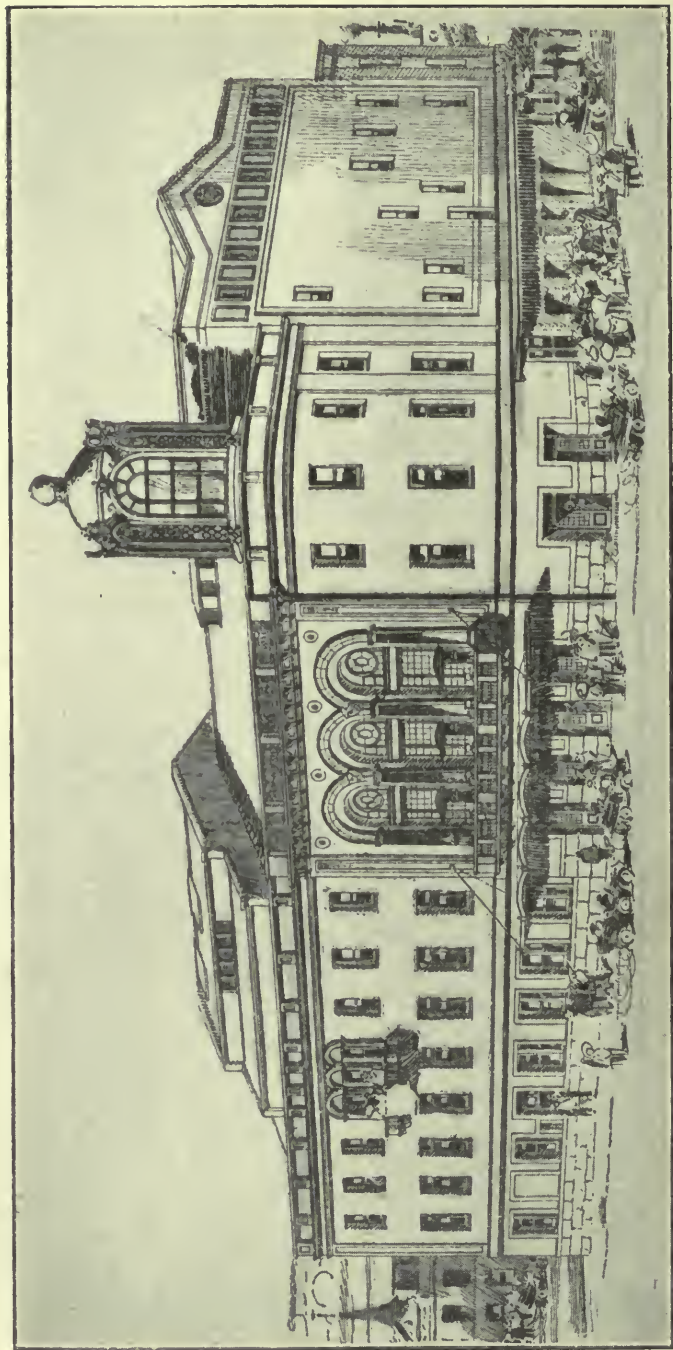


[May & Mina Moore

**MR. EDWARD DYSON,**  
A versatile and popular Australian author and journalist. His play "The Golden Shanty," produced in 1913, was warmly received.



THE AUSTRALIAN STAGE.



DESIGN OF THE NEW J. C. WILLIAMSON MEMORIAL THEATRE, MELBOURNE.  
(Architect: MR. WILLIAM PITT.)

players. A typical Australian piece this, and only a slightly exaggerated picture of life in a small back-blocks community. Amusing all the time—riotously funny on occasion—this home-grown production is financially the biggest thing of its kind I can ever remember. The author of the book (or, rather, series of books) from which has been obtained the material for the play is recognised as one of the most humorous writers Australia has produced. "Steele Rudd," in fact, is a household word, and his stories sell by the hundred thousand. An Australian of Australians, Mr. Arthur Hoey Davis—for such is his real name—is as unaffected as a child; whatever he writes is simple, sincere, and lifelike—racy, indeed, of the soil.

The only other prominent local writers who have tried their hands at stage-craft number four all told—Louis Esson, Arthur H. Adams, Edward Dyson, and Randolph Bedford.

I was enabled in the last issue of "THE STAGE YEAR BOOK" to give a few details concerning the career and work of the first-named, so I will now merely mention that Mr. Esson continues to employ his clever pen at play-writing, and that his latest piece—a four-act comedy—is to be staged by the Melbourne Repertory Theatre at about the end of the year. Mr. Gregan McMahon (who tells me he thinks highly of the work) will produce and play in the piece, which is as yet without a title.

Mr. Arthur Adams is a well-known journalist and author, who has published various novels and books of verse, and has also a goodly list of produced plays to his credit. He, one suspects, is only waiting the chance to submit an important and ambitious work to playgoers. He gave London a taste of his quality not so long ago, when his fanciful play, "Pierrot in Australia," was staged by Miss Gertrude Kingston at the Little. A striking one-act piece from his pen, "Dr. Death," has proved its popularity by being produced by various organisations of the repertory kind on five different occasions. Unlike the work of "Steele Rudd," Mr. Adams's plays, all modern comedies, although Australian in atmosphere and filled with modern types, are concerned with city life, with town society generally, not with the back-blocks and the bush. Mr. Adams "started in the business," as he puts it, by becoming literary secretary to the late J. C. Williamson, and the experience gained during that period in a theatrical atmosphere should stand him in good stead. For Mr. Williamson, it is interesting to note, he wrote the libretto of "Tapu," a Maori opera, with music by Mr. Alfred Hill, which the firm produced successfully throughout Australasia. Mr. Adams has a new play on the stocks, and it is to be hoped the public will be given an early opportunity of seeing it.

Mr. Edward Dyson's name has been to the fore for many a year. He is a facile, racily humorous writer of verse and stories, with a keen appreciation of "character"—the lower and broadly comic types for preference. When the popular Bland Holt melodrama company was in existence Mr. Dyson, in addition to his work as an author and journalist, assisted Mr. Holt in giving "local colour" and the necessary "atmosphere" to many and various English plays, converting them in this way into acceptable Australian pieces. The practical and technical knowledge thus acquired naturally proved of value to Mr. Dyson, as was evidenced in two recent productions of his fertile pen. The first, a one-act play of bush life, entitled "The Climax," was produced by the Melbourne Repertory Theatre two seasons ago; the second, a more ambitious effort, was a four-act play, "The Golden Shanty," staged by the Bert Bailey company at the Palace, Sydney, in August of 1913. Encouraged by the reception of this latter piece, Mr. Dyson intends utilising the excellent material contained in several of his published books (a method he adopted in the case of "The Golden Shanty") for the purpose of plays. As he is undoubtedly well equipped for the task, Mr. Dyson should go far.

A good all-round literary man is Mr. Randolph Bedford, one of the best, indeed, that Australia has produced. He has travelled far and wide, and his name is a familiar one in English and American magazines, in many of which short stories from his pen have appeared. A strong, virile, "grippy" writer, he should one day succeed in fashioning a play that will do himself and the land of his birth the fullest credit. Up to now, he confesses, his produced plays have suffered from being too "booky." He is preparing for his next attempt by sedulously unlearning novel construction and paying instead more attention to stage technique.

His pieces already staged include "White Australia," a patriotic drama, with the Asiatic menace for its subject, produced by the William Anderson company, 1909; "The Lady of the Pluck-Up," a mining story, done at the Princess's Theatre, Melbourne, in 1911; and "The Unseen Eye," seen at the Palace Theatre, Sydney, 1912.

If industry, combined with "grit" and perseverance, not to mention a Kip-



lingesque command of language, go for anything, Mr. Bedford will assuredly "get there" as a playwright.

In addition to the authors I have mentioned, there are a number of quite worthy Australian writers who continue to turn out plays—mostly of the melodrama type—for popular consumption, and many of these efforts have obtained no little success. But I take it that those who have already won their spurs at literary work of all kinds (the literary man in Australia is perhaps the most versatile in the world!) are the more likely to succeed in producing the workmanlike, artistic, and vital native play so long looked for. From that view-point the writers alluded to are without question "in the lead," as the colonial expression goes. They constitute a little band of talented authors imbued with national sentiment, and that it will be from them and such as they the national drama will spring there can be little doubt.

Meanwhile, it must be ungrudgingly admitted that theatre-goers and enthusiasts for the play generally continue to be well-served in regard to the quality of imported attractions.

#### THE QUINLAN OPERA.

Perhaps the chief event of the passing year has been the return visit of the Quinlan Grand Opera Company—a rare musical treat. Music lovers have in truth been specially favoured all the year through. We have had such singing stars as Madame Clara Butt and Mr. Kennerley Rumford, Madame Nordica, Mr. David Bispham, and Mr. John McCormack. All of these have proved powerful attractions, Madame Butt and Mr. McCormack (both of whom were making their second tours of Australia) being especially favoured with regard to patronage. The reception of the renowned Irish tenor, one can truthfully say, has been sensational wherever he has sung. On the last night, for example, of his return visit to Sydney the takings at the Town Hall were in the near neighbourhood of £1,000.

All these artists are managed in this country by Messrs. J. and N. Tait, who have in a comparatively few years built up a great reputation and a splendid business as concert and musical impresarios of the first order. Also they have built a palatial concert hall, known as the Auditorium, in Melbourne, where, of course, all the performers under their management make their bow.

Returning to the Quinlan Opera, it is pleasant also in this case to have to record brilliant seasons—better business, in fact, than on the first trip, and that was highly remunerative, as the quick return proves. And the colossal undertaking of Mr. Quinlan deserves the success achieved. To give an idea of the work involved in a tour of this country, I may mention that during the Melbourne season of not quite eight weeks twenty-five operas were performed, many of them for the first time in Australia. Among these latter were Puccini's "Manon Lescaut" and Charpentier's "Louise," also (first time here in English) Wagner's "Ring of the Nibelung," which, on account of its success, had to be repeated in its entirety. Among other stellar attractions during the year Mlle. Genée must not be forgotten. The famous dancer and the supporting members of the Russian Imperial ballet (including M. Alexander Volinin and Mlle. Halina Schmolz) scored an all-round artistic success, and one hopes that the monetary result also gave all-round satisfaction.

#### THE OSCAR ASCHE VISIT.

Australia said a final farewell to Mr. Oscar Asche and his company about the middle of the year, and many were the regrets expressed when the actor-manager announced that he would not be re-visiting—anyhow, professionally—his native land. He has given some fine presentations, and his productions especially will be remembered. His "Antony and Cleopatra" and "Midsummer Night's Dream" were splendidly put on. The pity is that they were not better patronised. With regard to the reception of the latter play, Mr. Asche was tempted to remark: "Australia is not yet ready for the fantastic: it prefers the obvious!"

In confirmation of those words the obvious kind of melodrama continues to flourish exceedingly, perhaps because it is very well done out here by George Willoughby, Limited, and Mr. William Anderson. The former organisation was known originally as George Marlow, Limited, but Mr. Marlow, who founded the firm, went out of the business, intent on taking a rest in August, and from the first day of the following month Mr. George Willoughby, who had previously been a co-director with Mr. Marlow, took over the entire control, Mr. Ben J. Fuller—of the well-known music hall firm, Brennan and Fuller—joining the board of directors under the new arrangement. Mr. Willoughby is not making any departure from the former policy of his management. He still continues "to supply the goods" his



thousands of patrons like and appreciate at the old addresses—the Adelphi, Sydney, and the Princess's, Melbourne.

On the other hand, Mr. William Anderson, of the King's, Melbourne, so long known as a drama proprietor, with an occasional excursion into pantomime production, shows an inclination to branch out in other directions. In addition to running his ordinary melodrama company, with his talented and popular wife (Miss Eugenie Duggan) as leading lady, he is controlling the destinies of an American musical-farce company, playing "The Grafters," "The Speculators," and "A Day at the Races," and the success of this venture (the hit it made was one of the surprises of the year) has no doubt influenced him in his decision to present, on a more ambitious scale, at Christmas time or thereabouts, a musical piece, long a favourite in the U.S.A., called "The Land of Nod."

#### LOOKING AHEAD.

Other "futures" are the revue "Come Over Here," which will be staged by J. C. W., Limited, in Sydney what time their pantomime is running at Melbourne. Then, in the drama line, will come "Joseph and His Brethren," which, judging from the reception accorded "Ben Hur," should be a sure success for the big firm. Rumours were current that Sir Johnston Forbes-Robertson was to pay us a visit, but I "hae ma doots"; Pavlova also, but that engagement is not to be counted on. There are, however, no "doots" about Harry Lauder, and very few about his reception when he gets here, I should think. Australia has been waiting for the Scotch comedian for years, and Messrs. Tait, who are bringing him, should be well rewarded for their costly enterprise.

A new company, whom Mr. Louis Meyer is reported to be sending from England to play farcical comedies—"The Glad Eye," "The Chaperon," and "The President"—should be welcome. Nothing is more acceptable to playgoers over here than "a good laugh."

There are busy times ahead, and the outlook was never more promising. Australia happily continues in a state of remarkable prosperity, and I think that in the future, much more than has been the case in the past, this young country will show that she is surely beginning to "find herself" in matters theatrical.

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## THE DRAMA AND THE ROYAL ACADEMY.

The Drama was poorly represented at the Royal Academy last year. Among the portraits of those connected with the stage were those of Miss Lillah McCarthy in the character of Jocasta in "Œdipus Rêx," painted by Mr. Harold Speed; Miss Kate Moffat in the part of Bunty, painted by Mr. Cowan Dobson; and Sir Johnston Forbes-Robertson, a reproduction of which serves as the frontispiece to this issue of THE STAGE YEAR BOOK. Mr. George Harcourt was the painter. Mr. Michael Sherbrooke was shown in character by Mr. J. H. Amschwitz, and there was a bronze bust of Mr. Gerald du Maurier, executed by Mr. Newbury Trent. The miniatures included a full length picture of Miss Violet Vanbrugh as Queen Catherine in "King Henry VIII."

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## CENSORSHIP AND LICENSING.

In the House of Commons on April 16 Mr. Robert Harcourt moved that the attempt to maintain by means of antiquated legislation a legal distinction between a theatre and a music hall, and to differentiate between productions called stage plays and other dramatic performances, is unworkable; that the system of licensing stage plays before production in Great Britain, though not in Ireland, by means principally of the perusal of a manuscript should be abolished; and that, as regards stage exhibitions of whatever kind or wherever given, reliance should be placed on subsequent effective control.

The motion was agreed to without a division.

## LONDON COUNTY COUNCIL LICENSES. REVISED REGULATIONS.

Arising out of representations made by the Theatres Alliance, the Theatres and Music Halls Committee of the London County Council revised the regulations with regard to applications for music, music and dancing, and stage plays licenses. The revised regulations, which apply to all houses for which the Council grants licenses, were passed by the Council at the meeting at Spring Gardens on Tuesday, July 15.

The Theatres Alliance suggested that an applicant for the renewal of a license, without alterations in terms, should not be required to post a copy of the notice of his application on the premises, but it was not suggested that any alteration should be made in the case of applications for new licenses or for the removal or modification of the conditions attaching to existing licenses. This alteration brings the regulations more into accord with the regulations of other licensing authorities, and it is not necessary, according to the procedure laid down under the the Licensing (Consolidation) Act, 1910, for an appli-

cant for a renewal of an excise license to post a copy of the notice of application upon the premises. The posting of a copy of the notice serves little or no purpose. This alteration obviates the necessity in the case of applications for renewals, for a statutory declaration being made.

Part I. of the Regulations has been recast and re-arranged. An alteration has been made in the regulation in connection with applications for transfers. The regulation required applicants for transfers to submit evidence of character, and in order to give effect to this regulation it was the practice to require an applicant to obtain the signatures of two householders, being neighbours of the applicant, to a certificate as to his conduct and character, but no inquiries were made with regard to the persons who signed the certificate. In the case of new licenses, however, the regulations did not require any such evidence. No useful purpose was served in requiring evidence of character, and the regulation has been amended accordingly.

### REVISED REGULATIONS.

#### Music, Music and Dancing, and Stage Play Licenses.

#### REGULATIONS MADE BY THE LONDON COUNTY COUNCIL UNDER THE LOCAL GOVERNMENT ACT, 1888.

#### PART I.—APPLICATIONS.

1. (a) Applications are investigated by the Theatres and Music Halls Committee of the London County Council, referred to hereafter as "the Committee."

(b) The Committee report the result of their investigation to the Council, by whom all licenses are granted or refused.

(c) The annual meeting of the Committee shall be held in the month of November.

#### NEW LICENSES.

2. A person applying for a new license must—

(i.) On or before the 1st day of October in each year, give notice to the clerk of the London County Council of such intended application on a form to be

obtained on application to the clerk of the Council.

(ii.) Within seven days after sending the notice of intended application on the clerk of the Council, affix and, until the application has been dealt with, maintain upon the principal outer door or other conspicuous part of the premises sought to be licensed, at the height of five feet above the footway, a copy of such notice printed in large type, known as "Two-line English Roman," so that the same can be seen and read by persons in a public street or place.

(iii.) Advertise the fact of his intended application in three newspapers circu-

lating generally throughout the county or throughout the locality in which the premises are situated or proposed to be erected, and must transmit one copy of each such newspaper containing the advertisement of such notice to the clerk of the Council.

Such advertisement must be inserted by the applicant within seven days after serving the notice of the intended application upon the clerk of the Council.

(iv.) Send to the clerk of the Council, seven clear days at least before the day appointed for the hearing of his application by the Committee, a statutory declaration that he or his agent has duly published and served all the notices prescribed by this regulation.

Where the notices have been served by an agent, a joint statutory declaration must be furnished.

3. Applications must be supported by satisfactory documentary evidence that the applicant is owner or lessee (for at least one year certain) in possession of the premises in respect of which the license is required.

4. No application will be entertained unless plans of the premises for which the license is required have been approved by the Council.

5. Applicants must attend personally before the Committee, and, if required by the clerk of the Council, must also attend before the Council.

#### RENEWAL OF LICENSES.

##### (i.) *With removal or modification of conditions.*

6. A person applying for the renewal of an existing license and desiring the removal or modification of any condition or conditions attached to such license must comply with all the provisions of Regulation 2, and must state in the notice to the clerk of the Council and in the notice to be affixed to the premises and in the advertisement, that he intends to apply for such removal or modification, and must set out in the notices referred to and in the advertisement the condition or conditions sought to be removed or modified.

Regulation 5 also applies to such applications.

##### (ii.) *Without Alteration in Terms.*

7.—A person applying for the renewal of an existing license without alteration in the conditions, if any, attached thereto, must, on or before October 1 in each year, give notice to the clerk of the Council of such intended application on a form to be obtained on application to the clerk of the Council.

Applicants need not attend before the Committee unless notice of opposition to the renewal has been given, or they have been specially required to do so by the clerk of the Council.

#### *Swimming Baths.*

8.—(a) Application for licenses in re-

spect of any swimming baths erected under the Baths and Washhouses Acts, 1846-1882, may be heard at the annual licensing meeting of the Committee, or at any other meeting of the Committee.

(b) Such applications must be made in accordance with regulations Nos. 1 to 7, but they may be heard at any meeting after the expiration of one month from the date of the notice to the clerk of the Council.

9.—The licensee of any swimming bath licensed by the Council for music, or music and dancing, must give notice annually to the clerk of the Council when it is proposed to alter the baths so as to render them suitable for the purposes of the license, and such license will not be issued until the alterations have been satisfactorily completed, and the district surveyor, or the borough surveyor, or any surveyor accepted by the Council, has certified his approval of the construction of the flooring over the swimming bath.

#### STAGE PLAYS.

10.—Applications for annual licenses for the performance of stage plays in premises outside the jurisdiction of the Lord Chamberlain must be made in accordance with regulations Nos. 1 to 7. In addition to the notices required by these regulations, the applicant must send to the clerk of the Council, at least fourteen days before the hearing of the application, the names and addresses of his proposed two sureties. The licenses, if granted, are subject to the provisions of the Act for regulating theatres (6 and 7 Vict., chap. 68), save as to the provision requiring the signatures of the justices.

11.—Applications for licenses for the performance of stage plays for periods of less than one year but more than a few days must, so far as practicable, be made in accordance with the regulations relating to annual licenses except that they may be heard at any meeting of the Committee after the expiration of fourteen days from the date of the notice to the clerk of the Council.

12.—Applications for licenses for occasional dramatic performances may be heard at any meeting of the committee.

#### PROVISIONAL LICENSES.

13. Applications for provisional licenses for premises about to be constructed, or in course of construction or re-arrangement, must be made in accordance with regulations Nos. 1 to 11.

14. A provisional license does not justify the use of the premises for public entertainments. The premises must not be so used until such license has been confirmed by the Council. Such confirmation can take place at any meeting of the Council held during the year, provided that the Committee report that the premises have been satisfactorily completed.



## TRANSFERS.

15. (a) A person applying for a transfer of an existing license must give notice to the clerk of the Council of such application at least one month before the meeting of the Committee at which such application is to be considered. The application must be supported by satisfactory documentary evidence that the proposed transferee is owner or lessee (for at least one year certain) in possession of the premises in respect of which the license is required.

(b) Applications for transfers may be heard at any meeting of the Committee, except during the months of August, September, and October.

(c) Applicants must attend personally before the Committee, and, if required by the clerk of the Council, must also attend before the Council.

## General.

16.—Notice of intended application for a license or for a transfer of a license when given on behalf of any company registered under the Companies (Consolidation) Act, 1908, must be signed by a responsible officer of the company, and proof of his appointment must be given if required by the Committee.

17.—If a person who has given notice of his intention to apply for a license vacates the premises in respect of which the license is sought, or dies before the application is heard, the new tenant, or the legal representative of the deceased person, may be heard in place of the original applicant if the Committee think fit.

18.—Licenses are subject to the regulations of the Council in reference to arrangements for the safety and protection of the public.

## PART II.—MODE OF MAKING OBJECTION TO APPLICATION.

19.—No objection made by any person other than a member of the Council to the granting or renewal of any license shall be heard by the Committee unless a notice of such objection, setting forth the grounds upon which the opposition is made, and where definite offences are alleged, the dates and particulars of such offences, has been received by the Clerk

of the Council and by the applicant fourteen clear days before the day appointed for the hearing by the Committee.

On the hearing of the case before the Committee it shall not be competent for any person (other than a member of the Council) objecting to the granting or renewal of any license to go into any matter not set forth in such notice.

## PART III.—PROCEDURE TO BE OBSERVED AT THE HEARING BY THE COMMITTEE OF APPLICATIONS.

20. Application for licenses will be heard by the Committee in the order in which they appear in the list compiled by the clerk of the Council except that applications which are opposed will be heard last, provided that the Committee may, in the exercise of their discretion, take any application out of its proper order, or postpone it.

21. The meetings of the Committee shall be open to the public. The Committee shall, however, conduct their deliberations and consider their report to the Council upon the applications in private.

22. Every applicant for a license, and every person objecting to the granting thereof, who shall have given the notices required by regulation No. 19, shall be heard, either personally or by counsel, and shall be entitled to call witnesses.

23. The order of hearing shall be as follows—

(i.) On the case being called each person objecting shall be heard in person or by counsel in the order of the date of his notice or objection, and, after

stating his grounds of objection, may call witnesses in respect thereof.

(ii.) The applicant or his counsel may then call witnesses, and may be heard in reply to objections.

(iii.) On the hearing of applications for new licenses or for the removal or modification of the terms of existing licenses, this order of procedure shall be reversed, and the applicant shall in every such case be heard first.

24. Where a member of the Council, or of the Committee, makes an allegation for or against any application in regard to a license, and such allegation is unsupported by the evidence of any other person or persons, the party affected thereby or his counsel, shall be permitted to put questions through the chairman by way of cross-examination.

25. Regulations Nos. 1 to 24 will, so far as they are applicable, be observed at all the meetings of the Committee at which application for licenses are considered, unless the Committee otherwise determine.

# CHILDREN (EMPLOYMENT ABROAD) ACT.

## TEXT OF THE MEASURE.

The Act (3 and 4 Geo. 5, Ch. 7) to prohibit and restrict children and young persons being taken out of the United Kingdom with a view to singing, playing, performing, or being exhibited, for profit, was passed on August 15, 1913, and came into force on September 15, 1913. The text is as follows:—

### RESTRICTIONS ON CHILDREN AND YOUNG PERSONS GOING ABROAD FOR THE PURPOSE OF PERFORMING FOR PROFIT.

1.—(1) If any person causes or procures any child or young person, or, having the custody, charge, or care of any child or young person, allows such child or young person to go out of the United Kingdom for the purpose of singing, playing, performing, or being exhibited, for profit, that person shall, unless, in the case of a young person, such a license as is hereinafter mentioned has been granted, be guilty of an offence against this Act.

8 EDW. 7. C. 67.

(2) A constable or any person authorised by a justice may take to a place of safety any child or young person in respect of whom there is reason to believe that an offence under this section has been or is about to be committed, and the provisions of Section twenty of the Children Act, 1908, shall apply as if such an offence were an offence mentioned in the First Schedule to that Act.

(3) This section shall not apply in any case where it is proved that the child or young person was only temporarily resident in the United Kingdom.

### GRANT OF LICENSES.

2.—(1) A police magistrate may grant a license in such form as the Secretary of State may prescribe, and subject to such restrictions and conditions as the police magistrate thinks fit, for any young person to go out of the United Kingdom for the purpose of singing, playing, performing, or being exhibited for profit, but no such license shall be granted unless the police magistrate is satisfied—

(a) that the application for the license is made by or with the consent of the parent or guardian of the young person;

(b) that the young person is going out of the United Kingdom in order to fulfil a particular engagement;

(c) that the young person is fit for the purpose;

(d) that proper provision has been made to secure the health, kind treatment, and adequate supervision of the young person whilst abroad and his return to the United Kingdom at the expiration or revocation of the license;

(e) that a copy of the contract of employment or other document, showing the terms and conditions of employment, drawn up in a language understood by the young person, has been furnished to the young person.

(2) A license under this section shall not be granted for more than three months, but may be renewed by a police magistrate from time to time for a like period, but no such renewal shall be granted unless the police magistrate is satisfied by a report of a British consular officer or other trustworthy person that the conditions of the license are being complied with.

(3) Where a person applies for a license or the renewal of a license under this section, he shall, at least seven days before making the application, give notice thereof to the chief officer of the police for the district in which the young person resides or resides, and that officer may make a report in writing on the case to the police magistrate, or may appear or instruct some person to appear before the police magistrate hearing the application, and show cause why the license should not be granted or renewed, and the police magistrate shall not grant or renew the license unless he is satisfied that notice has been properly so given. The notice given by the applicant shall be accompanied by a copy of the contract of employment or other document showing the terms and conditions of employment, which copy shall be sent by the chief officer of police to the police magistrate.

(4) The police magistrate to whom application is made for the grant or renewal of a license under this section shall, unless he is satisfied that under the circumstances it is unnecessary, require the applicant to give such security, either by entering into a recognisance with or without sureties or otherwise, as he may think fit for the observance of the restrictions and conditions contained in the license, and the recognisance may be enforced in like manner as a recognisance for the doing of some matter or thing required to be done in a proceeding before a court of summary jurisdiction is enforceable.

(5) In any proceeding for enforcing a recognisance under this section, a report of any British consular officer, and any deposition made on oath before a British consular officer and authenticated by the signature of that officer respecting the observance or non-observance of any of the conditions or restrictions contained in a license granted under this Act, shall, upon proof that the consular officer or deponent cannot be found in the United Kingdom, be admissible in evidence; and it shall not be necessary to prove the signature or official character of the person appearing to have signed any such report or deposition.

(6) Where a license is granted under this section, the police magistrate shall send to the Secretary of State for transmission to the proper consular officer such particulars as the Secretary of State may by regulation prescribe, and every consular officer shall register the particulars so transmitted to him and perform such other duties in relation thereto as the Secretary of State may direct.

(7) A license granted under this section may be revoked by the police magistrate at any time if he is satisfied that any of the conditions on which the license was granted are not being complied with.

#### PENALTIES AND PROCEEDINGS.

3.—(1) A person guilty of an offence against this Act shall, on summary conviction, be liable, at the discretion of the court, to a fine not exceeding one hundred pounds, or alternatively or in default of payment of such fine, or in addition thereto, to imprisonment with or without hard labour for any term not exceeding three months:

Provided that, where the offender, by means of any false pretence or false representation, procures the child or young person to go out of the United Kingdom for any such purpose as aforesaid, he shall be liable on conviction on indictment to imprisonment, with or without hard labour, for any term not exceeding two years.

(2) Where proceedings are taken against any person under this Act in respect of any child or young person, and it is proved that the defendant caused or procured or allowed the child or young person to go out of the United Kingdom, and that the child or young person has, out of the United Kingdom, been singing, playing, performing, or been exhibited, for profit, the defendant shall be presumed to have caused or procured or allowed such child or young person to go out of the United Kingdom for that purpose unless the contrary is proved:

Provided that, where the contrary is proved, the court may order the defendant to take such steps as the court directs to secure the return of the child or young person to the United Kingdom, or to enter into a recognisance to make such provision

as the court may direct to secure the health, kind treatment, and adequate supervision of the child or young person whilst abroad, and his return to the United Kingdom at the expiration of such period as the court may think fit.

(3) Proceedings in respect of an offence or for enforcing a recognisance under this Act may be instituted at any time within three months from the first discovery by the person taking the proceedings of the commission of the offence or (as the case may be) the non-observance of the restrictions and conditions contained in the license.

(4) The wife or husband of a person charged with an offence under this Act may be called as a witness either for the prosecution or defence, and without the consent of the person charged.

#### INTERPRETATION.

4. For the purposes of this Act, the expression "police magistrate" means the chief magistrate of the metropolitan police courts, or one of the other magistrates of the metropolitan police court in Bow Street, and the expression "chief officer of police"—

(a) with respect to the City of London, means the Commissioner of the City Police;

(b) elsewhere in England has the same meaning as in the Police Act, 1890;

(c) in Scotland has the same meaning as in the Police (Scotland) Act, 1890;

(d) in the police district of Dublin metropolis, means either of the Commissioners of Police for the said district;

(e) elsewhere in Ireland, means a district inspector of the Royal Irish Constabulary.

#### SHORT TITLE, CONSTRUCTION, AND COMMENCEMENT.

5.—(1) This Act may be cited as the Children (Employment Abroad) Act, 1913, and shall be construed as one with the Children Act, 1908; and that Act, the Children Act (1908) Amendment Act, 1910, and this Act may be cited together as the Children Acts, 1908 to 1913.

(2) This Act shall come into operation on the expiration of one month from the passing thereof.

## FORM OF LICENSE FOR YOUNG PERSONS.

The Children (Employment Abroad) Act, 1913 (3 and 4 Geo. 5, Ch. 7), authorises the Home Secretary to make regulations and prescribe a form of license for young persons sent abroad. The Home Secretary in pursuance of these powers issued the following:—

#### FORM OF LICENSE AND REGULATION.

(1) I prescribe the annexed form of license for use under Section 2.

(2) I make the following regulation:—

The particulars to be sent by a police magistrate to the Secretary of State for transmission to the proper consular officer where a license is granted for a young person to go out of the United Kingdom for the purpose of singing, playing, performing, or being exhibited, for profit, shall be as follows:—

(a) The name and address of the young person.

(b) The date and place of birth, and, where known, the nationality of the young person.

(c) The name and address of the applicant for the license.

(d) Where the father, mother, or guardian is not the applicant for the license, the name and address of the father, mother, or guardian.

(e) Particulars of the engagement, with the place or places at which and the period or periods during which the young person is to sing, play, perform, or be exhibited.

(f) Copy of the contract of employment or other document showing the terms and conditions of employment.

(g) Copy of the license.

R. McKENNA,  
One of His Majesty's Principal  
Secretaries of State.  
Whitehall, August 27, 1913.

#### FORM OF LICENSE.

CHILDREN (EMPLOYMENT ABROAD) ACT, 1913.

"3 and 4 Geo. V., Cap. 7, Sec. 2.

License for a young person to go out of the United Kingdom for the purpose of singing, playing, performing, or being exhibited, for profit.

Whereas (a) .....  
being [or having the consent of] the parent



[or guardian] of (b) ..... a young person of the age of ..... years, born, so far as can be ascertained, on ..... has made application to me for a license for the said young person to go out of the United Kingdom for the purpose of singing, playing, performing, or being exhibited, for profit;

And whereas I am satisfied that the young person is going out of the United Kingdom in order to fulfil a particular engagement; that the young person is fit for the purpose; that proper provision has been made to secure the health, kind treatment, and adequate supervision of the young person whilst abroad and his [or her] return to the United Kingdom at the expiration or revocation of the license, and that a copy of the contract of employment or other document, showing the terms and conditions of employment, drawn up in a language understood by the young person, has been furnished to him [or her]:

I do grant license for the said (b) ..... to go out of the United Kingdom for ..... months for the purpose of fulfilling the aforesaid engagement, subject to the restrictions and conditions set out below (c) for the observance of which the aforesaid (a) ..... is to give security by entering into a recognizance for the sum of ..... pounds, with ..... sureties, each in the sum of ..... pounds).

- (d) { Chief Magistrate of the Police Courts of the Metropolis.
- A Magistrate of the Metropolitan Police Court at Bow Street.

The conditions and restrictions referred to above are:—

.....  
 .....  
 .....  
 .....  
 .....

(a) Name of applicant. (b) Name of young person. (c) Strike out if not necessary. (d) Strike out inappropriate words.

FORM OF RENEWAL OF LICENSE.

CHILDREN (EMPLOYMENT ABROAD) ACT, 1913.  
 3 and 4 Geo. V., Cap. 7, Sec. 2.

*Renewal of License for a young person to go out of the United Kingdom for the purpose of singing, playing, performing, or being exhibited, for profit.*

Whereas application has been made to me by (e) ..... for the renewal of the license granted on ..... for (f) ..... to go out of the United Kingdom for ..... months for the purpose of singing, playing, performing, or being exhibited, for profit:

And whereas I am satisfied by the report of (g) ..... that the conditions of the license are being complied with:

I hereby renew the said license for a period of ..... months from (h) .....

- (i) { Chief Magistrate of the Metropolitan Police Courts.
- A Magistrate of the Metropolitan Police Court in Bow Street.

(e) Name of applicant. (f) Name of young person. (g) Name of British Consular Officer or other person reporting. (h) Date of expiry of existing license. (i) Strike out inappropriate words.

FORM OF REVOCATION.

CHILDREN (EMPLOYMENT ABROAD) ACT, 1913.  
 3 and 4 Geo. V., Cap. 7, Sec. 2.

*Revocation of License for a young person to go out of the United Kingdom for the purpose of singing, playing, performing, or being exhibited, for profit.*

Whereas I am satisfied that the conditions of the license granted on ..... for (j) ..... to go out of the United Kingdom for ..... months for the purpose of singing, playing, performing, or being exhibited, for profit, are not being complied with, I hereby revoke the said License.

- (k) { Chief Magistrate of the Metropolitan Police Courts.
- A Magistrate of the Metropolitan Police Court in Bow Street.

(j) Name of the young person. (k) Strike out inappropriate words.

NOTABLE FAREWELLS.

SIR SQUIRE BANCROFT'S.

Sir Squire Baneroff, though he with his wife retired from active work on the stage so far back as 1885, some few years later imposed upon himself the task of raising £20,000 in aid of the hospitals by means of readings. The reading of "The Christmas Carol," which brought the amount he thus gained up to the figure he had set himself to attain, was given on Tuesday, March 11, when Sir Squire, who, fifty-two years ago, at the age of nineteen, appeared before the public, said good-bye to it. In another portion of the Year Book, we publish a photograph of Sir Squre surrounded by the members of the company who appeared in the revival of "Diplomacy," the success of which, at Wyndham's, has been one of the features of the dramatic year.

SIR JOHNSTON FORBES-ROBERTSON'S.

Though he has not said "good-bye" to the public generally, Sir Johnston Forbes-Robertson, the knighting of whom, during the past year, proved a welcome recognition of dignified and distinguished service in the cause of the Drama, played a farewell season to London at Drury Lane. He opened on March 22 with a performance of "Hamlet," and his repertory included "The Passing of the Third Floor Back," "The Sacrament of Judas," "The Light that Failed," "Mice and Men," "The Merchant of Venice," "Othello," and "Caesar and Cleopatra" (Shaw).

## 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, 1913-14.

Tom Clare .. .. .	L.R., W.M.
Frank Lister .. .. .	I.P.M.
W. E. Holloway .. .. .	S.W.
George Dyball .. .. .	J.W.
Chas. Cruikshanks, P.A.G.Std.B., P.M. .. .. .	Treasurer.
James W. Mathews, P.A.G.D.C., P.M. .. .. .	Secretary.
Rev. W. P. Besley, P.A.G.C. .. .. .	S.D.
Douglas Cox .. .. .	J.D.
E. W. Whitmore, P.M. .. .. .	D.C.
Ernest Bucalossi .. .. .	Organist.
Herbert Chenery, P.M., L.R. .. .. .	Ass. Secry.
Harry Locket .. .. .	Asst. D.C.
W. L. Barrett, L.R. .. .. .	Almoner.
Joseph Batten .. .. .	Ass. Organist.
Oscar Grimaldi .. .. .	I.G.
Charles Norton .. .. .	Stewards.
Algernon Rose .. .. .	Stewards.
J. Gilbert .. .. .	Tyler.

#### PAST MASTERS.

E. Stanton Jones .. .. .	1870—1	—
Charles Coote .. .. .	1871—2	—
John M. Chamberlin .. .. .	1872—3	—
James Weaver .. .. .	1873—4	P.G.Std.B.
Edward Frcwin .. .. .	1874—5	—
Charles S. Jekyll .. .. .	1875—6	P.G.O.
William A. Tinney .. .. .	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 .. .. .	1889—90	—
T. de B. Holmes .. .. .	1890—1	—
Alfred E. Bishop .. .. .	1891—2	—
W. Sydney Penley .. .. .	1892—3	P.G., Treasr.
J. Edward Hambleton .. .. .	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—1500	—
James W. Mathews .. .. .	1900—1	P.A.G.D.C.
Algernon Syms .. .. .	1901—2	—
Louis Honig .. .. .	1902—3	—
Akerman May .. .. .	1903—4	—
Herbert Leonard .. .. .	1904—5	—
Edward W. Whitmore .. .. .	1905—6	—
E. H. Bull .. .. .	1906—7	—
Herbert Chenery .. .. .	1907—8	—
Ernest H. Paterson .. .. .	1908—9	—
Chris Hilton .. .. .	1909—10	—
A. B. Tapping .. .. .	1910—11	—
Albert Le Fre .. .. .	1911—12	—
Frank Lister .. .. .	1912—13	—

Address of Secretary—

Duke of York's Theatre,  
St. Martin's Lane, W.C.

### 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, 1913-14.

George A. Keen .. .. .	M.E.Z.
Chas. W. Trollope .. .. .	H.
Alfred P. Oxley .. .. .	J.
Herbert Chenery, P.Z. .. .. .	Scribe E.
Harry Nicholls, P.Z. .. .. .	Treasurer.
E. H. Paterson .. .. .	P.S.
John Ryley .. .. .	Scribe N.
James Powell .. .. .	1st A.S.
Tom Cl re .. .. .	2nd A.S.
A. E. George .. .. .	Organist.
John Gilbert .. .. .	Janitor.

#### PAST PRINCIPALS. IN CHAIR.

James Weaver .. .. .	1877	G.C. RANK.
Edward Humphrey .. .. .	1887	P.A.G.D.C.
James E. Hambleton .. .. .	1896	L.R.
W. S. Per ley .. .. .	1897	P.G., Treasr.
Harry Nicholls .. .. .	1898	P.D.G.D.C.
Tom de Brunow Holmes .. .. .	1900	P.P.G.O. Kent
Arthur G. Duck .. .. .	1901	P.A.G.D.C.
James D. Beveridge .. .. .	1903	L.R.
Luigi Lablache .. .. .	1904	L.R.
William J. Harvey .. .. .	1906	—
James W. Mathews .. .. .	1907	P.A.G.D.C.
Edward W. Whitmore .. .. .	1908	—
Clarence T. Coggin .. .. .	1909	—
E. H. Bull .. .. .	1910	—
F. Stewart, L.R. .. .. .	1911	—
W. J. Keen .. .. .	1912	—
Robert D. Cummings .. .. .	—	P.A.G.D.C.
J. Percy Fitzgerald .. .. .	—	P.A.G.D.C.
William Cleghorn .. .. .	—	P.G.Std.B.

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, 1913-14.

Frank M. Coker ("Fred Coles") .. .. .	W.M.
H. C. Arnold, jun. .. .. .	I.P.M.
E. Geo. Cox .. .. .	S.W.
George Smith .. .. .	J.W.
Wm. Savage, P.M., P.Pr.G., Treasr.	Treasurer.
R. T. Palmer, P.M. .. .. .	Secretary.
W. D. Jones, P.M. .. .. .	Ass. Secry.
E. Haigh, P.D.G.S. (Gib.) .. .. .	S.D.
Alfred Hatton .. .. .	J.D.
E. Baxter, P.M., P.Pr.G.S. of W.	D.C.
J. J. Hewson, P.M., P.G.D.C. .. .. .	Asst. D.C.
A. F. Savage .. .. .	Organist.
Harold Terry .. .. .	Ass. Organist.
John Breeze .. .. .	I.G.
Wm. Crompton, Jack Waters, Albert Moore, Frank Stokes, R. H. I enson, George M Saker, W. A. Burnham, and J. Leslie Green .. .. .	Stewards.
J. Wiatt .. .. .	Tyler.
Lewis Peake, P.Pr.A.G.D.C. .. .. .	Charity Rpv.

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. Finberg	.. ..	1890	P.P.G.D.
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	—
R. T. Palmer	.. ..	1906	—
W. D. Jones	.. ..	1907	—
J. Ball	.. ..	1911	—
H. C. Arnold, Jun.	.. ..	1912	—
L. Peake, 1035	.. ..		P.P.A.G.D.C.
O. E. B. Limbrick, 1620	.. ..		—
T. Bush	.. ..		P.P.G.D.C.
S. Haden Jones, 1299	.. ..		P.P.G.P.

Address of Secretary—  
61, Park Road,  
Seacombe, Cheshire.

DRURY LANE LODGE, No. 2127.

Consecrated 1835.

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

OFFICERS, 1913-14.

Col. H. Walker, P.G.S.B.	.. ..	Acting W.M.
Bruce Smith	.. ..	S.W.
J. H. Ryley	.. ..	J.W.
Rev. W. Cree, M.A.	.. ..	Chaplain.
Thomas Catling, P.A.G.D.C.	.. ..	Treasurer.
J. Percy Fitzgerald, P.G.Std.B.	.. ..	Secretary.
Dr. W. Wilson	.. ..	S.D.
E. T. Pryor	.. ..	J.D.
Albert G. Neville, P.D.G.D.C.	.. ..	D. of C.
J. C. Harker	.. ..	Almoner.
Frank Braine	.. ..	Organist.
Geo. A. Highland, W.M. 3377	.. ..	I.G.
R. Frost, A. Steffens Hardy, W. J. Crumplin, Louis L. Weiner, and J. Myer	.. ..	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.W., Trsr.
Sir John E. Gorst, Q.C., M.P.	.. ..	1888	P.G.W.
Adm. Sir E. A. Inglefield	.. ..	1889	P.G.D.
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	A.G.D.C.
Guy R.pton	.. ..	1899	P.G.D.
Lionel Rignold	.. ..	1900	—
J. H. Barnes	.. ..	1901	—
Luigi Lablache	.. ..	1902	—
Albert G. Neville	.. ..	1903	P.D.G.D.C.
A. Rashleigh Phipps	.. ..	1904	—
H. Nye Chart	.. ..	1905	—
Clarence T. Coggin	.. ..	1906	—
S. H. Tatham Armitage	.. ..	1907	P.G.D.
James Powell	.. ..	1908	—
Rt. Hon. Lord Athlumney	.. ..	1909	P.G.W.
Bedford McNeill	.. ..	1910	—
A. Blomfield Jackson	.. ..	1911	—
Col. H. Walker	.. ..	1912	P.G.S.B.
Blake Adams	.. ..	1913	—

Address of Secretary—  
3, Dean Road,  
Cricklewood, N.W.

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, 1913-14.

Manby Willson	.. ..	W.M.
John Bentley	.. ..	I.P.M.
F. Morris	.. ..	S.W.
Harry C. Roberts	.. ..	J.W.
Chas. Swinn, P.P.G.D.	.. ..	Treasurer.
J. Butterworth, P.P.G.Swd.B.	.. ..	Secretary.
E. L. Wilson	.. ..	S.D.
F. Green	.. ..	J.D.
J. J. Bennett, P.M.	.. ..	D.C.
Ernest Catling	.. ..	Organist.
M. Tench	.. ..	I.G.
W. Lawley, F. Thorpe, H. R. Clarke, G. T. Ashton, E. Bennett, and W. Chadwick	.. ..	Stewards.
E. Roberts, Prov.G.T.	.. ..	Tyler.
J. Butterworth, P.P.G.Sw.B.	.. ..	Charity Rvce

PAST MASTERS.*	WHEN	W.M.	G.L. RANK.
Chas. Swinn	.. ..	1895	P.P.G.J.D.
Edwin G. Simpson	.. ..	1898	P.P.G.S.W.
John Butterworth	.. ..	1900	P.P.G.Swd.B.
J. Pitt Hardacre	.. ..	1901	—
T. Ll. Marsden	.. ..	1902	P.P.G.J.D.
Harry S. Greenwood	.. ..	1903	—
Nelson Stokes	.. ..	1904	—
Phillip Joseph	.. ..	1906	—
James J. Bennett	.. ..	1907	—
John R. Pickman	.. ..	1908	—
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.
Geo. W. Potter	.. ..	1898	—

\* At present Members of the Lodge.

Address of Secretary—  
Rochester Avenue,  
Sedgley Park, 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.

OFFICERS, 1913-14.

Mortlake Mann	.. ..	W.M.
F. Harold Hankins, P.M., L.R.	.. ..	I.P.M.
P.P.G.O.Herts	.. ..	S.W.
Frederick A. Winter	.. ..	J.W.
Ben Johnson	.. ..	Treasurer.
Walter Morrow, P.M., L.R.	.. ..	Secretary.
George F. Smith, P.G.O.	.. ..	S.D.
E. Lewis Arney	.. ..	J.D.
Frederick J. Griffiths	.. ..	I.G.
Bernard Turner	.. ..	—
Albert E. Rowarth, P.M., L.R., Dep.G.Orgst.	.. ..	D.C.
Arthur H. Lines, P.M., P.P.G.S.D. Herts, Grand Pursuivant	.. ..	A.D.C.
David Beardwell, P.M., L.R., P.Dep.G.O.	.. ..	Asst. Secy.
Charles Mogg	.. ..	Organist.
P. Grifield Blake and Walter Hubbard	.. ..	Stewards.
George Coop	.. ..	Tyler.



**Guildhall School of Music Lodge—Contd.**

		WHEN	IN CHAIR.	G.L. RANK.
PAST MASTERS.				
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. G.P.
H. Turnpenney	..	1910—11		—
George K. Lang	..	1911—12		—
F. Harold Hankins	..	1912—13		P.P.G.O.
Address of Secretary—				
"Scabourne,"				
Bonham Road,				
Brixton Hill, S.W.				

**GUILDHALL SCHOOL OF MUSIC CHAPTER, No. 2,454.**

*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, 1913-14.**

George K. Lang	..	..	..	M.E.Z.
Hugo T. Chadfield	..	..	..	1.P.Z.
Arthur H. Lines	..	..	..	H.
C. H. Allen Gill	..	..	..	J.
Dr. W. H. Cummings, P.G.O.	..	..	..	Treasurer.
David Beardwell, P.G.O.	..	..	..	Scribe E.
Kilmán R. Ronay	..	..	..	Scribe N.
Dr. John W. Pare	..	..	..	P.S.
Arthur T. Cummings	..	..	..	1st A.S.
Edwin F. Freund	..	..	..	2nd A.S.
George Coop	..	..	..	Janitor.

**OFFICERS, 1914-15.**

(Elected October 24th, 1913.)

Arthur H. Lines	..	..	..	M.E.Z.
G. Kershaw Lang	..	..	..	1.P.Z.
C. H. Allen Gill	..	..	..	H.
Kilmán R. Ronay	..	..	..	J.
Dr. W. H. Cummings, P.G.O.	..	..	..	Treasurer.
David Beardwell, P.G.O.	..	..	..	Scribe E.
Dr. John W. Pare	..	..	..	Scribe N.
Arthur T. Cummings	..	..	..	P.S.
Edwin F. Freund	..	..	..	1st A.S.
Orton Bradley	..	..	..	2nd A.S.
George Coop	..	..	..	Janitor.

**PAST PRINCIPALS.**

		WHEN	IN CHAIR.	G.C. RANK.
T. Hastings Miller	..	1900—1		P.G.Std.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		—
George F. Smith, P.G.O.	..	1910—11		—
Arthur L. Simmons	..	1911—12		—
Hugo T. Chadfield	..	1912—13		—
G. K. Lang	..	1913—14		—

Address of Scribe E.—

38, Patshull Road,  
Camden Road, N.W.

**GREEN ROOM LODGE, No. 2957.**

*Consecrated 1903.*

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

Installation in May.

**OFFICERS, 1913-14.**

E. Vivian Reynolds	..	..	..	W.M.
Frank Vernon	..	..	..	S.W.
Fred Annerley	..	..	..	J.W.
Harry Nicholls, P.G.Std.B.	..	..	..	Treasurer.
J. H. Ryley, P.M.	..	..	..	Secretary.
Douglas Gordon	..	..	..	S.D.
A. E. Raynor	..	..	..	J.D.
John R. Crauford	..	..	..	I.G.
W. P. Besley, A.G.C.	..	..	..	Chaplain.
W. Lestock, P.A.G.D.C.	..	..	..	D.C.
Hubert Harben	..	..	..	A.D.C.
C. A. Doran	..	..	..	Almoner.
A. E. George	..	..	..	Organist.
Arnold Lucy	..	..	..	Ass. Secrty.
A. E. George, Arnold Lucy, Julian Royce, Frederick Ross	..	..	..	Stewards.
E. J. Nesbitt	..	..	..	Tyler.

**PAST MASTERS.**

		WHEN	W.M.	G.L. RANK.
Harry Nicholls	..	1903—4		P.G. Std.B.
J. D. Beveridge	..	1904—5		—
Gerald Maxwell	..	1905—6		P.A.G.D.C.
Herbert Leonard	..	1906—7		—
Akerman May	..	1907—8		—
E. H. Bull	..	1908—9		—
Charles Macdonald	..	1909—10		—
Hubert Willis	..	1910—11		—
J. H. Ryley	..	1911—12		—
Blak Adams	..	1912—13		—

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, 1913-14.**

Wilson James Lakeman (Wilson James)	..	..	..	W.M.
G. H. E. Goodman	..	..	..	I.P.M.
D. Lorne Wallet	..	..	..	S.W.
J. H. Willey	..	..	..	J.W.
John A. Stovell (Edgar Barnes), P.M., P.P.G.D., Surrey	..	..	..	Treasurer.
Thos. F. Noakes, P.P.G., Organist, Middlesex	..	..	..	Secretary.
Chas. E. White	..	..	..	S.D.
James E. Ward	..	..	..	J.D.
Sir George Pragnell, P.M., L.R.	..	..	..	D.C.
Walter Walters	..	..	..	A.D.C.
Clarence Nobbs	..	..	..	Almoner.
Harry Hudson	..	..	..	Organist.
T. Thorpe Bates	..	..	..	I.G.
Ernest H. Shields, H. J. Barelay, Ernest H. Baker, and F. de Lara	..	..	..	Stewards.
J. Bailey	..	..	..	Tyler.

**PAST MASTERS.**

		WHEN	W.M.	G.L. RANK.
W. S. Penley	..	1904—5		P.G. Treasr.
Joseph Harrison	..	1905—6		A.G.D.C.
Charles Ertram	..	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		—

Address of Secretary—

Apsley Lodge, Kimberley Road,  
Clapham, S.W.

LYRIC CHAPTER, No. 3016.

Consecrated 1910.

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

OFFICERS "ELECT," 1914-15.

Thos. F. Noakes .. .. .	M.E.Z.
P. A. Ransom (P.P.G.T. Surrey) ..	I.P.Z.
H. J. Barclay .. .. .	H.
G. H. E. Goodman .. .. .	J.
J. H. Willey .. .. .	Scribe E.
Walter Walters .. .. .	Scribe N.
J. A. Stovell .. .. .	Treasurer
Alfred Hill .. .. .	P.S.
Wilson James .. .. .	1st A.S.
A. Francis May .. .. .	2nd A.S.
Harry Hudson .. .. .	Organist.
Robert Deunant .. .. .	Steward.
J. Bailey .. .. .	Janitor.

PAST PRINCIPALS. WHEN IN CHAIR.

Tom Clare .. .. .	1910-11-12
John A. Stovell .. .. .	1912-13

Address of Scribe E.—  
Apsley Lodge, Kimberley Road,  
Clapham, S.W.

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, 1913-14.

W. Silvester .. .. .	W.M.
R. Gray .. .. .	I.P.M.
H. Van Dermeerschen .. .. .	S.W.
Herbert Goom .. .. .	J.W.
John Solomon .. .. .	Treasurer.
George F. Smith, P.G.O. .. .. .	Secretary.
Charles J. Appleford .. .. .	S.D.
Edwin F. James, P.M., P.P.G.O., Surrey .. .. .	J.D.
Cecil Dorling .. .. .	I.G.
Thos. R. Busby, P.M., P.Dep.G.O.	D.C.
Albert E. Rowarth, P.M., L.R., Deputy Grand Organist .. .. .	A.D.C.
Charles J. Woodhouse .. .. .	Organist.
Walter E. Lawrence .. .. .	Ast. Organist.
Victor A. Watson, Sydney H. Moxon, John M. Appleford .. .. .	Stewards.
J. Whiteman .. .. .	Tyler.

PAST MASTERS. WHEN W.M. G.L. RANK.

Thomas R. Busby .. .. .	1904-5	{ P.Dep.G. Organist
Albert E. Rowarth .. .. .	1905-6	D.G.Organist.
W. A. Suteh .. .. .	1906-7	—
Frank Stewart, L.R. .. .. .	1907-8	—
John H. Calleott .. .. .	1908-9	—
James Breeden .. .. .	1909-10	—
Edward W. Whitmore .. .. .	1910-11	—
Frank James .. .. .	1911-12	—
Robert Gray .. .. .	1912-13	—

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

ORCHESTRAL CHAPTER, No. 3028.

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, 1913-14.

Edwin F. James .. .. .	Z.
Robert Gray .. .. .	I.P.Z.
Frank G. James .. .. .	H.

Orchestral Chapter—Continued.

W. Silvester .. .. .	J.
D. Beardwell .. .. .	Treasurer.
George F. Smith .. .. .	Scribe E.
Montague Borwell .. .. .	Scribe N.
C. Appleford .. .. .	P.S.
C. Dorling .. .. .	1st A.S.
Walter Morrow .. .. .	2nd A.S.
J. Whiteman .. .. .	Janitor.

WHEN

PAST PRINCIPALS. IN CHAIR. G.C. RANK.	
Thomas R. Busby .. .. .	1906-7 P.G.O.
J. Edward Hambleton .. .. .	1907-8 —
Albert E. Rowarth .. .. .	1908-9 —
Frank Stewart .. .. .	1909-10 —
Edward Whitmore .. .. .	1910-11 —
H. G. Hambleton .. .. .	1911-12 —
Robert Gray .. .. .	1912-13 —

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.

OFFICERS, 1913-14.

Ernest T. R. Lester .. .. .	W.M.
George H. Dyball .. .. .	I.P.M.
William H. Roberts .. .. .	S.W.
Albert Brady .. .. .	J.W.
Wolfe S. Lyon, P.A.G.P. .. .. .	Treasurer.
Charles J. Doughty .. .. .	Secretary.
H. W. J. Church .. .. .	S.D.
Douglas White .. .. .	J.D.
A. W. H. Beales, P.M. .. .. .	D.C.
Walter H. Hitch, P.M. .. .. .	Almoner.
Ernest Smith .. .. .	I.G.
W. J. Garrett .. .. .	Organist.
William J. Wells, Henry Mason, Wm. J. Mundy, and Chas. H. Burton .. .. .	Stewards.
J. H. McNaughton .. .. .	Tyler.

WHEN

PAST MASTERS. WHEN W.M. G.L. RANK.	
James W. Mathews .. .. .	1905-6 P.A.G.D.C.
Albert Le Fre .. .. .	1906-7 —
Theodore Schreiber .. .. .	1907-8 —
Henry Coultis .. .. .	1908-9 —
Walter H. Hitch .. .. .	1909-10 —
Harry Bawn .. .. .	1910-11 —
Walter F. K. Walton .. .. .	1911-12 —
George H. Dyball .. .. .	1912-13 —

Address of Secretary—  
14, Rostrevor Road,  
Fulham, S.W.

CHELSEA CHAPTER, No. 3098.

Consecrated 1907.

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

OFFICERS, 1913-14.

W. H. Roberts (Atlas) .. .. .	M.E.Z.
Charles J. Doughty .. .. .	H.
George H. Dyball .. .. .	J.
Walter H. Hitch, P.Z. .. .. .	Scribe E.
Monte Bayly .. .. .	Scribe N.
Wolfe Simon Lyon, P.A.G.D.C. .. .. .	Treasurer.
Frank Hardie .. .. .	P.S.
A. T. Earnshaw .. .. .	1st A.S.
J. T. W. Grant .. .. .	2nd A.S.
A. T. Chamberlain .. .. .	D.C.
Erne Warsaw .. .. .	Organist.
John Gilbert .. .. .	Janitor.

## Chelsea Chapter—Continued.

PAST PRINCIPALS..	WHEN IN CHAIR.	G.C. RANK.
James W. Mathews ..	1907—8	P.A.G.D.C.
Albert Le Fre ..	1908—9	—
Herbert Chenery ..	1909—10	—
Henry Coutts ..	1910—11	—
Walter H. Hitch ..	1911—12	—
Harry Bawn ..	1912—13	—

Address of Scribe E.—

14, Rostrevor Road,  
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.

PAST MASTERS.	WHEN W.M.	G.L. RANK.
A. J. Shelley-Thomp- son .. .. .	1908—9	{ P.P.G.W., Cheshire.
H. R. Romer .. .. .	1909—10	{ P.P.G.D., Cheshire.
W. E. Tafner .. .. .	1910—11	P.P.A.G.D.C.
Henry Mathison ..	1911—12	—

Address of Secretary—

"Inglewood,"  
Belmont Drive,  
Liverpool.

## PROSCENIUM LODGE, No. 3,435.

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, 1913-14.

William James Wells ..	W.M.
A. B. J. Bayly ..	S.W.
A. W. H. Beales ..	J.W.
Wolfe S. Lyon ..	P.A.G.P.
Charles J. Doughty, I.P.M.	Secretary.
John T. W. Grant ..	S.D.
B. J. Whiteley ..	J.D.
W. H. Roberts, P.M.	D.C.
Albert Le Fre, P.M., L.R.	Almoner.
Achille C. Girard ..	I.G.
S. F. Haines ..	Organist.
Ernest A. Warsaw, Stanley Palmer, C. J. N. Boothby and G. A. Keen	Stewards.
J. H. McNaughton ..	Tyler.

## PAST MASTER.

WHEN W.M.

Albert Le Fre ..	1910—11
W. H. Roberts (Atlas)	1911—12
Chas. J. Doughty ..	1912—13

Address of Secretary—

14, Rostrevor Road,  
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.

## Dramatic Mark Lodge No. 487—Cont.

## OFFICERS, 1913-14.

J. H. Ryley ..	W.M.
James Powell ..	I.P.M.
Alfred Ellis ..	S.W.
Ludwig Simon ..	J.W.
Tom Clare ..	M.O.
W. E. Holloway ..	S.O.
Douglas Gordon ..	J.O.
Rev. C. E. L. Wright, P.M.	Chaplain.
C. Cruikshanks, P.M.	Treasurer.
Clarence Sounes ..	Reg. of Marks
Will Sparks ..	Secretary.
W. H. Roberts (Atlas)	S.D.
G. S. Beeching ..	J.D.
A. H. Hunt ..	D.C.
Frank Callingham ..	I.G.
Joseph Batten ..	Organist.
E. Vivian Reynolds and W. J. C.	Stewards.
Nourse ..	Tyler.
F. Banchini ..	—

## 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 ..	—	—

Address of Secretary—

32, Walthrook, E.C.

DRAMATIC LODGE NO. 487 OF  
ROYAL ARK MARINERS.

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, 1913-14.

Chris Hilton ..	C.N.
Clarence Sounes ..	J.
W. H. Roberts ..	S.
Will Sparks ..	Treasurer.
James Powell ..	Scribe.
Major John Barker ..	D.C.
J. J. Piteairn ..	S.D.
W. J. C. Nourse ..	J.D.
A. E. Mallinson ..	G.
F. Banchini ..	W.

## 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. Scarrf ..	1907—8

Address of Scribe—

34, Essex Street,  
Strand, W.C.



## THEATRICAL ORGANISATIONS.

## THE ACTORS' ASSOCIATION.

**S**TEADY if slow progress has marked the work of the Actors' Association towards building up the position to which the representative body of actors should attain. If the income be small and the expenses be heavy, the Association has the satisfaction of having emerged from the insolvent state in which it was a few years ago. The debentures, which at one time stood at £800, and were always a millstone round the neck of the Association, have been considerably reduced, while a growing membership roll brings increased subscriptions. At the annual general meeting, held on February 11 at His Majesty's, the accounts showed that, during 1912 the income had been £796, subscriptions bringing in £644 11s.; the Agency, £48 19s. 4d.; and entrance fees, £29 5s. The work of the Council of the past year should go well toward gaining the confidence of actors generally, and bring about increased support. That they have not yet succeeded in obtaining the Standard Contract for which they have worked for some years is rather a reason for the actors who remain outside the one organised body his profession has, to join it and strengthen the membership roll and the influence of the Association for future efforts in this direction. There seemed early in the past year some hope that the Council of the Actors' Association and the Society of West End Theatre Managers would agree upon the terms of such a contract. The Managerial Society expressed their willingness to take the draft contract into consideration, and appointed a sub-committee to meet the representatives of the Association, but the result was distinctly disappointing. The Society intimated to the Association that after considering the opinions of their members they felt that it would not be possible to arrive at a satisfactory arrangement, and so the matter ended, no indication being given to the Council as to what particular clauses in the draft contract were considered as objectionable. The draft contract submitted by the Council set out that no season, run, or tour, should be terminated at less than a fortnight's notice; that fares from London during tour or season, and to London at the termination of the agreement, be paid by the manager; that artists engaged at a salary of £5 per week or under should receive, as payment for rehearsals, salary at the rate of 25 per cent., with a minimum of £1 after rehearsals had been in progress a fortnight; and aimed at establishing six performances per week as the standard for purposes of the contract with payment for matinées, computed in sixths or twelfths. The Council also recommended the adoption of the principle of payment by performance.

Acting jointly with the Society of West End Theatre Managers and the Theatrical Managers' Association, the Council prosecuted inquiries in regard to the National Health Insurance Act, which had the result that the benefits under the Act were made more applicable and more convenient to the actor or actress moving about from town to town.

As a result of representations made by the Association, Mr. Ben Webster, as representing the Association, was elected as a member of the Shakespeare Memorial National Theatre Committee.

The Annual Ball was held at the Holborn Restaurant on February 7. Sir Herbert Tree took the chair at the supper. The annual dinner was held at the Cecil on December 14. Sir Herbert Tree was in the chair, and the other speakers included Lady Tree, Mr. Bassett Roe, Mr. Allan Aynesworth, Mr. Rutland Barrington, Mr. Clarence Derwent, and Mr. H. B. Irving.

The President of the Actors' Association is Sir Herbert Tree; the Vice-Presidents are Sir George Alexander, Mr. Martin Harvey, Mr. H. B. Irving, and Mr. F. R. Benson.

The Association is governed by a council of twenty-five. Those elected in 1913 were:—Mr. Ben Webster, Mr. C. Hayden Cofin, Mr. C. Derwent, Mr. F. Annerley, Mr. W. H. Fay, Mr. F. Morland, Mr. Chris Walker, Mr. M. Moneriff, Mr. Cyril Cattley, Mr. Adnam Sprange, Mr. W. Devereux, Mr. Frederick James, Mr. John Mortimer, Miss P. Broughton, Mr. F. J. Arlton, Mr. Douglas Munro, Miss B. Chester, Miss Lucy Sibley, Mr. Norman Yates, Mr. C. F. Collings, Miss L. Lyeocster, Mr. Arthur Dennis, Mr. J. B. Butler, Miss Judith Kyrle, Mr. Wyn Weaver.

Secretary, Mr. Duncan Young.

Offices, 32, Regent Street, Piccadilly Circus, W. Telephone, Gerrard 1753.

## THE THEATRICAL MANAGERS' ASSOCIATION.

The Theatrical Managers' Association has 90 members, who represent about 250 theatres.

President: Mr. Cyril Maude.

Vice-Presidents:

Mr. J. B. Mulholland.

Mr. W. B. Redfern.

Mr. J. F. Elliston.

Mr. Arthur Bouchier.

The Council, which is elected annually, is divided into four sections, as follows (1913):—

### LONDON.

Mr. Arthur Bouchier.

Mr. Cyril Maude.

Mr. Tom B. Davis.

Mr. Walter Melville.

Mr. Chas. Frohman.

Sir Herbert Tree.

Mr. P. M. Faraday.

Mr. Fred Terry.

Mr. H. B. Irving.

### SUBURBAN.

Mr. H. G. Dudley Bennett.

Mr. J. B. Mulholland.

Mr. Wentworth Croke.

Mr. Fredk. Melville.

Mr. Fred Fredericks.

Mr. Ernest Stevens.

### PROVINCIAL.

Mr. Milton Bode.

Mr. John Hart.

Mr. J. W. Boughton.

Mr. W. W. Kelly.

Mr. Percy B. Broadhead.

Mr. Egbert Lewis.

Mr. Sidney Cooper.

Mr. W. B. Redfern.

Mr. Otto Culling.

Mr. R. Redford.

Mr. E. J. Domville.

Mr. H. W. Rowland.

Mr. E. Dottridge.

Mr. T. W. Rowe.

Mr. J. F. Elliston.

Mr. W. Payne Seddon.

Mr. Charles Elphinstone.

Mr. F. W. Wyndham.

Mr. Graham Falcon.

Mr. Fred W. Warden.

### TOURING.

Mr. Frank B. O'Neill.

Mr. T. C. Wray.

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.

## THE SOCIETY OF WEST END THEATRE MANAGERS.

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

President, Sir Herbert Tree; Vice-Presidents, Sir Charles Wyndham, Sir George Alexander, and Mr. George Edwardes. Members: Sir George Alexander, Sir Squire Bancroft, Mr. H. Granville Barker, Mr. Arthur Bouehier, Mr. Arthur Chudleigh, Mr. Robert Courtneidge, Mr. Frank Curzon, Mr. Tom B. Davis, Mr. George Edwardes, Mr. Charles Frohman, Mr. P. M. Faraday, Mr. J. M. Gatti, Mr. William Greet, Sir John Hare, Mr. Frederick Harrison, Mr. Gerald du Maurier, Mr. Louis Meyer, Sir Herbert Tree, Mr. J. E. Vedrenne, Mr. Lewis Waller, and Sir Charles Wyndham.

Meetings are held on the first Wednesday of each month. The Committee meet when required.

The theatres controlled by the members are:—Adelphi, Apollo, Comedy, Criterion, Daly's, Duke of York's, Gaiety, Garrick, Haymarket, His Majesty's, Kingsway, Lyric, New, Prince of Wales's, Royalty, St. James's, Shaftesbury, Strand, Vaudeville, and Wyndham's.

Secretary, Mr. H. E. B. Butler, 95, St. Mary's Mansions, Paddington, W. Registered Offices, Bassishaw House, Basinghall Street, E.C. Telephone: Bank 633.

During the year, a sub-committee was appointed to consider the draft of a Standard contract proposed by the Actors' Association. Negotiations, which it was hoped would lead to the adoption of such a contract were, however, suspended in April at the instance of the Society, which intimated to the Association that, after considering the opinions of its members, it felt that it would not be possible to arrive at a satisfactory arrangement, and did not intend to proceed farther in the matter.

## THE THEATRES ALLIANCE.

This Association was formed in the year 1894, under the name of the Suburban Managers' Association. The membership was originally limited to suburban managers, but, it being found desirable to extend the sphere of usefulness of the Association, the scope was enlarged by making eligible for membership all proprietors, lessces, licensees, directors, and responsible managers of theatres receiving touring companies. The name was changed to the present one in 1908.

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 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 officers of the Alliance are:—President, Mr. Bannister Howard; Vice-President, Mr. W. Bailey; Hon. Treasurer, Mr. W. Payne Seddon; Hon. Auditor, Mr. S. Barnard; Hon. Secretary, Mr. J. Moverley Sharp, Criterion Chambers, Jermyn Street, S.W.

The members meet every month at Criterion Chambers, Jermyn Street, S.W., on the second Tuesday in the month to discuss and deal with any matters of general or particular interest that may arise.

## TOURING MANAGERS' ASSOCIATION, LIMITED.

The Association has one hundred and twenty members. Committee:—President, Mr. Wentworth Croke; Chairman, Mr. A. Bertram; Vice-President, Mr. E. Graham Falcon; Hon. Treasurer, Mr. G. Carlton Wallace; Asst. Hon. Treasurer, Mr. Frank Weathersby; Hon. Solicitor, Mr. W. Muskerry Tilson; Auditors, Messrs. Bryden, Fedden and Co.; Messrs. Cecil Barth, A. H. Benwell, J. A. Campbell, Joseph Collins, Oswald Cray, William Giffard, W. H. Glaze, Charles Harrington, Grahame Herington, J. Bannister Howard, J. Forbes Knowles, W. W. Kelly, G. B. Lambert, M. V. Leveaux, Samuel Livesey, Lauderdale Maitland, Robert Macdonald, Ernest E. Norris, Leslie Owen, Alfred Paumier, E. Taylor Platt, G. M. Polini, Herbert Ralland, H. W. Rowland, W. Payne Seddon, N. Carter Slaughter, Brandon Thomas, John Tully, and Sir H. Beerbohm Tree. Secretary, M. Martin.

During the year the Association extended some official recognition to the principle of the £2 minimum by passing the following resolution:—"That no action be taken against artists for breach of contract, so far as the Association is concerned, where the artist receives less than £2 per week."

## 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 purchasing 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—at the last annual general meeting in September it had but £281 10s. 8d.—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. Ebley, vice-chairman; Messrs. J. Johnson, Ebley, Haggard, and Garrett, emergency committee; and Mr. H. Johnson, secretary; Messrs. Harcourt and Garrett, auditors. Its office is at 219, Folkestone Road, Dover. Among the new rules passed at the annual general meeting, held at the Kingsway on September 29, with Mr. A. E. Drinkwater in the chair, was one by which every member was bound each week to send to the agent a copy of his printed day-bill.

## THE SOCIETY OF AUTHORS.

Dramatists have no separate body to represent them, but under a Dramatic Sub-Committee of the Society of Authors, 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. Anstey Guthrie, Miss Cicely Hamilton, Mr. Jerome K. Jerome, Mr. W. J. Locke, Mr. A. E. W. Mason, Mr. Justin Huntly McCarthy, Mr. Cecil Raleigh, Mr. Bernard Shaw, Miss E. M. Symonds, and Mr. James T. Tanner.

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.

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 and Canada, Holland, and Germany. 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, Sir George Alexander. Mr. Harry Nicholls is Hon. Treasurer, and Sir Charles Wyndham, and Sir Herbert Beerbohm Tree are the Hon. Trustees.

The members of the Executive Committee are as follow:—

Mr. Morris Abrahams.	Mr. A. Holmes-Gore.	Mr. Harry Nicholls.
Mr. J. D. Beveridge.	Mr. J. Bannister Howard.	Mr. Lionel Rignold.
Mr. E. H. Bull.	Mr. S. Major Jones.	Mr. Algernon Syms.
Mr. Robert Courtneidge.	Mr. Cecil King.	Mr. A. B. Tapping.
Mr. Charles Cruikshanks.	Mr. Cyril Maude.	Mr. Arthur Williams.
Mr. A. E. George.	Mr. M. R. Morand.	

Actor's Saturday, when a collection is made in every theatre for the benefit of the Fund, is held on the last Saturday in January. The Secretary of the Fund is Mr. C. I. Coltson, and the offices are at 8, Adam Street, Strand.

The annual dinner was held on November 30, at the Hotel Metropole, with Mr. Martin Harvey in the chair, when a subscription list of £1,200 was announced.

The annual general meeting was held at His Majesty's on February 14 with Sir Herbert Tree in the chair. The accounts showed that during the preceding year in donations and pensions the sum of £3,246 9s. 10d. had been granted. The investments totalled nearly £28,000, while the Fund had another £2,000 in hand. 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 pensions 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 ACTORS' ORPHANAGE FUND.

This Fund, founded in 1836 by Mrs. C. L. Carson, has for patrons the King and Queen and the Princess Royal. Mr. Cyril Maude is the President, having been elected to that position on the death of the late Sir Henry Irving, the Fund's first President. Vice-Presidents are Miss Carlotta Addison, Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Miss Ellen Terry, Lady Tree, Sir George Alexander, and Sir Herbert Beerbohm Tree. Trustees are Mr. Arthur Bourchier, Mr. Charles Cruikshanks, Mr. Harry Nicholls, Mr. Cyril Maude, and Mr. A. J. Austin. Hon. Treasurer, Mr. C. Aubrey Smith, and Hon. Secretary, Mr. A. J. Austin. The offices of the Fund are at THE STAGE Offices, 16, York Street, Covent Garden, London, W.C., and at 26, Old Buildings, Lincoln's Inn, W.C.

Executive Committee:—

Lady Alexander	Dennis Eadie	Harry Nicholls
Miss Dorothea Baird	Miss Sydney Fairbrother	E. Lyall Swete
Miss Ada Blanche	Miss Vane Featherston	Miss Hilda Trevelyan
Miss Lillian Braithwaite	Edmund Gwenn	Miss Irene Vanbrugh
Miss Phyllis Broughton	D. Lyn Harding	Miss May Warley
Arthur Bourchier	Miss Constance Hyem	Ben Webster
Charles Cruikshanks	Miss Marie Löhr	Arthur Wontner
Robert Courtneidge	Dawson Milward	Mrs. Fred Wright

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 Homes are at 32 and 34, Morland Road, East Croydon. Matron—Miss K. Eady, assisted by a Resident Master, Assistant Matron, and Household Staff.

At the end of 1913 the Fund was supporting fifty children, nine of whom were admitted during 1913.

The Annual General Meeting was held on May 23, at the Playhouse, with Sir Johnston Forbes Robertson (then Mr.) in the chair. The accounts showed that £431 was derived from subscriptions, £67 from collecting boxes, £111 from taxes on free admissions, and £1,412 from the Garden Party in 1912, while £1,790 was spent on the maintenance and education for 26 of the children. The balance of income over expenditure was £1,937, while the assets stood at £19,571. The speakers at this meeting included Mr. Sydney Valentine, Mr. Edmund Gwenn, Mr. Charles Cruikshanks, Mr. Gerald du Maurier, Mr. Huntley Wright, Miss Carlotta Addison, Miss Irene Vanbrugh, Mr. Cyril Maude, Mr. Robert Courtneidge, and Mr. Arthur Wontner. The Annual Garden Party in 1913 was held at the Chelsea Hospital on June 3, when the net profit came to more than £3,000.

## 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 permanent annuities regulated by the rate of quarterly subscriptions paid by members in accordance with the published scale to actors and actresses, singers, dancers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters on attaining the age of sixty. Quarterly payments cease at sixty in the case of men, at fifty-five in the case of women. Any member who has regularly contributed to its funds by payment of quarterly subscriptions for the term of seven years, at any time afterwards, on becoming permanently incapacitated by accident or infirmity from exercising his or her duties, has a claim on the Fund as if he or she had attained the age of sixty years.

On the death of any member the sum of ten pounds, if applied for, is allowed and paid out of the fund for funeral expenses, arrears of subscription, if any, being first deducted if the Directors think fit. President: Sir George Alexander, J.P.; Trustees: Mr. Alfred de Rothschild, C.V.O., Sir Squire Baneroff, and Sir George Alexander, J.P.; Mr. M. R. Morand, Chairman of the Association; Mr. Charles Rock, Honorary

Treasurer ; Directors : Messrs. Lionel Carson, Lewis Casson, H. Cooper Cliffe, Charles K. Cooper, Tom Craven, Arthur Curtis, Henry Evill, Douglas Gordon, Edmund Gwenn, Hubert Harben, Herbert B. Hays, Ralph W. Hutton, H. B. Irving, Alfred Jenner, Herbert Lyndon, Frank Ridley, Lionel Rignold, Bassett Roe, F. Percival Stevens, Hubert Willis, and H. Saxe Wyndham. Mr. Charles Cruikshanks, 55 & 56, Goschen Buildings, 12 & 13, Henrietta Street, Covent Garden, W.C. Office hours, Tuesdays and Fridays, 11 till 4.

The Annual Dinner was held on Tuesday, May 20, at the Savoy, when the Bishop of London took the chair. The speakers included Bishop Boyd Carpenter, Sir George Alexander, Mr. A. E. W. Mason, Mr. Charles Rock, the Rev. H. C. de la Fontaine, and Sir John Hare. The subscription list came to over £700. During the year the Fund benefited considerably under the will of the late Mr. George Rignold, who left the residue of his estate, estimated to realise over £7,000, to the Fund. The Annual General Meeting was held at the St. James's on March 27, with Sir George Alexander in the chair. The accounts showed assets amounting to £51,309 16s. 10d.

### THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson ; President, Miss Fanny Brough ; Vice-Presidents, Mrs. Edward Compton, Miss Carlotta Addison, Miss Compton, and Miss May Whitty ; Members of the Executive Committee, Miss Lena Ashwell, Lady Burnand, Mrs. Alfred Bishop, Miss Phyllis Broughton, Miss Lilian Braithwaite, Miss Ada Blanche, Mrs. John Douglass, Miss Vane Featherston, Miss Helen Ferrers, Mrs. Syngé Hutchinson, Mrs. Ernest Hendrie, Miss Sophie Harriss, Miss Clara Jecks, Miss Lindsay Jardine, Miss Eva Moore, Miss Wynne Matthison, Miss Alma Murray, Mrs. Raleigh, Miss Louise Stopford, Miss Irene Vanbrugh, Mrs. Fred Wright, Miss Frances Wetherall, and Miss May Warley.

Every member to pay not less than 1s. per year, and to contribute 1s. or more towards buying material. The Guilds 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 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, Ediuburgh, and the Stage Needlework Guild, which annually contribute clothing and sums of money.

Bee meetings every Friday, 3 p.m. to 5 p.m.

Secretary, Miss Hammond. Offices : 3, Bayley Street, Bloomsbury, 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 the making and supplying the clothes ; for purposes of distribution it hands the garments, after an exhibition usually held in December, over 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.).

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.

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. Deputy Chairman, Mr. Sydney Valentine.

Mr. Story Goffton, Mr. E. M. Robson, Mr. C. Seymour, Mr. Norman V. Norman, Mr. Cecil Barth, Mr. C. Hayden Coffin, Mr. Laurence Irving, Mr. Walter Maxwell, Mr. H. A. Saintsbury, Mr. Brandon Thomas, and Mr. Cyril Cattley.

Secretary, Mr. Clarence Derwent, 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; Vice-Presidents, 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 Bristol, Right Rev. the Lord Bishop of Lichfield, Right Rev. Bishop Boyd Carpenter, 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 Bourehier, Mr. Edward Compton, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude; Committee, Rev. J. Stephen Barrass (Chairman), Rev. Wm. Croo, Rev. H. F. Davidson, Rev. Wynn Healey, Rev. A. D. V. Magee, Rev. A. M. Dale, Rev. W. E. Kingsbury, 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, Mr. Charles Hallard, Mr. Fewless Llewellyn, Mr. C. Douglas Stuart, Mr. Chris Walker, Mr. Duncan Young; Hon. Treasurer, Mr. G. Munro Miller, Barton St. Mary, East Grinstead, Sussex; Hon. Lady Correspondent and Visitor, Miss Clarke, 30, Blomfield Road, Maida Vale, W.; Organising Secretary, Rev. Donald Hole, 14, Milton Road, Highgate, N. Tel. 839 Hornsey.

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 to 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 and the minimum subscription is 1s. per annum for members and 2s. 6d. per annum for associates. The committee are: Mrs. F. R. Benson, Miss Una Gilbert, Miss Ethel Rainforth, Miss Ellaline Terriss, Messrs. J. J. Bartlett, Charles Burdon, Reginald Garland, Wal Kent, R. La Fane, Arthur G. Leigh, Arthur Linay, Hyland J. O'Shea, J. P. Turnbull, J. E. Vedrenne, J. Ansdell Wilson, J. K. Woods. Rt. Rev. Monsignor Brown, V.G., Rev. Roderick Grant, Mrs. Leslie Stuart, Miss Edith Anton-Laing, Miss Bessie Armytage, Miss A. Gould, Miss I. Gould, Miss Ida Molesworth, Miss Mary Rorke, Miss Hilda Trevelyan, Miss Frances Vio, Messrs. Lilford Arthur, F. Owen Chambers, Reginald Garland, A. Houghton Goddard, Patrick Kirwan, James W. Mathews, Duncan McRae, Bernard Mercfield, George Mozart, Harry Paulton; Secretary, Miss Ethel St. Barbe, 80, Walton Street, Knightsbridge; Hon. Assistant Secretary, Mr. Richard B. Mason, 88, Walton Street, Knightsbridge; Hon. Treasurer, Rev. L. N. Herlihy, Church House, Effingham, Surrey.

The Guild has the following Provincial Representatives:—

*Birmingham.*—Miss Auriol F. Roberts, 431, Stratford Road; *Dublin.*—Miss Mary Nairn, 13, Westland Row; *Glasgow.*—Hugh Boyle, Rosclea, 100, Dixon Avenue, Crosshill; *Leeds.*—Rev. Thomas Kelly, S.J., Sacred Heart, Burley Road; *Liverpool.*—J. Stephens-Earnshaw, 25, Nicander Road, Sefton Park; *Manchester.*—Rev. S. Gates, O.P., St. Sebastian's Priory, Pendleton.

### THE ACTRESSES' FRANCHISE LEAGUE.

This League was founded by Miss Adeline Bourne, Miss Winifred Mayo, Miss Sime Sernya, and Miss Gertrude Elliott (now Lady Forbes-Robertson), in November, 1908. It now numbers 870 members. Lady Forbes-Robertson is the President of the League, and the Vice-Presidents are Miss Lena Ashwell, Miss Nina Boucicault, Miss Marie Brea, 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. Madeline Lucette Ryley, Miss Elizabeth Robins, Mrs. E. S. Willard, Mrs. Theodore Wright, and Madame Lydia Yavorska.

The Executive Committee are, Miss Ashwell, Miss Victoria Addison, Miss Inez Bensusan, Miss Nina Boucicault, Mrs. Carl Leyel, Mrs. Fagan, Miss Sidney Keith, Miss Winifred Mayo, Miss Edyth Olive, Miss Eva Moore, Miss Blanche Stanley, Mrs. M. L. Ryley, Miss Janette Steer, Miss Henrietta Watson, and Miss May Whitty.

Among the distinguished members are, Miss Ellen Terry, Miss Compton, Miss Suzanne Sheldon, Miss Fanny Brough, Miss Evelyn D'Alroy, Miss Sarah Brooke, and many others.

Hon. Secretary: Miss Nina Boucicault; Hon. Treasurer: Mrs. Fagan; Organising Secretary: Miss Winifred Mayo; Organiser of the Play Department: Miss Inez Bensusan; Hon. Treasurer Play Department: Miss Victoria Addison.

Pink and Green are the colours of the League.

The A.F.L. organised a Petition to the House of Commons asking to be allowed to stand at the Bar of the House, the signatories of which petition represented over 100,000 women.

Many meetings have been held in large Halls and in private houses. A series of open air meetings were held in Hyde Park. Performances of propaganda plays were held all over the country and in London, and a week's season was given at the Coronet Theatre in December, when a translation by Mrs. Bernard Shaw of Brieux's "La Femme Seule" entitled "Woman on Her Own" was given, and also Björnson's "A Gauntlet."

The League held a mass meeting at Drury Lane on May 2. Among the speakers were Lady Willoughby de Broke, Miss Gertrude Elliott, Mrs. Arcliffe Sennett, Miss Compton, Miss Irene Vanbrugh, Miss Eva Moore, Madame Lydia Yavorska, Miss Lena Ashwell, and Miss Lind-af-Hageby.

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 in connection with the functions which marked the Coronation, and resulted in a profit of more than £4,000. In 1913 a special performance of "London Assurance" was given at the St. James's, and this, with special donations, including £250 from Sir Ernest Cassel, brought a profit of £1,093 11s. 6d. to the Fund. Mr. Arthur Bouchier is the honorary secretary.

### 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 amongst certain needy actors and actresses. 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. L. E. Berman, Dr. Antonio Cippico, Sir Almeric Fitzroy, K.C.B., K.C.V.O., 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, Professor Gilbert Murray, Sir Sydney Olivier, K.C.M.G., Miss Magdalen Ponsonby, Mr. G. Bernard Shaw, Mrs. Bernard Shaw, Mr. Charles Strachey, Mr. W. Hector Thomson, Mr. Frank Vernon, Mr. Charles E. Wheeler, Mr. Frederick Whelen, Mr. Norman Wilkinson, Mr. Allan Wade, Secretary. Address, 36, Southampton Street, Strand, W.C. Telephone: Gerrard 6907.

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

February 16, "The Brothers Karamazov," drama in five acts, by Jacques Copcau and Jean-Croûé (from Dostoevski), Aldwych; March 9, "Comtesse Mizzi," comedy in one act, and "The Green Cockatoo," grotesque in one act, by Arthur Schnitzler, Aldwych; June 22, "Elizabeth Cooper," comedy in three acts, by George Moore, Haymarket; December 7, "Change," play in four acts, by J. O. Francis, Haymarket.

### 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, 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 £2 2s. (stalls), according to the position and the number of seats desired by the members.

During the year 1913 the Play Actors produced the following:—

February 16, "A Gauntlet," play in three acts, by Björnstjerne Björnson, translated by R. Farquharson Sharp (afterwards presented by the Actresses' Franchise League during their Woman's Theatre week at the Coronet in December); March 16, "Those Suburbans," a family comedy for young people, in three acts, by Cecil Clifton; May 19, "Pillar of the State," play, by Henry Arncliffe Sennett, "The Newly Married Couple," by Björnson, translated by R. Farquharson Sharp, "It's the Poor that Helps the Poor," by Harold Chapin; June 22, "My Lady's Garden," play in three acts, by Duncan McNab; November 17, "A Man of Ideas," comedy in three acts, by Miles Malleon, and "Venus on Earth," modern fantasy by Dorothy Brandon, all produced at the Court.

Council, for the ninth season, consisted of Mr. Fewlass Llewellyn (Chairman), Mr. H. K. Ayliff, Miss Inez Bensusan, Mr. Herbert Bunston, Mr. Harold Chapin, Mr. W. G. Fay, Mr. A. M. Heathcote, Mr. Ralph Hutton, Miss Agnes Inlay, Miss Mary Mackenzie, Miss Winifred Mayo, Mr. Reginald Rivington, Miss Blanche Stanley, Mr.



Hugh Tabberer, Mr. Jackson Willcox; Hon. Treasurer, Mr. A. M. Heathcote, The Malt House, Faringdon, Hants; Secretary, Miss Ruth Parrott, Court Theatre, Sloane Square, S.W.

### THE ONCOMERS' SOCIETY.

The Society was founded in September, 1910. The object of the society: To introduce to the West End of London plays and players hitherto unknown in the metropolis. Performances in 1913:—

May 30, "Blind Fate," play in three acts, by Christopher Landman, Little.

Director (during Miss Mara Maltby's absence abroad), H. F. Maltby, 32, Regent Street, W.

### THE DRAMA SOCIETY.

This Society, founded October, 1911, produces plays at special *matinée* performances. The subscription is 3s. 6d., which admits to one performance. Full particulars may be obtained from Secretary, The Drama Society, International Club, 22A, Regent Street, S.W. Director, Mr. Rathmell Wilson.

In 1913 the Society presented the following plays:—"Catherine the Great," by R. Henderson Bland and A. E. Manning Foster (Cosmopolis, February 11); "The Passer-by," an English version by Rathmell Wilson of "Le Passant, by François Coppée (Cosmopolis, May 26); "A Short Way with Authors," by Gilbert Cannan; "Open or Shut," an English version by Rathmell Wilson of "Il font qu'une porte soit ouverte ou fermée," by Alfred de Musset; "When We Dead Awaken," by Henrik Ibsen (translated into English by William Archer).

### THE MORALITY PLAY SOCIETY.

President: H.H. Princess Marie Louise of Schleswig-Holstein. Committee: The Earl and Countess Beauchamp, The Countess Grosvenor, The Earl of Plymouth, The Earl of Portsmouth, The Earl of Lytton, The Viscount Halifax, The Lady St. Helier, The Hon. Mrs. Reginald Fremantle, Sir Sidney Colvin, Sir Oliver Lodge, F.R.S., Sir Charles Stanford, Sir Herbert Tree, Sir Henry Wood, Miss Lena Ashwell, Mr. F. R. Benson, Mr. Acton Bond, Mr. Arthur Boucher, Mrs. W. K. Clifford, The Rev. Percy Dearmer, Miss Hay Drummond, Mrs. Gamble, Mr. Frederick Harrison, Mr. and Mrs. Martin Harvey, Mr. Vivian H. King, Miss Gertrude Kingston, Mrs. Ronald McNeill, Mrs. Noble, Mr. William Poel, Mrs. Romanes, Mr. Athelstan Riley, Mr. Cecil Sharp, Miss Ellen Terry, Miss Marion Terry, Mrs. Ernest Waggett. Hon. Treasurer: Mr. F. E. Blaiklock. Hon. Director of Plays: Mrs. Percy Dearmer. Hon. Consulting Solicitor: Mr. Harvey Clifton. Hon. Secretary: Miss Maud Bartlett, 57, Fellows Road, London, N.W. Minimum Subscription, 2/6.

The Morality Play Society was founded in June, 1911, to produce original Moralities, Mysteries, and Miracle plays, and other modern plays of an ideal nature.

### ELIZABETHAN STAGE SOCIETY.

The Society is not now a society in the strict sense of the word, but is rather a voluntary association of those—numbering well over 1,000—who are kept together by the interest and vitality of Mr. William Poel's works. Mr. Poel is the Director, and Mr. Allan Gomme the Hon. Secretary, 41, Upper Gloucester Place, Baker Street, W.

### THE IBSEN CLUB.

This club was founded in November, 1909, by Miss Catherine Lewis to present the works of Henrik Ibsen. Directress, Miss Catherine Lewis; secretary, Miss C. A. Arfwedson; studio and office, 65A, Long Acre, W.C.

Since its inception the club has produced: "Ghosts," "Hedda Gabler," "The Master Builder," "Rosmersholm," "When We Dead Awaken," "A Doll's House," "The Wild Duck," "Peer Gynt" (first performance in England, February 26, 1911); "The Lady from the Sea," "Olaf Liliekraus" (performance of first English translation, June 18, 1911); "Brand" (4th act), "Little Eyolf," "The Hero's Mound" (performance of first English translation, May 30, 1912), and "Mary Magdalene," by

Maurice Maeterlinck (first performance in England, March 17, 1912). A reading of "The Pretenders" and the following lectures have also been given: "Ibsen as a Lover," "Ibsen, the Man and Poet," "Ibsen and his Outlook upon Women," "Ibsen and Fairy Lore." During the year 1913 the club gave performances, readings, and lectures as follows: January 19, "The Viking," a reading, the Ibsen Studio; February 9, "Little Eyolf," the Ibsen Studio; February 23, "Mary Magdalene" (Maeterlinck), the Ibsen Studio; March 2, "The Boy Ibsen," lecture by C. A. Arfwedson, and "St. John's Night," reading (first English translation), the Ibsen Studio; March 9, "The Master Builder," the Ibsen Studio; March 30, "The Lady from the Sea," the Ibsen Studio; April 13, Scenes from "When We Dead Awaken," the Ibsen Studio; April 27, "Peer Gynt," the Ibsen Studio.

### PIONEER PLAYERS.

Among the plays given by the Pioneer Players during the year 1913 have been "A Matter of Money," drama in three acts, by Cicely Hamilton, Little, February 9; "Hamlet," on lines laid down by Louis Calvert in his book "An Actor's Hamlet," King's Hall, Covent Garden, March 9; "The Great Day," by Cecil Fisher, "The Month of Mary," by Salvatore Di Giacomo, translated by Constance Hatton, and "The Last Visit," by Hermann Sudermann, all three at the Little on May 18; "The Street" in three acts, by Antonia R. Williams, and "The King's Wooing," a fantasy, by Norreys Connell, at the Little on November 30. Address, 139 Long Acre, W.C. Telephone, Regent 4086.

### CENTURY PLAY SOCIETY.

This Society produced "The Link," Strindberg's play, translated by E. Björkman, at the Clavier Hall on January 26.

### THE NEW PLAYERS.

Had no performances during 1913. The former Hon. Secretary informs us that the New Players do not now exist.

### 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 it is, 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. Flora Annie Steel. Vice-Presidents: Miss Cicely Hamilton, Miss Beatrice Harraden, Miss Bessie Hatton, 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. Romannéfames. Hon. Solicitor: Mr. Reginald C. Watson. Hon. Head Literature Department: Miss Compton Burnett. Hon. Treasurer: Mrs. H. W. Nevinson. 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 Members, Miss A. E. F. Horniman, M.A., William Archer, H. Granville Barker, and John Galsworthy; Honorary Secretary, George Leigh Turner, 174, Wellington Road South, Stockport; Honorary Treasurer, Arthur H. Gibbons, "Ruskin," Nursery Road, Heaton Moor; Executive Committee, Horace Abson, H. J. Bagley, Mrs. Burley Copley, Walter Chadwick, Miss Gaul, S. A. Jepson, Edward R. Lingard, T. G. Morris, A. Horace Page, R. J. Smith, A. W. Slater, Fred. W. Taylor, William Temple, Albert Walthew, T. Henley Walker; Honorary Auditors, Joseph Aikin and Thomas Dutton.

During the year 1913 the Society gave performances of: "The Secret Woman," by Eden Phillpotts; "Jephthah's Daughter," a play in three acts and a prologue by

X.Y.Z.; "Civil War," by Ashley Dukes; "The Pigeon," by John Galsworthy; "A Gauntlet," Farquharson Sharp's translation; "The Clodhopper," by S. M. Fox; and "In the Black Forest," by H. M. Richardson. Beginning on April 21, the Society gave a week of repertory at their headquarters. The following six plays were performed: "The Secret Woman," "Jephthah's Daughter," "The Waters of Bitterness," "The Pigeon," "The Drone," and "Civil War."

Prospective performances in 1914 include those of "Woman and Destiny," by Ross Hills, one of the members, in February; and "Family Failing," by William Boyle. The Society will undertake another repertory week in March, consisting of the plays given during the season, and a revival or a new play, which at the time the YEAR BOOK went to Press had not been selected.

Some efforts are being made to begin branches of the Society in Altrincham and Bakewell. It may be decided, however, to organise them as separate societies, and to give them such guidance as they may desire.

### THE BURY STAGE SOCIETY.

The Bury Stage Society has its officers as follow:—President, Mr. B. Iden Payne; Producer, Mr. F. Taylor (of Stockport Garriek Society); Hon. Secretary, Mr. T. L. Peers, 78, Heywood Street, Bury; Assistant Hon. Secretary, Mr. H. B. Hall, 12, Monmouth Street, Burnley; Hon. Treasurer, Mr. A. M. Pennington, 366, Limefield, Bury. Headquarters, Textile Hall, Manchester Road, Bury. Objects: To stimulate an interest in modern dramatic literature by means of performances, lectures, readings, and discussions. Recent plays presented under the auspices of the society, or to be presented during the year 1914, include "Woman's Rights," "Tilda's New Hat," "A Question of Property," "The Workhouse Ward," "A Doll's House," and "The Silver Box."

## 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, to which an addition was made recently in the legacy under the will of the late Mr. Augustus F. Montague Spalding, an old and prominent member of the club. Mr. Spalding left to the club some valuable oil paintings and souvenirs of Charles Mathews. These included "The Bath," by Etty; "Liston Introducing the Young Mathews to the Public," once the property of Charles Mathews; the oil painting by Mathews of his villa at Twickenham, painted by him for Mrs. Spalding in 1874; and a cigar case and blue ash tray used by the celebrated comedian for many years. 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, Mr. Conrad W. Cooke, Mr. A. Gordon Salamon, Sir William P. Treloar, Bart. Committee, Messrs. Oliver A. Fry, Fred Grundy, Bernard Hamilton, Joseph Harker, J. W. Ivimey, Yeend King, V.P.R.I., D. A. Louis, J. W. Mathews, H. G. Montgomery, Mostyn T. Pigott, Edward G. Salmon, J. Walter Smith, Hon. Treasurer, Sir James D. Linton, P.R.I.; Hon. Secretary, Mr. Reginald Geard; Hon. Solicitor, Mr. R. H. Humphreys. Hon. Auditors and Scrutineers, Mr. Thomas Catling and Mr. Achille Bazire; Hon. Librarian, Mr. C. J. Shedden Wilson. The annual dinner took place on December 6, at the Connaught Rooms, with the Lord Chief Justice in the chair.

### THE ECCENTRIC CLUB.

The Eccentric Club, 21, Shaftesbury Avenue, W., 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 :—Major H. Bateman, Messrs. H. Montague Bates, W. J. W. Beard, W. Bellamy, Frederick Bishop, Frank H. Callingham, Barnett Cohen, Bertie Crewe, Walter de Frece, A. J. East, Alfred Ellis, Thomas Fraser, W. E. Garstin, Frank Glenister, H. J. Hoimer, Thomas Honey, W. S. Hooper, Sydney Jousiffe, Percy Leftwich, John Le Hay, T. Richards, W. J. Dayer Smith, Ernest Stuart, A. J. Thomas, and R. L. Warner. 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 Green Room Club exchanges courtesies with the Savage Club, each club finding accommodation for the members of the other when such occasions as redecorating and repainting temporarily deprive the members of the Green Room or of the Savage of their club premises. Snooker-pool and billiard matches between the two clubs are arranged annually, when silver challenge cups, presented one by each club, are competed for. Sir Herbert Tree some years ago presented a challenge cup to the club for billiards, which is played for every year. Mr. Lewis Waller has presented one for golf, and Mr. Murray Marks one for bridge.

The late Mr. George Delaquer 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. The annual dinner was held on Sunday, December 14, at the Criterion, with Mr. Fred Terry in the chair.

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, erities, journalists, etc., and only those who have been in the profession for 21 years or more are eligible for membership. The club house is at the Adelphi Hotel, Strand. The Committee include : Messrs. Frank Alton, J. H. Barnes, J. H. Ryley, H. A. Saintsbury, Edward Sass, Arthur Williams, and, ex officio, the President, the Treasurer, and the Secretary.

### THE MANAGERS' CLUB.

The Managers' Club is instituted for the purpose of bringing touring and resident managers, theatrical proprietors, and all interested in theatrical enterprises and business into touch with each other. The club has 300 members, and the annual subscription is £2 2s., except in the case of members of the Touring Managers' Association, Limited, who pay an annual subscription of £1 1s. in addition to their subscription to the Association. The Committee, which is elected annually, consists of twenty-one members. The present Committee is as follows :—Chairman, Mr. A. Bertram; Hon. Treasurer, Mr. G. Carlton Wallace; Assistant Hon. Treasurer, Mr. Frank Weathersby; Auditors Messrs. Bryden, Fedden & Co.; and Messrs. Cecil Barth, A. H. Benwell, Harry Barford, Sydney Bransgrove, Oswald Cray, Wentworth Croke, E. Graham Falcon, William Giffard, J. H. Hart, Grahame Herington, W. W. Kelly, J. Forbes Knowles, G. B. Lambert, M. V. Levcaux, José G. Levy, Samuel Livesey, Lauderdale Maitland, Ernest E. Norris, Leslie Owen, Alfred Paumier, E. Taylor Platt, Herbert Ralland, H. W. Rowland, W. Payne Seddon, Sir H. Beerbohm Tree, John Tully; Secretary, Mr. M. Martin; Address, 5, Wardour Street, W. Tel. Gerrard 8458.

### THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view of 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 8 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, 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 Pownell, Lady Tree, Eleonora Lady Trevelyan, Mrs. Philip Walker, Mrs. W. H. Wharton; Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Secretary, Miss Murray, 10, The Grange, Maitland Park Road, N.W.

### 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 the dramatists, and a sub-committee was formed, which has included Mrs. Havelock Ellis, Miss M. Stanley Clark, Miss Beatrice Harraden, Miss Bessie Hatton, Mrs. Teignmouth Shore (Priscilla Craven), and Miss Muriel Currey. At present it consists of:—Miss M. Stanley Clark, Miss Bertha N. Graham, Miss Muriel Dawbarn, Miss Marjorie Hamilton, Miss Olive Lethbridge and Mrs. Turnbull (Eliot Page).

The object of the dramatic sub-committee has been to afford dramatist members an opportunity of producing their plays experimentally, and it has been already proved that the work is of real use. Two of the plays given at the club have this year reached the regular stage—"The Rose with a Thorn" (Sheffield Repertory Season) and "Taffy's Wife," as curtain-raiser on tour.

Owing to the success of the one-act play competition, for which over fifty plays were sent in, a long play competition has been inaugurated, for which twenty-nine entries have at the time of writing been received. It is hoped to give the winning play early in the New Year, after Mr. Frederic Harrison has passed final judgment on the MSS. On October 27 the dramatic sub-committee entertained Mr. Frederic Harrison in recognition of his kind promise of help in the competition.

The chief event of the year was the production on March 10, 1913, at King's Hall, Covent Garden, of the prize plays in the one-act play competition, judged by Mr. Martin Harvey for the Costume Plays, of which the collaborating winners were Mrs. Teignmouth Shore (Priscilla Craven) and Sybil Ruskin, with "The Painted Nun," a story of the Revolution, and the late Miss Alice Ardagh, with her study of Scottish life, in "As the Law Stands," judged by Mr. H. Granville Barker to be the best modern play sent in. Miss Leah Bateman Hunter has secured the latter play for some special matinées which will take place in January, 1914. In addition to the prize plays two others were given—"John Anderson's Chance," by Mrs. Steuart Erskine, and "The Dancer," by Mrs. Vigo.

A reception to Miss Horniman and her company was given on May 27, and was largely attended. On November 4 two new plays were produced—"On the High Veldt," by Sybil Bristowe, and "The Blue Hat," by Bertha N. Graham.

On December 5 Mr. Clarence Derwent gave an address, followed by an informal debate, on "The Mirage of a National Theatre." At the close of the debate, in which Mr. S. R. Littlewood and Mr. William Poel took part, a resolution was passed in favour of the National Theatre.

The plays are submitted under a pseudonym, and are judged by five readers:—Miss Constance Beerbohm, Mrs. Matthew Arnold, Mrs. Vigo, Mrs. Mouillot, and Miss Lucy Dale.

A professional play reader has also been retained by the Club, who will give advice on MSS. for a small fee.

Address: 128, Piccadilly, London, W. Telephone, Gerrard 640.

### THE ACTORS' SWORD CLUB.

The Actors' Sword Club was founded by Mr. Gerald Ames in 1910. Membership is limited to artists, authors, singers, musicians, and anyone engaged in the allied arts of the theatre. The yearly subscription is 5s. The club badge is a scarlet band worn on the left sleeve of the jacket. Each member provides his own jacket, foils, etc. Members meet and fence together on Tuesdays and Fridays at one or another of the following Salles d'Armes: Félix Bertrand, 10, Warwick Street, W.; Félix Gravé, 159, Brompton Road, S.W.; Fred McPherson, 3, Victoria Street, S.W. The president is Sir George Alexander; the vice-presidents are Lord Howard de Walden, Mr. Norman Forbes, and Mr. Egerton Castle. The Committee are Messrs. J. P. Black, Justin Huntly McCarthy, E. Vivian Reynolds, Jerrold Robertshaw, Athol Stewart, and Lyonel Watts. Honorary Secretary, Mr. Gerald Ames, 48, Greycote Gardens, S.W.

### 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.

## 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 and other provincial clubs.

Commodious new premises above the Leicester Square Tube Station in Cranbourn Street and Charing Cross Road have recently been acquired, where ample accommodation is provided for the large and increasing 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. E. Marshall Hall, K.C., M.P.; vice-president, Mr. F. G. E. Jones; trustee, Mr. Louis E. Harfeld; treasurer, Mr. Will Sparks; committee, Messrs. E. J. Bevan, H. Passmore Edwards, Osman Edwards, A. M. Latham, Arthur F. Spencer, E. A. Whitehouse, W. H. Watts, W. Stickland; hon. secretaries, Messrs. James Sharpe and Chas. E. B. Kibblewhite; 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, and if any endorsement were wanted as to this work of the Club being good work, it would be found in the enthusiasm and happiness displayed by the favoured youngsters on these occasions.

### 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. Permanent features of the Club are two annual dinners, to which leading actors and actresses are invited. During 1912 a ladies' dinner was given on March 24, at the Criterion Restaurant, with Mr. J. M. Gatti (Mayor of Westminster) in the chair; and a dinner was given at the Hotel Cecil to Miss Neilson Terry, May 19, Sir Herbert Beerbohm Tree in the chair. Most of the "Terry" family were present.

President, Lord Howard de Walden; Vice-President, Mr. Percy Barringer; Trustee, Mr. Carl Hentschel; Hon. Treasurer, Mr. A. E. Elkan; Hon. Secretaries, Mr. J. Davis Smith and Mr. Ernest H. Miers.



On October 20 a "Milestones" Dinner was given at the Hotel Cecil. The three toasts "1860," "1885" and "1912," the three periods in the play, were responded to respectively—1860, Miss Genevieve Ward, Miss Bateman and Mr. Jas. Fernandez; 1885, Sir Squire Bancroft; and 1912, Miss Gladys Cooper and Mr. Dennis Eadie.

### THE GALLERY FIRST NIGHTERS' CLUB.

The headquarters of the Gallery First Nighters' Club are at the Bedford Head Hotel, Maiden Lane, Strand, W.C. Subscription, 10s. 6d. per annum. President, Mr. H. S. Doswell; Vice-President, Mr. F. Page; Hon. Treasurer, Mr. G. F. Wright; Hon. Secretary, Mr. John Page. Committee: Messrs. L. Arnold, J. Campbell, H. Cohen, A. T. Ellis, J. Kenny, R. Levy, J. L. O'Riordan, and W. O. Summers. Hon. Auditor, Mr. F. H. Long.

The 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.

At the Seventeenth Annual Dinner, to be held at Frascati's on Sunday, February 22, the principal guests will be Miss Wish Wynne and Mr. Arthur Whitby.

### BRISTOL PLAYGOERS' CLUB.

The Bristol Playgoers' Club was founded on November 8, 1911, and has now a membership over 460. 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. Committee: President and Chairman, Dr. Barclay Baron; Vice-Chairman, Mr. Richard Castle; Hon. Treasurer, Mr. F. R. Stead; Joint Hon. Secretaries, Mr. J. F. Holloway, Cairns Villa, Sneyd Park, and Mr. J. C. Wing, 37, Whiteladies Road, Clifton; Mrs. Barclay Baron, Mrs. Ostlere, Mrs. Fleetwood Webb, Miss Alexander, Mr. G. K. Archbold, Mr. G. W. Boyd, Dr. Green, Mr. C. H. King, Mr. H. N. Matthews, and Mr. W. J. Robinson.

The Club has organised a play competition for one act plays, which must be written by members of the Club, and submitted before February 1, 1914. The Committee reserve the first option of producing the winning play.

### 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 Thursday in the month.

The President is Prof. Sadler, M.A. (Vice-Chancellor of Leeds University). 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. J. B. Crossley, F. R. Dale, C. M. Dawson, H. Hildesheim, L. Marean, 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.

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. Laurence Irving, 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.

At the request of the Society Mr. B. Iden Payne and company gave special performances of "Man and Superman," "Nan" and "Cupid and Commonsense," in March, 1912. During the week beginning October 7, 1912, Mr. Payne and company gave seven plays entirely new to Sheffield, three of which—"The Heritage," by F. J. Adkins, "Resentment," by Alan Monkhouse, and "Emancipation," by Leonard Inkster—were produced for the first time on any stage. During November arrangements were made with the Bessie Comedy Company to give special performances of "Billy's Little Love Affair," by H. V. Esmond, "The Dear Departed," by Stanley Houghton, "The Liar," by S. Foote, "4 A.M.," by Harry Paulton (for the first time on any stage) and "The Rehearsal," by George Villiers, Duke of Buckingham.

In February, 1913, a month's Repertory Season was held under the auspices of the Society. The programme included "Chains," "The Return of the Prodigal," "Admiral Guinea," "Cupid and the Styx," "The Importance of being Earnest," and several one-act plays. The Season, artistically, was a great success, but it resulted in a financial loss.

At a special meeting held in May the subscription to the Society was increased from 2/6 to 5/-. This has resulted in a considerable falling off of members, the number to date being 225.

Meetings are usually held at the Grand Hotel at irregular intervals. An interesting experiment during the present session is a play-competition for members. The following are the officers:—Vice-President, Mr. H. A. L. Fisher, Vice-Chancellor of Sheffield University; Hon. Treasurer, Mr. F. Bowman; Hon. Assistant Secretaries, Miss G. Davidson, and Miss C. Radford; Chairman of Committee, Mr. F. J. Adkins; Committee, Mrs. T. P. Lockwood, Miss A. E. Escott, Miss F. Corbett, Miss L. Hawson, Mrs. Hutton, Mrs. R. Wood, Messrs. W. S. Jackson, H. L. Cooper, J. B. Simpson, J. A. Clarke, E. E. Lewis, G. H. Simpson, E. H. Newman, and H. B. Gallimore. Hon. Secretary, Mr. R. D. Bennett, 3, Mackenzie Crescent, Broomhall Park, Sheffield.

### BRADFORD PLAYGOERS' SOCIETY.

The Bradford Playgoers' Society was founded in May, 1912, the first public meeting being held on Thursday, May 16, under the Chairmanship of Dr. Warchauer. The Inaugural meeting was held on Thursday, October 3, 1912, when Miss A. E. F. Horniman delivered a characteristic and inspiring address. At that time the membership numbered about 350, but at the end of the inaugural session there was a membership of over 700, this result of a first year's working constituting a record in membership for any playgoers' club or society in the country.

The following is the list of Committee and Officers:—

President: The Lord Mayor (Ald. John Arnold); Vice-Presidents: Mrs. Alfred Illingworth, Sir Geo. Scott Robertson, Mr. A. M. Drysdale; Chairman: Mr. R. Lishman; General Committee: Mr. H. McGee, Mr. B. Riley, Dr. R. Pohl, Mr. A. L. Aty, Mr. A. C. Wilkinson, Mr. W. Greenwood, Mr. J. R. Symons, Mr. D. L. Lipson, Mr. J. Fotheringham, Mr. Tom Turner, Mr. J. Dexter, Dr. Warschauer, Mr. R. Lishman, Mr. R. J. Foster, Miss Naylor, Miss Logan, Mrs. Newbould, Miss Pattinson, Miss R. Woolfe, Miss Nalton, Mrs. Holtom, Miss Jetley; Hon. Secretary: Mr. C. C. Holtom, Victoria Cottage, Lindley, Huddersfield.

The objects of the Society are the furtherance of operatic and dramatic art, and the work is intended to include—

- (a) The early notification of theatre engagements by special arrangements with theatre and company managers.
- (b) The delivery of lectures by eminent authors, critics, and exponents on the subjects of opera and drama.
- (c) The arrangement of special performances by desire of the Society.

The Society endeavours by means of lectures and readings to arouse interest in all forms of intelligent drama. Readings of plays are held every week and have proved most successful, being attended by over 100 members on each occasion.

The Society does not aim so much at arranging for special visits or performances as at inducing the local management to arrange for visits from the best and most forward companies on the road. Everything possible is then done to make the visit a financially successful one. In this connection the Society posts to all its members copies of any small printed matter on behalf of the companies they are supporting, holds lectures

readings and discussions on the plays in question, arranges lectures, if possible, by members of the visiting company and generally by these and other means endeavours to arouse interest in the performances.

A number of well-known local lecturers have placed their services at the disposal of the Society, and other societies or groups of people can, upon application, be provided with a lecturer upon the subjects of the Drama and the theatre. A large number of lectures have been arranged throughout the city under this scheme.

This Society has been the first in the country to induce the Education Authority to arrange for series of lectures on plays to be given.

A journal, "Plays and Playgoers" is published monthly, and posted to members free of charge. This contains articles by well-known people relative to the objects of the Society, it also gives a list of coming and a *résumé* of past events, and has many other interesting features.

### BRITISH PLAYGOERS' FEDERATION.

President, Mr. J. T. Greig; Hon. Treasurer, Mr. F. G. Jackson; Hon. Secretary, Mr. R. D. Bennett. The Federation is composed of the following Societies:—The Playgoers' Club, London; Bristol Playgoers' Club, Oxford Drama Society, Birmingham Drama Society, Sheffield Playgoers Society, Huddersfield Playgoers' Society, Leeds Playgoers' Society, Manchester Playgoers' Club, Liverpool Playgoers' Society, and the Worcestershire Playgoers' Association. The Second Annual Conference was held at the Playgoers' Club on April 12, 1913.

## REPERTORY THEATRES.

### THE GAIETY, MANCHESTER.

During the year 1913 Miss A. E. F. Horniman, in addition to the work done by her company at the Gaiety, Manchester, sent out a company in the early Spring to Canada and America. Montreal, Ottawa, Chicago, Boston, and Springfield were visited, and the following plays presented, viz.:—"The School for Scandal," "The Rivals," "She Stoops to Conquer," "Nan," "What the Public Wants," "The Silver Box," "Candida," "Miles Dixon," and "Makeshifts." A three weeks' season was also given at the Court, London, commencing May 12. The plays presented were:—"The Pigeon," "Jane Clegg," "The Whispering Well," "Nan," "Prunella," and "Elaine." In the Autumn, Miss Horniman sent out a tour of "Hindle Wakes," visiting Nottingham, Liverpool, Leeds, Newcastle, Glasgow, Edinburgh, Birmingham, and finishing at the Court, London, with a month's season, followed immediately by a fortnight of "The Shadow," and a fortnight of "Jane Clegg."

Other towns visited by Miss Horniman's company during the year are Cambridge, Oxford, Harrogate, Liverpool, Brighton, Swansea, Bury, and a fortnight's season at Bristol, when "Hindle Wakes," "The Silver Box," "The Shadow," and "Candida" were presented.

The plays staged at the Gaiety, Manchester, during the year 1913, and for which Miss Horniman's company were responsible, are as follows:—"The Rivals," "Wonderful Grandmama," "Nan," "Candida," "The New Sin," "Miss Tasse," "The Return of the Prodigal," "Old Heidelberg," "The Whispering Well," "Lydia's Sacrifice," "The Marriage of Columbine," "The Little Stone House," "Jane Clegg," "Mr. Perkin's Pension," "Prunella," "The Dream Child," "Mary Broome," "Winds o' the Moor," "Hindle Wakes," "A Family Affair," "The Apostle," "More Respectable," "The Priece of Thomas Scott," "Account Rendered," "Hiatus," "The Silver Box," "Nothing Like Leather," "The Shadow," "Julius Cæsar," "What the Public Wants," "The Way the Money Goes," "The Pie in the Oven," and "Columbine."

Other companies have staged the following:—"Westward Ho" (Matheson Lang), "Hannele" (Liverpool Repertory Company), "The Turning Point" (Alban Limpus and Cecile Barelay's company), "The Eldest Son" (Liverpool Repertory Company), "The Fugitive" (Algernon Greig and Milton Rosmer's company), "The Honeymoon" (Elsie Vron Neville), and "The Gay Lord Quex" (Charles Stretton).

During the month of August Messrs. H. Theodore and B. Iden Payne had a season at the Gaiety and presented "A Pair of Spectacles" and "The Lost Silk Hat," "Other People's Babies" and "The Moor Gate," "The Last of the De Mullins" and



"The Death of Chopin," "The Elder Brother" and "The Admirable Bashville."

For the Christmas season Miss Horniman's company played "The School for Scandal," and Mr. Algernon Greig presented "Fifinella."

Mr. Louis Casson, who for more than two years was director of the Gaiety, relinquished his position in December, being succeeded by Mr. Douglas Gordon.

### THE LIVERPOOL REPERTORY THEATRE.

The following plays were given at the Liverpool Repertory Theatre during the second season 1912-1913:—"The Importance of Being Earnest," by Osear Wilde, "The Doll's House," by Henrik Ibsen, "Lonesome Like," by Harold Brighouse, "The Mollusc," by Hubert Henry Davies, "Iris," by Sir Arthur Pinero, "Instinct," by Henry Kistemæekers, "Press Cuttings," by Bernard Shaw, "A Florentine Tragedy," by Osear Wilde, "The Pigeon," by John Galsworthy, "The Education of Mr. Surrage," by Allan Monkhouse, "Lonely Lives," by Gerhardt Hauptmann, "The Voyage Inheritance," by Granville Barker, "What the Public Wants," by Arnold Bennett, "Fifinella," by Barry Jackson and Basil Dean, "The Right to Die," by Kathleen M. Lion, "Admiral Guinea," W. E. Henley and Robert Louis Stephenson, "Strife," by John Galsworthy, "The Charity that Began at Home," by St. John Hankin, "The Adder," by Lascelles Abercrombie, "Miles Dixon," by Gilbert Cannon, "Ser Taldo's Bride," by Barry Jackson and John Drinkwater, "Hannele," by Gerhardt Hauptmann, "The Perplexed Husband," by Alfred Sutro, "The Conynghams," by George Paston, "Candida," by Bernard Shaw, "The Shadow of the Glen," by J. M. Synge, "His Excellency-the Governor," by Captain Robert Marshall, "The Man from Blankleys," by Frank Anstey, "Caste," by Tom Robertson.

The plays of the third season, 1913-14—given and promised include "Lady Patricia," by Rudolf Besier, "The Eldest Son," by John Galsworthy, "Arms and the Man," by Bernard Shaw, "An Enemy of the People," by Henrik Ibsen, "A Pair of Spectacles," by Sydney Grundy, "Playgoers," by Sir Arthur Pinero, "Masks and Faces," by Charles Reade and Tom Taylor, "Barbara Grows Up," by George J. Hamlen, "The Second Mrs. Banks," by F. H. Rose, "The Mother," by Eden Phillpotts, "Jim the Penman," by Sir Charles Young, "The Cage," by Ronald Jeans, "A Roman Holiday," by Lawrence Hanray, "The Game," by Harold Brighouse.

Managing Director, Mr. Godfrey Edwards; Business Manager, Mr. T. J. Pigott; Stage Manager, Mr. Arthur K. Phillips.

### GLASGOW REPERTORY THEATRE.

Repertory in Glasgow, except for a short season provided by Mr. Alfred Wareing, has practically been moribund during 1913. The Scottish Playgoers, Limited, the company who ran the Repertory Theatre, were faced with a loss at their meeting on June 10 of £125 16s. 3d. The directors, at an Extraordinary General Meeting held in the preceding March, had been authorised to arrange a season for the autumn, but no theatre was available. So the contribution of the Scottish Playgoers, Limited, a body once in the foreground of Repertory work, resolved itself into a series of one act plays given as a turn at the Alhambra Music Hall, Glasgow, during the three weeks in November of 1913. The Playgoers, however, have made arrangements to reopen the Royalty, Glasgow, for a spring season in January, 1914, and have engaged Mr. Lewis Casson from the Gaiety, Manchester, to be their producer. Directors, Messrs. F. L. Morrison, T. Lawrence Jowitt, Neil Munro, D. Dehane Napier, J. R. Richmond, E. J. Thompson, and J. Brownlee Young; Secretary, Mr. James Winning, 93, West George Street, Glasgow.

### THE ABBEY THEATRE, DUBLIN.

Founded in 1898. Its aim was to produce "plays that are literature." In the beginning English actors were brought over to play in the pieces, and at the first production of Mr. W. B. Yeats's "Countess Cathleen" Miss May Whitty, Miss Florence Farr, and Mr. Trevor Lowe were in the cast, with Miss Farr as General Manager and Mr. Ben Webster as Stage Manager. In 1901 performances were given by Mr. W. G. Fay's company of Irish amateurs, calling themselves the Irish National Dramatic Company, and afterwards the Irish National Theatre Society.

Miss Horniman acquired the lease of the Abbey Theatre, rebuilt the house, and gave the Irish National Theatre Society its free use. From 1904 to 1910 Miss Horniman in addition gave the society an annual subsidy.

For seven months of the year the Abbey Theatre Company will be found at the Abbey Theatre, Dublin, and another three months are generally spent in visits to towns in Ireland and England. In 1911-12 a tour was made in the United States of America. In 1912 a Second Company were formed, who perform at the Abbey Theatre when the first company are away. There is also a School of Acting in connection with the theatre.

There are about fifty plays in the active repertory of the company. The following plays were produced during 1913:—

Jan. 23, "The Dean of St. Patrick's," G. Sydney Paternoster; February 6, "The Casting Out of Martin Whelan" (Revival), R. J. Ray; February 20, "Hannele," Gerhardt Hauptmann; March 6, "There are Crimes and Crimes," August Strindberg; March 13, "The Cuckoo's Nest," John Guinan; April 10, "The Homecoming," Gertrude Robins; April 17, "The Stronger," August Strindberg; April 24, "Broken Faith," Misses S. R. Day and G. D. Cummins; April 24, "The Magic Glasses," George Fitzmaurice; May 17, "The Post Office," Rabindranath Tagore; June 30, "The Gomben Man," R. J. Ray; September 11, "Sovercign Love," T. C. Murray; October 2, "The Mine Land," Joseph Connolly; October 16, "My Lord," Mrs. Bart Kennedy; October 30, "The King's Threshold" (Revival), W. B. Yeats; November 20, "The Critics," St. John G. Ervine.

Directors: Mr. W. B. Yeats and Lady Gregory; Manager: Mr. Lennox Robinson; Business Manager: Mr. A. Patrick Wilson.

### BIRMINGHAM REPERTORY THEATRE.

The Birmingham Repertory Theatre was opened on February 13, 1913, with a performance of "Twelfth Night." Among the plays presented since then are: "Countess Cathleen," by W. B. Yeats; "The Fantasticks," by Rostand; "The Death of Tintagiles," by Maeterlinck; "Nan," by John Masefield; "The Pigeon," "The Silver Box," and "Joy," by John Galsworthy; "You Never Can Tell," "Candida," and "Press Cuttings," by G. Bernard Shaw; "The Importance of Being Earnest," by Oscar Wilde; "The Cassilis Engagement," "The Return of the Prodigal," and "The Constant Lover," by St. John Hankin; "The Enemy of the People," by Ibsen; "Admiral Guinea," by Stevenson and Henley; "The Voyage Inheritance," by Granville Barker; "The White Cockade," by Lady Gregory; "The Critic," by Sheridan; "The River," by Christopher Sandemann; "Re Pilgridge," by W. B. Chatwin; "Augustus in Search of a Father," by Harold Chapin; "Their Point of View," by Wilfred Coleby; "The Merry Wives of Windsor," "King John," "King Henry IV.," "The Merchant of Venice," a portion of "Richard III.," "As You Like It," "Everyman," "The Interlude of Youth," and three Nativity plays from the Chester Mysteries.

### BUSHEY REPERTORY THEATRE.

This society, a sort of local Stage Society, with its members playing most of the parts in the pieces represented, gave its first performance on Saturday, November 29, when were presented G. Bernard Shaw's "The Dark Lady of the Sonnets," "The Unseen Helmsman," by Laurence Alma-Tadema, and "The Maharani of Arakan," adapted by George Calderon from a story by Rabindra Nath Tagore. The society consists of about 200 members, at an annual subscription of 10s. each. The term Repertory Theatre as applied to the intermittent amateur performances given by the society—limited to a minimum of three each season—is perhaps too definite and conclusive, but the movement has in a distant way its relation to the Repertory Theatre.

### HAMPSTEAD GARDEN SUBURB LITERARY THEATRE.

Formed for the purpose of presenting plays of literary and dramatic merit. The promoters consist of a director and an advisory board. The fellowship, which has been formed on the basis of a nominal annual minimum subscription of 1s. per member, exceeds 1,000. Four performances of Ibsen's, "The Pillars of Society," were given in November, and the plans for 1914 include: a triple bill in January and February comprising four performances of "Augustus in Search of a Father," by Harold Chapin;

"Mary's Wedding," by Gilbert Cannan; and "The Shadow of the Glen," by J. M. Synge; four performances in March and April of "David Ballard," by Charles McEvoy; and later two performances of "The Pillars of Society." Hon. Director, Mr. W. F. Williams; Hon. Secretary and Treasurer, Mr. Florian Williams, 26, Temple Fortune Lane, Golders Green, N.W.; Advisory Board, Mr. J. Scott Calder, Mr. Darrell Figgis, Mrs. Malcolm Knee, Mr. Malcolm Knee, Mr. H. W. O'Keefe, Mr. Arthur Oppenheimer, Mr. Florian Williams, Mr. W. F. Williams, and Mr. Frank Yerbury.

## 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. Affiliated to the White Rats Actors' Union of America, the International Artists' Lodge of Germany, L'Union Syndicale des Artistes Lyriques of France, the Australian Vaudeville Artists' Association, and the Trades Union Congress. Officers:—Chairman, Mr. W. H. Clemart; Secretary, Mr. Fred Herbert; Trustees, Messrs. Joe Elvin, Paul Martinetti, and Edmund Edmunds; 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. There is also a death levy of 6d. per head per member in full benefit. Entrance fee, 21s. Weekly subscription, 6d.

The Executive are as follows:—Jas. Alexandre, Martin Adeson, W. H. Atlas, F. E. (Lieut.) Albini, Barney Armstrong, Charles Austin, Joe Areher, Signor Borelli, Sid Bandon, Bert Byrne, Harry Barrett, J. R. Barnard, F. J. Barnard, Edwin Barwick, Geo. Brooks, Burnetti, Andie Caine, J. W. Cragg, G. H. Chirgwin, Leon Clarke, Fred Curran, Chas. Coborn, Harry Conlin, Morny Cash, W. J. Churehill, T. C. Callaghan, Whit Cunliffe, Dave Carter, Syd Crossley, Tom E. Conover, Harry Claff, Geo. D'Albert, Herbert Darnley, Harry Delevine, Sam Delevine, Percy Delevine, Sid Doody, Robert Dunning, William Downes, J. J. Dallas, Johnny Dwyer, Marriott Edgar, Seth Egbert, Harry Falls, W. F. Frame, James Foreman, A. E. Godfrey, Horace Goldin, Arthur Gallimore, W. E. Gillin, Fred Griffiths, Gus Garrick, Geo. Hughes, Carl Hertz, Martin Henderson, Phil Herman, Harry Jee, Tom Joy, Lew Lake, Chas. Kasrac, James Kellino, Fred Kitchen, C. W. Kloof, Max Berol Konarah, J. W. Knowles, Albert Le Fre, Alf Leonard, Harry Lauder, J. Laurier, Fred Latimar, J. P. Ling, John Le Hay, Frank Melvin, B. Monti, Walter Munroe, Fred Maple, James Mooney, Harry Mason, Chas. McConnell, Joe McConnell, Steve McCarthy, Geo. Newham, Orpheus, Jim Obo, Ben Obo, Wal Pink, Jack Pleasants, Fred Parr, Pip Powell, Fred Russell, Charles Rich, W. B. Raby, Austin Rudd, J. W. Rickaby, Harry Radford, F. V. St. Clair, Fred Snelair, Ryder Slone, Max Sterling, Harry Stelling, Eugene Stratton, George Sanford, Albert Schafer, Alfred Sutcliffe, Harry Tate, Joe Tennyson, Thora, Deane Tribune, Albert Voyce, Horace Wheatley, Tom Woottwell, Fred Woellhaf, Erne Warsaw, W. H. Wallis, Horace White, Bert Williams, J. W. Wilson, John Warren, H. O. Wills, J. A. Wilson, 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. Joe Elvin; Hon. Vice-Presidents, Lieut. Albini, Mr. Charles Austin, Mr. Harry Blako, Mr. W. H. Clemart, Mr. Charles Coborn, Mr. Arthur Gallimore, Mr. Fred Herbert, Mr. Edward H. Lucas, Mr. Ben Obo 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. Stanley J. Damerell; Vice-Chairman, Mr. Jack Harris; Hon. Solicitor, Mr. Eugene Judge (Judge and Priestly).

The annual subscription is 7s. 6d., Entrance Fee 5s. and from this 2s. 6d. is donated to the new Music Hall Benevolent Institution. At the close of the financial year on September 30 the total funds were: Reserve Account, £601 15s. 4d.; Current Account, £419 0s. 8d.; Cash in hand, £47 10s. 4d.; Total, £1,068 6s. 4d. A large number of new members have joined during the last twelve months and the total on the books of active members was, on September 30, 7,534. Weekly meetings of the Committee are held every Wednesday at twelve o'clock.

### VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

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 eighteen old performers of both sexes are housed, fed and clothed and the Gipsy Hill Branch where ten male performers are maintained. The Committee is composed as follows:—Elected for three years: Messrs. Albert Voyce, Ben Obo, W. H. Atlas, Jim Obo, Arthur Gallimore, T. C. Callaghan, Ed. H. Lucas, Stanley J. Damerell, H. Griff, Ed. Crosland, Cecil Rutland, Chas. Gardener, Geo. E. Smythson, Syd Walker, Horace Wheatley, Tom Packer, Bert Williams, Robert Abel, Martin Henderson, Ken Gallimore, F. W. Millis, Chas. Coborn, A. de Breau, C. Kasrae, Wm. Welsh, J. W. Gallagher, W. E. Gillin, Bert Marsden, Eugene Stratton, and H. Falls. Elected for two years: Messrs. Ben Whiteley, Harry Herald, Julian Maek, H. O. Wills, Harry Bancroft, Burnett, W. Fullbrook, Bruce Green, Rich. Taylor, Tom E. Conover, E. Gribben, H. Braff, Arthur Rigby, W. Barrett, A. P. Hemsley, Harry Wright, Chris Van-Bern, J. Barker, Jack Harris, A. Borelli, Chas. Clark, Ted E. Box, Harold Finden, Albert Le Fre, Edwin Barwick, Lieut. Albini, Sid Baker, Reginald Princee, Cyril Yetmah, and Chas. Grantley. Elected for one year: Messrs. H. Huley, Sam Vincent, Horace White, Fredk. Day, Tom Francis, W. Jackson, Tom Morton, A. Schafer, Marriott Edgar, F. Melvin, Walter Dale, Alf. Herald, Gus Garrick, James Kellino, Dick Bell, Fred McNaughton, Dave O'Toole, Geo. Sandford, Fred Hughes, Seth Egbert, Fred Woellhaf, D. Hendy Clark, Gus McNaughton, Dusty Rhodes, Alf. Leonard, Geo. Herd, H. M. Darsie, Fred Parr, and W. Kellino. Chairman, Mr. Albert Voyce, Vice Chairman, Mr. Edward H. Lucas.

### 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 necessities 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 as programme sellers, in sketches, or in offices; to supply necessitous artists with free clothing; to give stage or other clothing to artists who may require it; to visit the sick; to give toys, books and games to the sick children of artists. During 1913 the Guild's special energies have been devoted to a *matinée* at the London Pavilion in aid of their funds, a fancy dress ball at the Trocadero for the same object, a fortnight's holiday at the seaside and in the country for a number of poor children, and a Christmas treat for the children at the Horns Hotel, Kennington, while the Committee also distributed a large number of Christmas dinners to necessitous people. The officers of the Guild are as follows:—President, Miss Cecilia Macarte; Vice-Presidents, Mrs. Charles Coburn, Mrs. Giutaro; Hon. Treasurer, Miss Lottie Albert; Executive Committee, Miss Irene Rose, Miss Marie Lloyd, Miss Alexandra Dagmar, Miss Kate Vulcana, Miss Louie Vere, Mrs. Vernon Cowper, Mrs. Herbert Shelley, Miss Ray Wallace, Miss Julia Macarte. Mrs. George Gilbey, Miss Fanny Harris, Mrs. Thomas Fawkes, Miss Marie Kendal, Mrs. Fred Kitchen, Mrs. Arthur Werc, Mrs. Andie Caine, Mrs. Kasrac, Mrs. G. H. Chirgwin, Miss Irma Lorraine, Mrs. Harry Tate, Miss Clarice Mayne, Miss Evelyn O'Connor, Mrs. Billy Merson,

Miss Maggie Bowman, Miss Mabel Mavis, Miss Daisy Dormer, Miss Daisy Jerome, Miss Alma Gallimore, Miss Minnie Letta, Mrs. Ethel Cosgrove, Mrs. Perla Adams, Miss Anna Alden, Miss Marie George, Miss Violet Folland, Mrs. F. V. St. Clair, Miss Florrie Gallimore, Miss Diana Hope, Miss Dorothy Belmore, Miss Julia Reeve, Miss Olga Tcharna, Miss Maidie Scott, Miss Clara Romaine, Miss Florence Esdaile, Mrs. H. B. Dillon, Miss Mary Neil, Miss Rose Bancroft, Miss May Erne, Mrs. Carl Hertz, Miss Jennie Lynwood, Mrs. Lewis Levy, Miss Ella Retford, Miss Ada Reeve, Mrs. Walford Bodie, Miss Ruth Davenport, Miss Nora Read, Miss Jennie Benson, Mrs. C. Hayden Coffin, Miss Niagara, Miss Winifred Ward, Mrs. Kelton, Miss Emilie Hayes, Mrs. Fred Millis, Miss Ethel Newman, Miss Florence Hunton; Hon. Committee, Mrs. Austin E. Farleigh, Mrs. Sly.

Committee meetings are held every Wednesday at 3.30 p.m. at the offices, 3, Newport House, 16, Great Newport Street, W.C. Secretary, Miss Melinda May.

### THE MUSIC HALL HOME FUND.

The Music Hall Home Fund was founded fourteen years ago by certain prominent members of the Terriers' Association with the object of providing shelter to deserving members of the variety profession who have fallen on evil times, and to provide a permanent home for poor performers, who, through illness, disablement, or old age are unable to find employment. The present home at Gipsy Hill is used as a branch of the Variety Artists' Benevolent Institution at "Brinsworth," Twickenham, the two societies having amalgamated during 1913. Secretary, Mr. C. Douglas Stuart, 18, Charing Cross Road, W.C. Matron, Mrs. Fruin.

### 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, Fred Russell; Prince Rat, Arthur E. Godfrey; Scribe Rat, W. H. McCarthy; Test Rat, Deane Tribune; Musical Rat, James Stewart; Bait Rat, Gus McNaughton; Collecting Rat, Gus Garrick; Trustees, J. W. Cragg and Charles Warren.

During the year the Water Rats held their Up-river Outing, and gave a matinée at the Oxford on December 3, in aid of their own charities.

### 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), has had a most prosperous year and is in a good financial position. Nearly 300 artists have become members of the Order, and a large number of candidates are awaiting initiation. The entrance fee is £5 5s. and the subscription from 1s. to 1s. 6d. per week, according to age at joining. The benefits include free medical attendance in town, country, or abroad, sick pay during illness, free legal advice, insurance of properties against loss by fire, emergency loans, death grants, etc., and many other advantages. A grand ceremonial meeting of the Order is held every Sunday evening at the Three Stags Hotel, 69, Kennington Road, London, S.E., when the general business is conducted in open lodge, new members are initiated into the mysteries, and a social gathering is held. Keen competition exists for the various official positions, and amongst the members who have had the honour of being elected to the chair are Will Cody, Harry Falls, Bert Marsden, Chris Baker, Julian Mack, Harry Gribben, Syd Walker, Harry Wright, Ben Whitely, and George Cooper. The principal events of the year 1913 were the annual dinner and dance at Frascati's Restaurant, a most successful function; the production of the Terriers' Tribunal, a revue by Albert Joyce at the Variety Artists' Benevolent Institution Fête at "Brinsworth," and the ladies' suppers and concerts, held nearly every month at the Boulogne Restaurant. The officers for 1913 are:—President, Ben Obo; Vice-President, Syd Walker; Trustees, Willie Benn and Arthur Gallimore; Treasurer, Jim Obo; Auditors, Harry Gribben and Julian Mack; Assistant Secretary, Tom Packer; Solicitors, Messrs. Osborn and Osborn; Secretary, Arthur Were. Headquarters, the Three Stags Hotel, 69, Kennington Road, London, S.E.

## THE VAUDEVILLE PRODUCERS' ASSOCIATION.

The object is to further the interests of the producers of sketches, etc., in the Variety theatres. It was founded in the Autumn of 1912 by Mr. Herbert Darnley, who is its present chairman. The members of the Executive Committee are as follows:—Messrs. Leonard Barry, Monte Bayly, William Berol, Fred Eustace, Arthur Gibbons, F. S. Henderson, Maurice Hoffman, Edward Lauri, Edward Marris, George Pickett, Harold Wolfgang, J. W. Cragg, Wal Pink, Sam Richards, Joe Peterman, J. R. Poole. The offices, *pro tem.*, are care of Mr. Herbert Darnley, 38, Stockwell Park Road, Clapham, S.W.

## MISCELLANEOUS.

### THE SOCIETY OF THE THEATRE.

The Society of the Theatre aims at creating a dramatic movement which shall appeal to the theatrical rather than to the literary aspects of drama. By "theatrical" is meant that form of stage production which makes an appeal through the senses to the imagination rather than to the intellect.

The Society has adopted the idea of Gordon Craig, and continues to spread that idea by means of propaganda.

Subscription: One shilling.

The list of the Committee is as follows:—Miss Elsie Fogerty, Mrs. Gordon Craig, Messrs. Gordon Craig, J. Cournois, P. G. Konody, Haldane Macfall, Lovat Fraser, Ralph Hodgson, A. M. Ludovici, Walter Crane, Kenneth Bell, W. B. Yeats, O. H. Christie, Cecil Sharp, Ezra Pound, Professor Saunter, Mr. Ernest Marriott, Honorary Treasurer; W. B. Meo, Hon. Secretary.

Offices: Adelphi Chambers, 7, John Street, Adelphi, London, W.C.

### THE POETRY SOCIETY.

The objects of the Society, as stated in the Constitution, are to promote, in the words of Matthew Arnold, adopted as a motto, "a clearer, deeper sense of the best in poetry and of the strength and joy to be drawn from it." To bring together lovers of poetry with a view to extending and developing the intelligent interest in, and proper appreciation of, poetry. To form Local Centres and Reading Circles and encourage the intelligent reading of verse with due regard to emphasis and rhythm and the poet's meaning, and to study and discuss the art and mission of poetry. To promote and hold private and public recitals of poetry. To form sub-societies for the reading and study of the works of individual poets.

The ordinary membership is 7s. 6d. with an entrance fee of 2s. 6d. The Society was founded in February, 1909. Sir J. Forbes-Robertson is the President, Mr. Galloway Kyle the Hon. Director, Mr. C. O. Gridley the Hon. Treasurer, and Miss V. E. James, the Secretary. Headquarters, 16, Featherstone Buildings, London, W.C. 'Phone, Holborn 2188.

The Society holds periodical auditions, and features of these have been the addresses delivered by Sir Forbes-Robertson.

### ACADEMY OF DRAMATIC ART.

The Academy of Dramatic Art (62-64, Gower Street, London, W.C.) was founded by Herbert Beerbohm Tree in 1904. It was reconstituted in 1906, and is now vested in the following Council:—

Sir Squire Baneroff (President),  
 Sir John Hare,  
 Sir Arthur Pinero,  
 Sir H. Beerbohm Tree,  
 Sir George Alexander,  
 Sir James Barrie, Bart.,

Sir Johnston Forbes-Robertson,  
 Mr. Arthur Bourehier,  
 Mr. Cyril Maude,  
 Mr. G. Bernard Shaw,  
 Mr. E. S. Willard,  
 Miss Irene Vanbrugh

*Administrator.*—Kenneth R. Barnes, M.A.

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 120.

There is a body of eighty-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 1913 the following ladies and gentlemen assisted at qualifying tests, scholarship competitions, lectures and prize-judging, etc.:—Lady Bancroft, Miss Gertrude Burnett, Miss Elsie Chester, Mr. Harold Child, Miss Kate Cutler, Mr. G. Dickson-Kenwyn, Mr. Dennis Eadie, Sir Johnston Forbes-Robertson, Mr. A. E. George, Lady Gilbert, Mr. Edmund Gwenn, Miss Helen Haye, Mr. C. M. Lowne, Mr. Cyril Maude, Mr. Gerald du Maurier, Mr. Norman Page, Mr. Nigel Playfair, Sir Arthur Pinero, Mr. E. Lyall Swete, Lady Tree, Sir Herbert Tree, Miss Hilda Trevelyan, Miss Irene Vanbrugh, Mr. Ben Webster, Mr. Arthur Whitby and Mr. J. Fisher White.

The last students' public performance took place at the Playhouse, and the following programme was performed:—Act one, "Milestones," by Arnold Bennett and Edward Knoblauch; act two, "A Woman of no Importance," by Oscar Wilde; act three, scenes one and two, "Romeo and Juliet"; "Emery Brown," by Edward Granville; act one, "Diana of Dobson's," by Cicely Hamilton; scene from "On ne Badine pas avec l'Amour," by Alfred de Musset; a play in mime; and Mazurka, Harlequin et Columbine, and Pas de Trois Dances. The Bancroft Gold Medal was awarded by Lady Bancroft, Sir Johnston Forbes-Robertson and Mr. Cyril Maude to Miss Olive W. Davies; and special Silver Medals were also awarded to Miss Gladys Young and Miss Mary F. Rowan by Sir Johnston Forbes-Robertson and Mr. Cyril Maude. Certificates of honour and merit were also awarded by the judges.

The following ladies and gentlemen have held positions on the salaried staff, and gave regular classes during 1913:—

Teachers of Acting.—Miss Gertrude Burnett, Miss Elsie Chester, Miss Helen Haye, Mr. Norman Page, Mr. Nigel Playfair, Mr. Arthur Whitby and Mr. J. Fisher White.

Teacher of Voice Production.—Mrs. George Mackern.

Teacher of Elocution.—Mr. A. E. George.

Teacher of (Delsarte) Gesture.—Mrs. Edward O'Neill.

Teacher of Dancing.—Mr. Louis Hervey d'Egville.

Teachers of Fencing.—M. Felix Bertrand and Mlle. Bertrand.

Teacher of French Diction.—Mlle. Alice Clerc.

In addition to the regular classes the advanced students have during 1913 had the advantage of special rehearsals voluntarily undertaken by the following Associates:—Mr. Kenneth Douglas, Miss Ellis Jeffreys, Mr. Charles Maude, Sir Arthur Pinero, Mr. G. Bernard Shaw, Mr. Alfred Sutro, and Mr. E. Lyall Swete.

There are three different divisions, eight different classes, usually 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 Shakespearian 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 self-supporting, and 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, are now having a theatre for the students constructed on a site adjoining the present premises. The stage will be about the size of that at the Duke of York's, and the auditorium will seat 300 comfortably, having a dress circle and boxes. It is estimated that this theatre will be opened during the present year 1914. 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.

## THE UNITED BILLPOSTERS' ASSOCIATION.

President, Mr. David Allen, M.A., LL.B., B.L., Dublin; Vice-President, Mr. Cyril Sheldon, Leeds; Committee:—Mr. W. H. Breare, J.P., Harrogate; Mr. John Hill, Reading; Mr. J. M. Godfrey, Portsmouth; Alderman J. Duckworth, J.P., Acerington; Mr. H. W. Elmer, Bristol; County Councillor David Weston, J.P., Enfield, Middlesex; Mr. Walter Hill, London; Councillor Joseph Crookes Grime, F.I.S.A., Manchester; Mr. L. Rockley, 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 any bye-laws under same.

## THE CRITICS' CIRCLE.

During the year 1913 there has been formed a Critics' Circle in connection with the Institute of Journalists. Dramatic critics were not previously without any organisation. There was a Society of Dramatic Critics formed in 1906 with a membership of between 50 and 60, with Mr. A. B. Walkley as president. Interest in the Society, however, on the part of its members, most of whom have joined the new Circle, waned, and the Society of Dramatic Critics is now moribund. The Critics' Circle was formed in April. The Committee consists of: Messrs. William Archer, G. E. Morrison, J. T. Grein, Richard Northcott, and S. R. Littlewood, Honorary Secretary.

## CONCERT SOCIETIES.

### THE CONCERT ARTISTS' BENEVOLENT ASSOCIATION.

The Association, of which Mr. George Robins 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 *bona fide* proprietors of concert parties, either resident or touring, are eligible for membership. The Association is governed by a Council of fifteen, elected annually.

The present Council consist of: Messrs. Ambrose Barker, Philip Brabam, Walter Conrad, Walter Carr, Flockton Foster, James Haworth, Sidney James, Wilson James, Harry Leslie, Sydney Locklynne, Harold Montague, George Robins, Louis Rihll, Harry Ruming, and Walter Walters. Honorary Treasurer, Mr. Lionel Carson; Secretary, Mr. E. M. Sanson. Offices: 13, York Street, Covent Garden, London, W.C.

## KINEMATOGRAPH ASSOCIATIONS.

### INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS, LTD.

Office, 62, Strand, W.C. Telephone, 6316 Central. Secretary, J. Brooke Wilkinson. Formed to protect the interests of manufacturers and publishers of films.

### THE KINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LIMITED.

The Kinematograph Exhibitors' Association of Great Britain and Ireland was incorporated on May 22, 1912, as the result of a meeting held at the Holborn Restaurant on January 24, 1912, when a provisional committee was formed to make arrangements for the formation of the Company. The first general meeting was held on February 13, when a chairman, officers and an executive committee were appointed, and these appointments were confirmed by the Directors, sitting after the incorporation of the Association as a limited Company. The liability of the members is fixed by the Articles of Association at one shilling.

The following are the objects of the Association and the conditions of membership:—

1. To maintain the rights and further the interests of the Kinematograph exhibitors of the British Isles.
2. To protect Kinematograph exhibitors in their general relations with Parliamentary and local authorities.
3. To promote the interests of the whole Kinematograph industry.

Members consist of three classes:—

- (a) Exhibitors who own one or more Kinematograph theatres, but who are not also carrying on the ordinary business of film manufacturers or hirers.
- (b) Exhibitors who own one or more Kinematograph theatres, but who are also carrying on the ordinary business of film manufacturers or hirers.
- (c) Any other person who may be interested in the exhibiting branch of the Kinematograph industry, either practically or financially, but who is not eligible for *a* and *b* membership, and any other person who, in the opinion of the Committee, is likely to further the interests of the Association,

*a* members only are eligible for election to the executive committee. If a member of the executive committee is found to be carrying on the ordinary business of a film manufacturer or renter he automatically ceases to be a member of the committee.

The subscription of *a* and *b* members is one guinea per annum for each hall owned or represented by them. The subscription of *c* members is half a guinea per annum. One-half of the amount of the annual subscription is allocated to district committees or local associations for the purposes of their work.

For the purposes of organisation, the country has been divided into four sections, and divisional branches have been established in the Northern, Northern Central, Midland and Southern counties. Local associations have been formed within the divisions, and existing local associations absorbed. The General Council directs the policy of the Association. The Executive Committee carry out the policy decided at the General Council. The Association is now represented in the following counties, viz., Bedfordshire, Berkshire, Carmarthenshire, Cheshire, Cumberland, Derbyshire, Devonshire, Dorsetshire, Durham, Essex, Glamorganshire, Gloucestershire, Hampshire, Huntingdonshire, Kent, Lancashire, Leicestershire, Lincolnshire, Middlesex, Norfolk, Northumberland, Northamptonshire, Nottinghamshire, Somersetshire, Staffordshire, Suffolk, Surrey, Sussex, Warwickshire, Westmorland, Wiltshire, Worcestershire, Yorkshire; and the affairs of London are looked after by the London District Branch.



Since the formation of the Association the Executive Committee, who number thirteen members, have met on an average once each fortnight, Sub-committees meeting sometimes daily, and an enormous amount of work has been transacted.

The Association publishes a monthly journal and a weekly film selection, which are issued free to its members. It keeps a keen outlook upon the action of local authorities, and renders legal assistance to its members in cases where any principle is involved affecting exhibitors generally.

The Secretary is Mr. W. Gavazzi King, and the offices are at Broadmead House, Panton Street, Haymarket, S.W.

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### NATIONAL ASSOCIATION OF CINEMATOGRAF OPERATORS. (Branch No. 10, N.A.T.E.)

This Association was established in April, 1907. Its office is 1 Broad Court Chambers, Bow Street, London, W.C. 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*, 1s. per month; section *b*, 1s. 4d. per month.

Certificates are issued to members passing an examination, particulars of which are supplied on application.

Present Officers:—President and Acting Hon. Secretary, Mr. E. H. Mason; Vice-President, Mr. A. Sayers; Treasurer, Mr. Wm. Johnson; Finance Committee and Trustees, Messrs. E. H. Mason, A. Malcolm, and John Hutchins; Managing Committee, Messrs. E. S. Catlin, H. Hackell, C. Perry, F. W. Green, A. Malcolm, and W. Watson.

Full particulars of membership and benefits supplied post free on application to the Hon. Secretary, at 1, Broad Street Chambers, Bow Street, London, W.C.

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### BRITISH BOARD OF FILM CENSORS.

A Censorship Board voluntarily established by the Kinematograph Manufacturers in the early part of 1913, the idea being, on the one hand, to get publishers of films to submit all their films, other than those known as "topicals" or locals, for censorship, and to pay for each subject at a fixed rate of 1s. per 100 ft.; and, on the other, to get proprietors of halls where pictures are shown to exhibit only those pictures which have passed the censorship. Two forms of certificates are issued. One is issued by the Board for every film examined and passed, and the other applies to those films passed for "Universal" exhibition, which are specially recommended for children's matinees. When a film has been passed, the publisher is entitled and expected to cause a photographic reproduction of the certificate to appear in each film immediately after the main title. The Board is controlled by Mr. G. A. Redford, who at one time was the Reader of Plays under the Lord Chamberlain, in connection with the licensing of plays. The offices are at 75-77, Shaftesbury Avenue. Tel. Regent 2076.

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## STAFF ORGANISATIONS.

### NATIONAL ASSOCIATION OF THEATRICAL EMPLOYEES.

This Association was established on August 20, 1890. It represents those employed in the various stage departments, in the manufacture and 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 administrative 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 I, Broad Court Chambers, Bow Street, London, W.C. Telephone, 1305 Gerrard.

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 four branches in London and one each in Birmingham, Bradford, Oldham, Newcastle-on-Tyne, Middlesborough, Stockton-on-Tees, Keston and Doncaster. 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 employés 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 enroll 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. This Committee organises the London annual theatrical sports and annual concerts, and has charge of the National Open Benevolent Fund, which is maintained from the proceeds of the theatrical sports and donations received by the annual concert funds, for the benefit of non-members, men and women employés, whose case is recommended by a subscriber to the sports or concert funds, or by any theatrical or music hall association whose rules do not permit them to help such applicants.

The Association secured during 1913 about 3,000 additional members.

Members of the Executive Committee are:—President, Mr. J. Cullen, master carpenter, the St. James's; Treasurer, Mr. J. Atherton; Trustees, Mr. Arthur Palmer (V.P.), master carpenter, the Comedy; Mr. Charles Thorogood, President, No. 1 Branch; Committee, Mr. C. T. Cory, master carpenter, the Vaudeville; Mr. A. Jones; Mr. Edward Stow, stage staff; Mr. George Pickering, stage staff; Mr. H. J. Kemp, Mr. T. Low; Mr. H. S. Henby, property master, Strand; Mr. G. A. Mason, J. Hutchins, A. Ward, carpenter, C. Burgess, master carpenter, Playhouse; R. Billingham; Mr. C. R. Porter, master carpenter, the Strand; Mr. F. C. Sinkins, carpenter; General Secretary, Mr. William Johnson, I, Broad Court Chambers, Bow Street, London, W.C.

The Association is affiliated with the Australian Federation of Stage Employés.

The National Association of Theatrical Employés 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 (Employés') 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 Employés.

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.—6d. per week to the General Fund. Class B.—3d. per week to the General Fund. Levy of 6d. per member on the death of a member. Levy of 3d. on the death of a member's wife. No levy for any member with less than six months' membership. Revised Benefits:—Sick Pay.—Full benefit (on the respective scale) after six months' and half benefit after three months' membership. Class A.—15s. per week for thirteen weeks; 7s. 6d. per week for a further thirteen weeks if necessary. Class B.—Half Class A scale of sick pay. At death of a member or member's wife—a sum equal to levy, as above. 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. The share for 1909 was 15s., in 1910 9s., in 1911 10s. per member.

1, Broad Court Chambers, Bow Street, London, W.C. Telegraphic address: "Stageland-ran, London." Telephone: 1305 Gerrard.

### 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 1s. to 4s. 8d. per month, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same from 10s. to 20s. per week for a number of weeks.

The Association has a benevolent fund, and affords free legal advice to members. An annual dinner has been given each year, at which the following gentlemen have in turn presided:—Mr. J. Comyns Carr, Sir George Alexander, Sir Herbert Beerbohm Tree, Mr. H. B. Irving, and, on the last occasion, Mr. Edward Terry. The Association assists to organise the London theatrical sports and the annual concerts. Officers are:—President, Mr. James Cullen, master carpenter, the St. James's; Hon. Secretary, Mr. Philip Sheridan, electrician, the Strand Theatre; Financial Secretary, Mr. Wm. Johnson; Committee, Mr. W. G. Wilton, property master, the Vaudeville; Mr. R. J. Carter, electrician; Mr. David Sheridan, electrician; Mr. Geo. Bailey, master carpenter, Alhambra; Mr. H. S. Henby, Property Department, for Mr. Forbes; Robertson; Mr. Wm. Sindall, carpenter; Mr. G. W. Wileox, property master—Mr. C. R. Porter, master carpenter, the Strand Theatre; Mr. W. Marsh, electrician, the Savoy Theatre. Office, 1, Broad Court Chambers, Bow Street, London, W.C. Telephone, 8753 Central.

### SHAKESPEARE MEMORIAL NATIONAL THEATRE.

**T**OWARDS the end of the year it was announced that the Committee had acquired, at a cost of £60,000, a site for the Memorial Theatre. The site is between Russell Square and Bedford Square. It is about 47,700 square feet in extent, or more than an acre, and has at present three street frontages—Gower Street, Keppel Street, and Malet Street. It has a frontage of 281 feet on Gower Street, 182 feet on Keppel Street, and 281 feet on Malet Street.

At a meeting of the General Committee earlier in the year at the Mansion House, on May 22, the balance-sheet then presented showed a balance of cash in hand of £79,763. The purchase of the site therefore leaves the sum of £19,763 as the nucleus of the fund which, it is hoped, will be raised to erect and equip the theatre.

In the House of Commons on April 23 Mr. Mackinder moved:—

"That, in the opinion of this House, there should be established in London a National Theatre, to be vested in trustees and assisted by the State, for the performance of the plays of Shakespeare and other dramas of recognised merit."

Mr. Ellis Griffiths, speaking for the Government, asked the House for its guidance in the matter. He stated that when a contribution was made by the State to a project it would be in the form not of a capital grant, but of an annual subsidy. The motion, to which several members spoke, was eventually "talked out."



## ACTING OF THE YEAR.

BY BERNARD WELLER.

TO glance back at the acting of the past year is to call up before the mind's eye a multitude of images. Perhaps no one of them may bear the authentic mark of genius. But in that case the stage is no worse off than other branches of art and letters. If there is no Garrick, no Sarah Siddons on the present-day boards, equally there is no Dickens nor Thackeray in fiction, no Tennyson nor Browning in poetry, no Carlyle nor Spencer in philosophy, no Turner nor Constable in fine art. Yet of those images which spring freshly into remembrance, how many are altogether admirable; and are there not some that have elements of greatness? All in all, the West End stage is well served in acting, and in one respect extremely well served. Physically, our actors and actresses can challenge those of any foreign stage. What other stage can show the maze of pretty faces smiling forth every night in town from any musical comedy? The remark is true not only of our musical comedies. Good looks are general and good figures also—figures not cumbered with the too too solid flesh of the German actors, nor abbreviated in height like the French. In intellectual power—which is not the highest thing in acting—our artists may be excelled by the German, and in technical accomplishment by the French. Technical accomplishment is no doubt the weak spot in the acting of our younger players. The old training ground of the provinces has been lost. There is little experience to be found on tour. Long runs in the West End supply even less. But when a theatre is run somewhat on repertory lines, when the members of a company are well-selected and play together in a number of pieces, the richness of our histrionic material—so wastefully and unproductively used in the ordinary way—speedily becomes plain. One needs not go merely to the Gaiety, Manchester, for an illustration. In town much the same thing has been seen on various occasions—as at the Otho Stuart period at the Adelphi, at the Vedreine-Barker period at the Court, the Frohman repertory season at the Duke of York's, the seasons under Mr. Herbert Trench at the Haymarket, the McCarthy-Barker seasons at the Savoy and the St. James's, and so forth. These seasons brought out the abilities or established the fortunes of a number of players. Repertory touring can point to similar results. The example here, most fruitful of all over a long course of years, is of course that of the Benson company. However, at the moment the reference is naturally to the fine though alas ill-supported work of Miss A. E. Horniman in Manchester. Again and again the activities of her theatre have indicated the extent of the latent gifts or the unappreciated powers only awaiting opportunity. The list is much too long to be examined in detail here. But, in a single direction, seeing the recent lack of leading ladies, three names may fairly be mentioned—those of Miss Irene Rooke, Miss Edyth Goodall, and Miss Sybil Thorndike. In short, the amount of talent in the ranks of the younger players is remarkably large. It only wants intelligent and regular direction.

## SHAKESPEARE.—(1) AT DRURY LANE.

Our best acting is in modern comedy. The reason is a simple one. Modern comedy offers the most favourable field for practice. For the same reason, on the negative side, the standard of Shakespearean acting is, with a few exceptions, not so high as it should be. And during the year the little eminent Shakespearean acting left to us suffered a loss in the retirement of Johnston Forbes-Robertson. Of Forbes-Robertson Mr. Bernard Shaw, in connection with the farewell dinner in March last, said a thing entirely apt and just when he called Forbes-Robertson "the

greatest classical actor on the English stage"—a fact to which the knighthood coming shortly afterwards paid, so to speak, a national tribute. During his season at Drury Lane Sir Johnston naturally appeared in representative parts from his repertory. But his fame will rest in the Shakespearean parts, and most surely in Hamlet. His "sweet Prince" may not be the complete Hamlet—it is not in mortal actor to be that—but it is a Hamlet that in humanity, in sheer beauty, and in spiritual feeling is amongst the foremost in a line of which the British stage is rightly proud. During his successful season at Drury Lane Sir Johnston also appeared as Shylock and Othello. Unlike his Jew of Venice, his Moor had been seen in London prior to this season, but, like the Jew, the Moor was not amongst the parts best suited to the actor's powers. The noble voice and its rich cadences made music of the verse—the actor could touch nothing, and particularly the distraught love of Othello, and not endue it with beauty. The softer emotions of the Moor were finely shown, and in the last act the tenderness for Desdemona that racks the fell purpose of the Moor was made very evident. To Forbes-Robertson the wild growth of the character meant little. The barbaric, tempestuous Othello would not be in his temperament at all. His reading, therefore, did not emphasise the racial difference between the warrior son of the desert and the fair Venetian, and was one that in this respect could not please the school of critics who take Brabantio's view of the blood-wrong that Desdemona has done in wedding the Moor, and who find in this fact rather than in the villainy of Iago the real cause of the tragedy. Mr. Forbes-Robertson minimised this theory of Othello of the "sooty bosom," showing instead "the tawny Moor," in whom there is scarcely anything physically repulsive—a sombre, loving, not unreflective Othello, who is less the victim of a violated natural law than the prey of wicked machinations. Mr. Forbes-Robertson dressed Othello with slight turban and clinging white robes, which brought out the lines of the classic face and spare figure. Presenting an Othello of this aspect and working chiefly through the intellect, Mr. Forbes-Robertson kept rein upon the passions, and when Othello is most heavily moved, as in the scenes with Iago, it was more with a nervous vehemence than with the primal feelings in ungovernable storm.

To this non-volcanic Othello Mr. J. H. Barnes opposed a specially bluff and matter-of-fact Iago, one acted in the firm and assured style of this accomplished artist. Mr. Barnes excelled in the honest front that Iago keeps to the persons of the play. The defect of this quality, however, was that the inner nature of the super-subtle Venetian was not fully conveyed to the audience. Iago was, with Mr. Barnes, a man of some maturity, though Shakespeare meant the ensign to be comparatively young. In "Hamlet" Mr. Barnes was seen again in his impersonation of Polonius, an unexaggerated, natural picture of old age, with a fine vein of humour. Miss Gertude Elliott also re-appeared as Desdemona and Ophelia, and made a first appearance in town as Portia. As Desdemona she looked as well as ever, and she played with a less studied simplicity than before, and her acting was very effective in the scenes with Othello and Emilia in which Desdemona shows how cruelly she is wounded by the charges of the Moor. Her Ophelia was wanting in a sense of poetry, especially where, fingering her wild flowers, the maid "turns to favour and to prettiness . . . thought and affliction, passion, hell itself"; and the actress's Portia was on a somewhat small scale. The general company at Drury Lane were scarcely adequate to the occasion, but good work was done by Mr. Basil Gill, playing in "The Merchant of Venice" his courtly Bassanio here as well as at His Majesty's; and by Miss Adeline Bourne, Mr. Alexander Scott-Gatty, and others.

## (2) AT HIS MAJESTY'S.

To his diversified gallery of Shakespearean impersonations Sir Herbert Tree added last year Mercutio, which he played for the first time during the Festival of which His Majesty's is as our leading theatre the fitting home. A part of this high fantasy doubtless made a natural appeal to Sir Herbert, though for him it was somewhat in the nature of a *tour de force*. His Mercutio was no gay, mercurial young fellow, but a stalwart man, an accomplished courtier, with a keen sense of humour. In the death scene Sir Herbert showed that originality of treatment which marks all his acting. The mortal hurt from Tybalt's treacherous blade was so realistically suggested that it seemed that, with the sudden assuming of rigidity at the lines, "your houses," the body that Benvolio bore off had no life left in it. The directions in the text speak of Mercutio's making his own exit, supported by Benvolio; and then Benvolio reappears with the cry, "O, Romeo, Romeo, brave Mercutio's dead!" So graphic was Sir Herbert's treatment in showing the collapse of "that gallant spirit" that Benvolio's statement seemed rather an anti-climax.

During the season Sir Herbert treated playgoers again to his splendidly racial Shylock, his inimitable Malvolio, and his highly wrought Marcus Antonius. Miss Phyllis Neilson-Terry bore once more on her young shoulders the responsibilities of leading lady, showing a growing measure of power and of facility of expression. Her parts were Juliet, Portia, Viola, and the minor Portia of "Julius Cæsar." The first-named was the most interesting, as marking the progress of an artist for whom the future may well hold much in store. Her Juliet had the great gift of youth. But there was little Sothorn passion in it. Nor had it much of the feeling for tragedy. Miss Neilson-Terry showed more executive ability than in her first appearances in the part. Her voice had lost many of the former harsh and hurried tones and inflections. Much of the exquisite verse of the Balcony scene was softly and charmingly spoken. But in strenuous scenes Miss Neilson-Terry usually attempts too much, overloading nearly all her scenes, which therefore miss the simple and direct purpose of acting of true clarity. She needs to cultivate the sense of selection, which rejects all that is inessential and superficial, and she should be very much on her guard against mere tricks of expression, such as heavings of the chest, kittenish turns of the shoulder, and the like. As Juliet she was at her best perhaps in the scene of cajolery with the Nurse—the scene in which Juliet learns from the Nurse that Romeo has been sentenced to banishment was unhappily cut out—and in the scene of parting from Romeo what time "Night's candles are burnt out, and jocund day Stands tiptoe on the misty mountain tops." There, as she said "It is the lark that sings so out of tune," she caught something of the poetry that suffuses the real Juliet. Her Juliet was radiantly young, highly forcible, but was not drawn from the deeps. Juliet's love was not lucent, luminous, not compelling, not pitiful. There appeared to be a lack of imagination, or it may be that the concept was there, with a failure at present to realise it. Her Lady of Belmont showed a gain in graciousness and in humour; and her Viola was pleasing and picturesque, continuing to be, so far, the part best within her means. Mr. Gill, in addition to playing Bassanio admirably, brought a poetic air to Orsino and vigour and exaltation of spirit to Brutus. That able actor Mr. A. E. George, to whom nothing comes ill, went with practised skill from the extremes of the clownish drollery of Launcelot Gobbo to the dignity of imperial Cæsar. The "envious Casca" had a commanding exponent in Mr. James Berry, a rising actor also noteworthy for his Tybalt, which was Shakespearean in spirit and vividly worked out. Mr. Philip Merivale was rather overweighted as Romeo, and his Antonio was curiously brisk and jaunty for the sedate merchant. He was more in the vein as Cassius, only excelled by his Joseph Surface in the revival of "The School for Scandal" at this theatre. Mr. Merivale, let it be said here, was throughout excellent as Joseph. He spoke well, looked well, carried himself well, and succeeded in the difficult task of conveying to the audience the duplicity of nature that the man of sentiment must conceal from the characters in the play. Mr. Merivale greatly advanced his position by this admirable performance. His soliloquies he gave direct to the audience, a practice followed by other actors in the same circumstances. No pretence was made. The fourth wall was put aside and the audience, as it were, invited into the mechanism of the play. This treatment is new on the modern stage, though "Turandot" and "The Yellow Jacket" also gave some examples of it. Also lending valuable support to the Festival were, amongst many others, Miss Maire O'Neill, an enchanting Nerissa; Miss Marjorie Patterson, a pleasing, if flax-wigged Jessica; Miss Rose Edouin, a good Nurse, humorous, garrulous, leaning to the extra-comic side; and Miss Cicely Richards, as vivacious as ever as Maria.

Reference may be made here in passing to the further work in the busy year at His Majesty's. In "The Happy Island," in which there was an unconvincing parable attempted against modern industrialism, Sir Herbert Tree played Derek Arden, a "civilised scoundrel." He had his fine moments in the part, but generally his skill in impersonation, great as it is, was held back by a pinchbeck character. Miss Neilson-Terry acted the guilty wife with an effective emotional abandon. The revival of "The School for Scandal" was very welcome. Sir Herbert does not let tradition stand in his way as Sir Peter. The old reading of Sir Peter Teazle was of an irascible, lean old fellow. Sir Herbert has an eye to dignity and warm human nature in the man—a Sir Peter on the higher plane. Fresh acquaintance shows this Sir Peter mellowed somewhat, but still a sturdy gentleman, a trifle choleric, simple, unaffected, and full of quiet force of character. The sheer comic side to which the old reading lent itself in the domestic duel of course suffers, and there is also a tendency to slowness of pace, but right or wrong as the present



reading may be, this Sir Peter is rich in the real flavour of old comedy. As much could not altogether be said for the Lady Teazle of Miss Neilson-Terry. The excellent cast for "The School for Scandal" included, among others, Mr. George, Mr. G. W. Anson, Mr. Fisher White, Mr. Henry Morrell, Mr. Hayden Coffin, and Mr. Matheson Lang, Miss Frances Dillon, and Miss Edouin. After Sheridan, Molière, with Sir Herbert in an elaborate study of M. Jourdain in "Le Bourgeois Gentilhomme." Mr. Merivale gave a fine air to Dorante, and Mr. Roy Byford was notably good as the Master of Philosophy. Miss Neilson-Terry, with a part in another manner as Dorimène, showed her address—as she did later in the year in French farce of the present year of grace, acting with spirit and charm as Paulette Vannaire in "The Real Thing" at the Garrick. Lastly to be noted at His Majesty's is "Joseph and His Brethren," in which Sir Herbert made so impressive a patriarch as the white-bearded Jacob, and in which Mr. Henry Vibart, Mr. Owen Roughwood, Mr. H. A. Saintsbury, Mr. Hubert Carter, Mr. Merivale, Mr. Bassett Roe, Mr. Byford, Miss Jessie Winter, and Mr. George Relph especially contributed to a fine all-round performance, the rapt yet subtle dreamer of the last-named being of bright omen for the future of the actor.

### (3).—SHAKESPEARE ELSEWHERE.

To pick up again the Shakespearean thread is not a long business. There was the revival of "Taming of the Shrew" by Mr. Martin Harvey upon mixed Poel-Reinhardt lines at the Prince of Wales's; there was the revival of "Romeo and Juliet" on popular lines at the New Prince's; there was the revival of "Hamlet" on avowed Louis Calvert lines—which did not seem to depart much from the ordinary old-school lines—at King's Hall, Covent Garden; and in Manchester there were the Flanagan revival of "Romeo and Juliet" and the Horniman revival of "Julius Cæsar." In "Taming of the Shrew" Mr. Harvey did not aim as Petruchio at much physical truculence. This Petruchio was a genial fellow, with an air of bravado assumed for the purpose. Whether it would deceive a woman of the real temper of Katharina one may more than doubt, but to meet the position the Shrew of Miss N. de Silva was not upon a large scale, and even for what she was she was untamed. By a fresh reading Katharina mocked Petruchio rather subtly over the sun-moon episode; and the spirit in which the speech on wifely duty was delivered—a speech in which a considerable cut had been made—suggested that Katharina was only doing lip-service to her lord and keeper. Mr. Charles Glenney gave a full flavour of bibulous humour to Christopher Sly, as the part requires, and his rich laugh and grotesque antics ingeniously made up for lack of matter when, after the Induction, the tinker watches the play unfold. "Romeo and Juliet" had a good working cast at the New Princes, with Mr. E. Harcourt Williams as a spirited and impassioned Romeo, Miss Lilian Hallows as Juliet, Mr. Alfred Brydone as the Friar, and Miss Blanche Stanley as the Nurse. The Manchester revival had Mr. Dennis Neilson-Terry as the star-crossed lover to the tender and poetic Juliet of Miss Margaret Halstan, an actress of a flower-like grace of style, who is too seldom seen in town. In "Julius Cæsar" the most noteworthy feature was the Cassius of Mr. Julius Shaw, a valuable actor in the Horniman forces. In the ambitious "Hamlet" performance in which Mr. Calvert was a robustious Prince of Denmark, good points were the plaintive Opelia of Miss Ellen O'Malley, the drily humorous Polonius of Mr. Fisher White, the First Gravedigger of Mr. Edmund Gwenn, the Horatio of Mr. Halliwell Hobbes, and the Laertes of Mr. Berry.

### SOME ACTOR-MANAGERS.

The perennial art of Sir Charles Wyndham had during the year a fleeting expression in David Garrick, a part in which his name will probably and worthily endure best. Sir George Alexander very artistically played John Herrick in "Open Windows," a part calling for subdued emotion and the turning on of the cooling hose of reason; re-appeared as Aubrey Tanqueray, and also acted on his provincial tour the strong and complex part of Alexandre Mérial in "The Attack." To Pinero's most famous play Sir George brought the old charm of his Aubrey Tanqueray. The performance attracted once more by its simplicity of means and its entire naturalness. Nothing was overdone; and there was a genuine thrill in the quiet force with which Tanqueray commands Paula at the critical moment where the angry woman is about to strike him in the face. Mr. Arthur Bouchier acted widely different characters in his strenuous Labour Minister in "Trust the People," his genial Father O'Leary in "The Greatest Wish," and his astute and politic Comte Sorbier in "Cæsus," to say nothing of his delightfully weighty Dr. Johnson

in the play of that name. Mr. Martin Harvey, in addition to the parts in which he is so popular in his repertory, was seen as Silvani, the pseudo-Sardinian Prince in "The Faun." As this mythological figure in the terms of modern life, with goatish tricks and semi-godlike pretensions, Mr. Harvey gave a remarkable performance, of much originality, flexibility, and uncanny power. The success of "Diplomacy" has held Mr. Gerald du Maurier to a single part—Henry Beaudere, for which his touch is somewhat light. Another actor of the younger school, Mr. Dennis Eadie, had also, through the long run of "Milestones," limited opportunities, but he made the most of the rather acrid *raisonneur* in "Interlopers" and the *harum-scarum*, globe-traversing lover in "The Pursuit of Pamela." Mr. H. B. Irving, returning from his South African tour, had a part scarcely worthy of his gifts as Désiré, Marquis de la Vallière, in "The Grand Seigneur," but he portrayed picturesquely and with psychological skill the "sneering devil" who executes a *volte face* to something like virtue in the last act. His brother, Mr. Laurence Irving, was fortunate in two fine parts, displaying the range of the actor's powers—first the ambitious, conscience-tossed Skule, too strong and not strong enough, as Mr. Galsworthy might say; and second, the subtle, secretive Takeramo of "Typhoon," caught in the frenzy of a Western *crime passionnel*. In the Ibsen character, a sort of Macbeth of the fjords, Mr. Irving gave a tense, vivid performance, somewhat marred by mannerisms of voice and gesture. In his Takeramo Mr. Irving was marvellously close in his study of Japanese traits, particularly in facial expression, speech, and peculiar gait. The reserve, the quiet power of his acting were profoundly impressive. Behind the man seemed to lie the semi-sinister inscrutable mystery of the East. The foregoing players, excepting Sir George Alexander, Mr. Harvey, Mr. L. Irving and Mr. du Maurier, appeared, it might be mentioned, in the cast of the Command performance of "London Assurance" at the St. James's, as also did Mr. Charles Hawtrey, Mr. J. D. Beveridge, Mr. Henry Ainley, Mr. Weedon Grossmith, Mr. Godfrey Tearle, Miss Marie Tempest, Miss Irene Vanbrugh, Miss Neilson-Terry, and Sir John Hare. The last-named also came out of his retirement to play with all his old sense of character, acuteness, and finish of method the Judge in "The Adored One."

#### PROMINENT ACTORS.

One of the most versatile of our actors as he is one of the most highly endowed is Mr. Henry Ainley. He can play a character part as well as a *jeune premier*, a tragic or poetic part as well as a modern light comedy. This year the long run of "The Great Adventure" has almost monopolised him for the bashful and tongue-tied Ilam Carve, an elusive concept of the author's, nevertheless worked out by the actor with rare plausibility and skill, and invested with a sensitive charm invaluable to the part. Mr. Matheson Lang, also a versatile actor, ranged from Charles Surface in old comedy to his delightfully humorous French Canadian in one melodrama—"The Barrier"—and his wonderfully-composed Chinaman in another—"Mr. Wu." If his Charles Surface left something to be desired, his 'Poleon Doret and Wu-li-Chang were masterly studies. Mr. Leon Quartermaine, an actor of no little imaginative force, played various parts, and played them well. Few can strike better the fantastic note, though perhaps he overdid it a little in Hjalmar in "The Wild Duck." But his reckless Bohemian in "Typhoon" was thoroughly in the vein, a brilliant piece of work. One recalls, amongst other impersonations, the dissipated Henri in "The Green Cockatoo," the romantic Gerard Mordaunt in "Panthea," the serio-comic Cæsar in "Androcles and the Lion," the kindly Blinkinsop in "The Doctor's Dilemma," the ill-starred Jones in "The Silver Box," and the old man in "Nan," in which character Mr. Quartermaine, skilfully made up, fiddled and quavered, and babbled of Gaffer Pearce's ghostly love and weird imaginings with an exquisite touch. It is a record of which any actor might be proud. Of Mr. Charles V. France's various parts perhaps the wicked Baron in "Panthea" was the most notable—a subtle and powerful portrayal; but he was excellent also in his more familiar manner as Richard Stern in "The Handful" and Richard Whichello in "Mary Goes First." Mr. Norman McKinnel, who gives an almost Zolaesque realism to his work, had congenial characters in the nerve-racked George Digby in "Collision," the brutish Jim Harris in "Between Sunset and Dawn," the sardonically-passionate Henri in "The Green Cockatoo," when revived at the Vaudeville, and in "Great Catherine" in the one-eyed, semi-barbarous Prince Patiomkin, coarse, drunken, and supremely cunning, a character in which Mr. McKinnel discovered a rich vein of humour. Mr. McKinnel was also seen as James Ralston in "Jim the Penman" and John Anthony in "Strife"—the latter one of the finest impersonations on the modern stage.



A like remark may be applied to Mr. J. Fisher White's David Roberts in Mr. John Galsworthy's play. Contrasted with the nervous force and vehemence of Mr. White's playing of this character were the composure and finesse of his Baron Hardfeldt in "Jim the Penman." This accomplished artist, in addition to his Shakespearean and old comedy work at His Majesty's, acted the irritable and eccentric student of criminology in "The Scarlet Band" and the dour old Puritan in "The Night Hawk." Reference has already been made to Mr. Gill's rôles at His Majesty's and Drury Lane, but there remains a high tribute to pay to his strong, sure Hakon Hakonsson, the fortunate man, in "The Pretenders." Mr. Gill, under the impulse of this great character, got into the heart of Hakon with a freedom not always his, making Hakon not merely a romantic but an heroic figure, splendid of spirit. In "The Pretenders" also Mr. William Haviland was subtle and intense as the intriguing and malignant Bishop, and the long death scene of the wicked Nicholas was sustained with unflinching concentration and graphic if not magnetic power. Mr. Sydney Valentine showed in the embittered Philip Brook in "Open Windows" his wonted grip, and in Philip Ross in "The Will" the true vein of feeling with which this actor can underlie and humanise his work. Mr. C. Aubrey Smith is, like Mr. Valentine, a virile actor who does not always get the parts that he merits, as in "Years of Discretion," where Christopher Dallas had, in company with three other swains, to make love to a gramophone obligato. Anthony Ashmore, in "Margery Marries," was another part in which Mr. Smith was not well served, but it was very pleasant to renew acquaintance again with his altogether admirable Torpenhow in "The Light that Failed." Mr. Allan Aynesworth gave two performances of excellent temper and discretion as Robert Stafford, the millionaire with drunken and sensual fits, in "Bought and Paid For," and as Charles Héro, the irresistible lady-killer, whom he played very happily in the vein of light comedy in "The Real Thing." Mr. Frederick Ross had a part well after his resolute manner in the hard-fisted Edward Gilder in "Within the Law"; and another part in which he showed a fresh side to his elocutionary powers in the utterances of the suave, dulcet-voiced Chorus of "The Yellow Jacket," a performance of which the rounded art was a thing for the connoisseur. Mr. Julian Royce had a character somewhat out of his line as Horace Daw in "Get-Rich-Quick Wallingford," but one briskly and admirably played, and he was in his element as Baron Kurdmann in "Sealed Orders." The polished villain has perhaps—in the West End, at all events—fallen from his high estate, though not, when Mr. Royce is about, "never to hope again." Speaking of villains, Mr. Eille Norwood should be noted for the concentration of his Jim Garson, set off with a certain glamour that was highly effective. In "Within the Law" Mr. E. Lyall Swete gave a bland subtlety to perhaps the best-drawn character in the play as the lawyer, George Demarest. Mr. Gerald Lawrence also broke fresh ground as Amos Thomas in "Years of Discretion." This half-rogue, half-visionary, self-satisfied, deliberate, spouting transcendental nonsense, and keeping his unworly eye steadily on the main chance, was a droll and clever study. Mr. Lyston Lyle brought his forceful personality adroitly and effectively to the part of the senile Sir John Capel in "A Place in the Sun"; and Mr. Edward Sass showed an equal address in portraying the robust Admiral in "Sealed Orders" and the ineffably foppish Trissotin in "The Blue Stockings." Mr. Alfred Brydone had one of his best parts, very vigorously hit off, as Ferrovius in "Androcles and the Lion," in which also Mr. O. P. Heggie as Androcles gave a performance of winning humour and pathetic gentleness. Mr. Heggie also acted with much insight as well as strength of handling as the thoughtful and tolerant clergyman in "Magic." Few actors can combine the genial with the earnest and impressive as well as Mr. J. D. Beveridge, with his rich voice and firm and finished style, though the Irish doctor in "The Big Game" and the old Italian musician in "Panthea" did not supply him with any great opportunity. Absolon Beyer in "The Witch" was a part more worthy of his powers. Mr. William Farren, son of the third William Farren, of a famous line, is also an actor in whom one always feels the value of good elocution and sound style. There was force in his materialistic doctor in "Magic" as there was humour in his dry lawyer in "The Adored One." Maturity of style, quiet, cultivated, also marks the playing of Mr. Frederick Kerr, who appeared in a number of more or less *raisonneur* parts, including Edward Grimshaw in "The Big Game," the Earl of Chislehurst in "Cap and Bells," Sir Joseph Little in "People Like Ourselves," and the elderly bachelor Don in "A Cardinal's Romance."

#### COMIC AND CHARACTER ACTING.

Comic acting on our stage has less and less indulgence in broad effects, based on "star" parts. The influence of actors such as Mr. Charles Hawtrey, Mr. Cyril



Maude, Mr. Weedon Grossmith, Mr. James Welch, Mr. O. B. Clarence, and even of players of the vigour of attack of say Mr. Edmund Gwenn and Mr. Charles Groves, is towards a comedic treatment, not divorced from the play as a whole. Of Mr. Hawtrey's parts last year, *Dicynsius Woodbury, jun.*, in "Never Say Die," was easily first in popularity with playgoers, who were little responsive to his selfish old valetudinarian in "The Perfect Cure," clever as the impersonation was. They liked their favourite with the strain of quiet audacity, not as the man who would be ill, but as the man who wouldn't. The suave and mendacious Lucius O'Grady in "General John Regan" was also properly Hawtreyan and duly appreciated. "General John Regan" was also noteworthy, amongst other things, for the inimitable Timothy Doyle of Mr. Leonard Boyne. Mr. Maude's most prominent part was as the Rev. Cuthbert Sanctuary in "The Headmaster." Mr. Maude was at his best in this mildly eccentric character. Mr. Maude scored another hit as Andrew Bullivant, in "Grumpy," though, so far, only in the provinces and the United States. Mr. Grossmith made the most of the Duke of Chuffam in "The New Duke," and John Quesbury in "Ask Quesbury," two characteristic impersonations by this skilful comedian. Mr. Welch gave a fresh turn to his laughter-making powers as the touch-and-go Marcel Durosel in "Oh, I Say!" Mr. Clarence had a congenial old man part in Mr. Devizes in "The Will," a middle-age part in the nervous Thomsett in "Billy's Fortune," and a rather low-comedy part as the much-married valet in "The Inferior Sex." Some good and diversified parts fell to Mr. Gwenn as the choleric Rankling in "The Schoolmistress," the Dickenslike Guppy in "Yours," the self-made, self-opinionated John Barger in "The Cage," and the man-of-the-people capitalist in "In and Out." Mr. Groves, one of the ablest of our comedians of the older school, gave a performance of remarkable excellence, clean-cut, reticent, beautifully finished, as the keen but not unkindly old Pargetter in "Nan." The light touch, the imperturbable humour of Mr. Eric Lewis had not much to work upon as Sir Robert Backus in "The Adored One," nor as Peter Dodder in "Pamela." Mr. E. Hohman Clark has, in his own way, a touch as light as Mr. Lewis's. Very deft in the handling, and significant in its minute details, was the latter's Property Man in "The Yellow Jacket," in which piece also Mr. Ernest Hendrie as Tai Fah Min and Yin Suey Gong was, in two adroitly differentiated characters, ludicrously bizarre. Mr. Michael Sherbrooke, who excels in comic parts requiring pace, was also very good as the far-seeing philosophic German professor in "Collision." Two comedians who made conspicuous strides forward last year were Mr. Arthur Whitby and Mr. Arthur Hatherton. Mr. Whitby has a peculiarly dry style, shown in his tetchy Uncle Edward in "The Harlequinade," his sepulchral-looking Pancrace in "Le Mariage Forcé," his self-satisfied Bonnington in "The Doctor's Dilemma," his keen investigating Judge in "Typhoon," his clearly-limned John Barthwick in "The Silver Box," and in other parts. His work is delicately pointed and rich in detail, yet never overlaid as to obscure the humour. Mr. Hatherton has a gift of simple and direct drollery, which can easily take on colour, as in his studies of the indifferent ship's hand in "Brother Alfred"—bad plays sometimes offer the compensation that they bring to light good actors—the clownish emergency valet in "This Way, Madam," and the fiery provençal scornful of the Northerner, in "Who's the Lady?" Mr. Fred Lewis has a full and fruity humour, admirably expressed, as the inconsequent Duke, in "Magic." He gave a skilful performance as Sir Herbert Craddock in "The Faun," and another as Brigella in "Turandôt." In sheer drollery the year saw little better than Mr. James Blakeley's glib and loquacious matrimonial agent in "The Laughing Husband," a part originally confined to the last act, but on the ground that one cannot have too much of a good thing afterwards worked into the preceding acts. Mr. Paul Arthur, an accomplished American light comedian, made a welcome appearance as Dick Roderick in "Vanity." Mr. Arthur is well-known to us, but Mr. Hale Hamilton came for the first time last year, and as Rufus Wallingford in "Get-Rich-Quick Wallingford," at once, using an appropriate idiom, "made good." Hannibal K. Calhoun, in "Sealed Orders," did not give him much scope, but his sense of fun and his nicely culminated style, easy and ingratiating, had plenty of play as Nathaniel Duncan in "The Fortune Hunter." The latter piece also introduced an obviously good character-actor in Mr. Forrest Robinson, who acted the simple-hearted old inventor very happily. Note on the American side is also due to Mr. Frank Craven in the part of James Gilley, in "Bought and Paid For," a type very cleverly drawn from American life, with quiet, easy humour. American comedians excel in acting nonchalant character parts, as American dramatists excel in writing them.

The musical-comedy stage makes a considerable call on comic acting talent. Here Mr. George Graves, Mr. Edmund Payne, Mr. George Grossmith, jun., Mr. Walter

Passmore, Mr. Joseph Coyne, Mr. G. P. Huntley, Mr. W. H. Berry, Mr. Alfred Lester, Miss Gertie Millar, Miss Connie Ediss, Miss Gracie Leigh, and many more were again to the fore in parts of the conventional musical-comedy sort.

#### LEADING AND OTHER LADIES.

One looks in vain amongst our leading ladies for an artist of the enchanting personality and the sunny genius of Miss Ellen Terry, or of the emotional force—always under so sure an artistic control—of Mrs. Kendal. Short of that, the stage has a plentiful supply of talents on the distaff side. Our actresses, as a rule, get too little help from the parts that fall to them. As an instance, how inadequate was the part of Leonora in "The Adored One" to the exquisite art that Mrs. Patrick Campbell brought to it. A part such as Paula Tanqueray emphasises the fact from force of contrast. The re-appearance of Mrs. Campbell in Sir Arthur Pinero's play showed her in the fulness of her powers. Mrs. Campbell had modified and harmonised Paula Tanqueray without, however, weakening the appeal. Mrs. Tanqueray was not so neurotic as she had been. The old reading showed her less a victim of circumstances, less "a good woman maimed," than a woman temperamentally unsound. If it was not altogether easy, it was not now impossible to conceive Aubrey Tanqueray marrying this woman. There was a valuable gain of sympathy in the part. Mrs. Campbell, indeed, acted with a new subtlety, and her style had lost such rough edges as it used to have. A piece of acting of a finer finish as well as of more deep and luminous expression it would be difficult to imagine. Miss Irene Vanbrugh, also one of the ablest exponents of Pinero women, had no better part to play than Cynthia Harcourt in "Open Windows." With the supremacy of Mrs. Campbell in certain parts in drama is that of Miss Marie Tempest in certain parts in comedy. As Mary Whichello in "Mary Goes First," witty, feline, fascinating, Mr. H. A. Jones fitted our *comédienne* of *comédiennes* to a nicety. She was less happily served in her other parts, but even poor material she can vitalise and fashion with her quick humour and swift and unerring technic. Miss Ethel Irving, who seems to the manner born for Lady Teazle, as she was for Millamant in "The Way of the World," undertook mere theatric parts in "Vanity" and "Years of Discretion," though her resources as a comedy actress, with a fine sense of feeling, had some scope again as Lady Frederick in Mr. W. Somerset Maugham's play. Miss Marie Löhr's return to the stage gave her delicate and sensitive gifts only a showy and artificial character to work upon as Adèle Vernet in "The Grand Seigneur." Miss Evelyn d'Alroy, failing parts worthy of so sincere and able an actress, showed her versatility as a Chinese princess in "Turandôt" and as a musical comedy princess in "Love and Laughter." In the musical comedy she brought her powers as a skilled actress to Yolande, greatly to the advantage of the character. Her acting was exquisite in the scene of renunciation. Miss Lilian Braithwaite, always a graceful and natural actress, was committed to the ugly melodramatics of a white woman trapped by a yellow man in "Mr. Wu." Miss Alexandra Carlisle had also a melodramatic part, though a good one of the sort, in "Bought and Paid For." Very sweet and womanly indeed was her Virginia Blaine, and these qualities threw up the contrast of natures presented in the scene between the wife and her drunken husband, and emphasised the poignancy of the wife's situation. The character was depicted with great sensibility and delicacy and also with an emotional expression of which Miss Carlisle has a growing command. We see altogether too little of Miss Nina Boucicault, whose Susan Throssel in "Quality Street" brought out the beauty of conception and treatment in which she excels. Miss Winifred Emery, also too seldom seen, gave play to her rich vein of humour as Miss Dyott in "The Schoolmistress." Miss Eva Moore, who has so true a command of pathos, masqueraded as a little fright of farce in "Eliza Comes to Stay." Miss Moore played Eliza with a conscientiousness that you almost resented in so charming an actress. Her bespectacled Eliza in straw hat and plaid skirt was an appalling young person. You could not believe in the third-act metamorphosis, but you were grateful for it, for at all events it gave you Miss Moore in her bright and delightful manner. Lady Herbert Tree played for the most of the year, and played with a rare sense of character, Lady Henry Fairfax in "Diplomacy." Also in "Diplomacy" Miss Ellis Jeffreys endowed Countess Zicka with something of the graciousness of manner belonging to this charming actress of comedy, and played with a sensibility very effective those scenes in the last act when the toils have closed round Zicka and confession and a prayer for pardon alone remain for her. Miss Violet Vanbrugh, if one can trust



one's memory, had no new part of importance. Miss Fortescue, who is an accomplished actress in high comedy, made a fleeting appearance as the précieuse Philaminte in a version of Molière's "Les Femmes Savantes," and Miss Lena Ashwell a similar appearance in "Woman on Her Own"—a title horribly solecistic—playing as Thérèse with mingled sympathy, tenderness, and vigour. Miss Lillah McCarthy acted anew some of her old parts—Jennifer Debutat, in "The Doctor's Dilemma," in which she is always at her best; Nan, which she plays with an almost tragic aloofness; and Anne Pedersdotter in "The Witch," a character in which she adopts a studiously mannered gait. Her Livinia in "Androcles and the Lion" was, like her Jennifer, duly Shavian. Various parts fell to Miss Ellen O'Malley, an actress of marked individuality who is perhaps best in characters a little out of the common, such as Irene Martin in "The Cage," or Dame Julian in "Dame Julian's Window." Yet in a straight part—for example, Rose Blair in "A Place in the Sun"—she can employ a simple and moving pathos. Miss Grace Lane is an actress with something of the economy of means and the direct method of Mrs. Kendal. Miss Lane made an admirable Mrs. Ralston in the revival of "Jim the Peuman," and her Susan Digby, the fragile yet spirited wife of the volcanic George Digby in "Collision," was ably conceived and skilfully and dramatically worked out. Miss Henrietta Watson has few equals in characters hard upon the surface yet sub-pathetic, of which her Mrs. Parfitt in "The Greatest Wish" was a good instance. Miss Hilda Trevelyan is another individual actress, good in a part of mischievous fun as Peggy Hessleriger in "The Scholmistress," but better where she can temper matter-of-fact with a delicious homely feeling, as in Jenny Gibson in "Yours." Actresses of temperament—to use technically a word somewhat vague in itself, for all acting is dependent on temperament—are Miss Mabel Hackney, Miss Darragh, Miss Miriam Lewes, Miss Kate Cutler, Miss Tittell-Brune, and Miss Marie Doro. Miss Hackney gave a performance marked by passion and abandon, if not altogether complete, as Hélène in "Typhoon"; Miss Darragh showed her emotional power in a number of assumptions, chiefly in repertory work in the provinces; Miss Lewes depicted the Countess von Hoenstadt in "Elizabeth Cooper" with vivacity and warmth, if with not much finesse, and treated with a generous colouring the strange lady with a genius for loving in "Interlopers"; Miss Cutler proved again her strong yet sensitive gifts as Odette in "The Grand Seigneur"; Miss Tittell-Brune, in a part lighter than she is usually cast for, brought her breadth of style and vigour of expression to Nell Gwyn at the Lyceum, and Miss Doro acted with touching sensibility in the character of Margaret Holt in "The Scarlet Band." Miss Gertrude Kingston acted—and acted excellently—a part a little out of her range as an actress of marked intellectual quality—as the amorous Empress in "Great Catherine." Miss Madge McIntosh is another actress on the intellectual side. Her Olive Jaggard in "Dropping the Pilot" was admirable, and not less so her Mrs. Moody in "If We Had Only Known." A performance of much merit was given by Miss Dorothy Drake as Lizzie Rogers in "The New Duke."

In nothing was the year more encouraging than in the number of younger actresses coming to the front. It is significant that it has been the repertory system, and especially that expression of it to be found under Miss A. E. Horniman at the Gaiety, Manchester, that has brought about some valuable accessions to the ranks of our leading ladies. Miss Irene Rooke, for example, had, prior to taking up repertory work, been playing in and out of London without the opportunity of developing or exhibiting those high powers of acting which favourable conditions have established. Her Nan at the Court was in the nature of a revelation—a performance of sheer beauty, however unspeakably sad. One's humanity revolts, no doubt, at the remorseless and indeed causeless cruelty of Nan's evil fortune in this melodrama in terms of poetry; but the part must be taken as it is. There can be few more poignant memories than that of this soft-voiced sweet and vital woman, with her patience, her faith, and her wealth of loving—of this woman thrown back upon herself in her mute and desolate despair. Miss Rooke in the part has a large, sure manner, in which nothing is overwrought, everything simplified, as in the clarity of tragic acting. In Clare Dedmond in "The Fugitive" Miss Rooke had a different character to portray—one modern and complex. But she gave to it the same living force, the same acute reality—never with obtrusive detail, always with lucid and natural effect. The woman "too fine and not fine enough," dogged by fate to her pitiable end, was made wonderfully real and sentient; and the death scene, in the midst of the glitter and luxury of the gay restaurant, had again that elevation of mood, that realism which is transfigured into mystery and beauty, that "pity of it" which is essentially tragic. Miss Rooke played many other parts during the year, but it is sufficient to



think of her work in the light of these two remarkable achievements, which place her amongst our foremost actresses. If she perhaps might have arrived sooner, at all events she escaped the misfortune of beginning at the top. To do so is never properly to learn the minutiae of acting—to do so is, as a rule, to become an undisciplined player, with crudities that overload style and faults that crystallize into mannerisms. Miss Edyth Goodall, another of the same Manchester school, is more frankly dramatic in method than Miss Rooke. Miss Goodall's Fanny Hawthorn in "Hindle Wakes" proved her to be an actress of strong individuality and no little power, but did not suggest the grip, the breadth, the intensity of expression such as she put into her Margaret Taylor in "Within the Law." Miss Goodall not only thrilled the audience with her emotional gift and declamatory force, but she was also able, by play of personality, to maintain the character of Margaret Taylor more or less in the sympathy of the audience in those scenes with Agnes Lynch, Garson, and others where the artifice and the ethical unsoundness of the piece were in danger of asserting themselves. A third Horniman actress to make a reputation is Miss Sybil Thorndike, whose Jane Clegg in Mr. St. John Ervine's play was a deeply realistic study. In this type of part—as also as Malkin in "The Whispering Well"—she excels, but how well and variously she can act her Lady Philox in "Elaine," her Ann Wellwyn in "The Pigeon," and her Annie Scott in "The Price of Thomas Scott" bore ample testimony. She scarcely, however, touched the heights of Hester Dunning in "The Shadow," a fact, however, for which the dramatist, with his love for word-piling was not free from blame. Nothing retards and dissipates good acting so much as redundant dialogue. Another histrionic reputation of the year was that of Miss Wish Wynne. Miss Wynne came directly to the part of Jane Cannot in "The Noble Vagabond" from the music halls, where she was giving her excellent character songs, but she did not come as a stranger to the regular stage, on which she had already had considerable experience. To this experience the technical excellence of her acting may be ascribed, but her insight to the concept of the author and her sustained yet easy power of working it out were much more than would be looked for in the ordinary way, revealing an actress of unsuspected powers. Jane Cannot is the type of maudling, mothering woman, shrewd, practical, homely, with a humour that may veil but does not shut out a tender and solicitous heart. The character is as good as Maggie Wylie or Buntie Biggar, or even better than either; and Miss Wynne's treatment of it was one of the most refreshing as it was one of the most illuminating things in the acting of the year.

Of rising actresses, Miss Gladys Cooper, Miss Cathleen Nesbitt, and Miss Laura Cowie, amongst others, are specially noteworthy. Each has the gift of personality. Miss Cooper was a little overweighted as Dora in "Diplomacy," but her performance had some emotional strength and much charm, and her wayward, half-fantastic runaway in "The Pursuit of Pamela" many delightful moments. Miss Nesbitt perhaps found the dainty interpolated part of Alice Whistler in "The Harlequinade" the most within her present means, delivering her lines as she did with a captivating girlish relish. That she is not simply an ingénue we know, however; and in such opposite parts as the laconic Irish colleen in "General John Regan," the hot-blooded Linet in "Dame Julian's Window," and the tired and somewhat jaded Phoebe of the ringlets who merges into the supposititious Livy of lively temperament in "Quality Street," the young actress showed her sense of character and range of expression. Her present slight hardness of style she will no doubt grow out of. Miss Cowie, who was so merry a romp in "The Seven Sisters," played feelingly, if mercurially as Renée de Rould in "The Attack." As an ingénue Miss Margery Maude is extremely pleasing, though Portia Sanctuary in "The Headmaster" did not give her much chance; and so is Miss Rosalie Toller. The latter was an almost ideal Elean in "The Second Mrs. Tanqueray." She looked the part of the fair girl delightfully, and conveyed without coldness its virginal character. Her Elsie in "Open Windows," and Cicely Cardew in "The Importance of Being Earnest" were also in their different degrees admirably done. It will not perhaps seem invidious to mention amongst the good ingénue work of the year that of Miss Gladys Storey, Miss Rita Lascelles, and Miss Muriel Martin Harvey. One recalls Miss May Blaney for her sympathetic acting as Necia in "The Barrier"; Miss Renée Kelly for her bright Eve Addison in "The Inferior Sex," Miss Mabel Russell for the Cockney humour of her Agnes Lynch in "Within the Law," Miss Leticia Fairfax for a similar humour, skilfully venerated, as Lady Orreyed in "The Second Mrs. Tanqueray"; Miss Marjorie Patterson for her vivacious Jababa in "The Happy Island" and the squalid Liz Higgins in "Between Sunset and Dawn"; Miss Lola Duncan for her vivid picture of a slattern in "The Whispering Well" and her Marjorie McGregor in "A Daughter

of France"; Miss Dulce Musgrave for her highly promising Cecile in "Her Side of the House"; Miss Hilda Moore for her warmly coloured Adelina in "Turandot"; Miss Grace Croft for the mystical feeling and ecstatic self-absorption of her Patricia in "Magic"; Miss Lilian Harvorsen for the supple movement and realistic abandon of her Panthea in Mr. Monckton Hoffo's play; and Miss Vera Tschakowsky for the intensity of her Herlofs Marte in "The Witch" and her "Bellangère" in "The Death of Tintagiles." Miss Enid Bell, playing a number of parts very agreeably and always a beautiful woman, was perhaps at her best as Beatrice in "A Cardinal's Romance," showing in the second act considerable emotional force. Mlle. Bérault attempted too much as Phèdre in Racine's work, yet gave indications of a tragic actress in the making. Some little French and other plays at Cosmopolis brought to notice Mlle. Juliette Mylo, a finished comédienne, infectiously spirituelle, for whom there should be a brilliant future.

#### JEUNES PREMIERS.

The young lover as a line of business is not so well defined as it once was, perhaps because set love scenes are out of favour with playgoers. This tendency means a wider range for juvenile leading men. Thus we have Mr. Henry Ainley as the hero of the crossed garters, or Mr. Godfrey Tearle as the fascinating pirate wanting to be "mothered," or Mr. Matheson Lang as an inscrutable Chinaman, or Mr. E. Harcourt Williams as a Jingle-like Englishman amongst the innocent Welsh, or Mr. Reginald Owen and Mr. Charles Maude as musical comedy young men. Mr. Tearle appeared in a round of parts, varying from the picturesque Astrakan prince in "Turandot" to the dashing Valentine Brown in "Quality Street," and including Lord Arlington in "Her Side of the House"; Percy Robinson in "The Cap and Bells"; and Captain Ratray in "The Adored One," all played as well as they were looked by this handsome and manly actor. Mr. Owen acted in "Elizabeth Cooper" as Sebastian Dayne rather on effeminate lines, and his very clever Stuart Capel in "A Place in the Sun" was yet inclined to be too much a smiling dolt. Some of the younger actors lean to an invertebrate manner. Mr. Owen Nares gave to Julian Beauclerc in "Diplomacy" a good deal of the distempered anxiety of the problem play weakling. Mr. Dennis Neilson-Terry has a lack of stamina, which may disappear with experience. He is best so far in parts of poetic colour—as in Martin in "The Witch"—though the realistic, long, and difficult death scene of Louis Dubedat in "The Doctor's Dilemma" was handled with much technical cleverness in so young an actor. But Mr. Neilson-Terry over-emphasised the decadent characteristics of the painter. On the other hand, there was a quiet and excellent grip in the Orloff of Mr. Arthur Wontner, if an insufficiency of colour, seeing that the Count is a Russian. Mr. Wontner, who is an actor of no little individuality, was good with few opportunities as Philip Castways in "Esther Castways." Mr. Robert Loraine can always be relied upon for virile work. He has seldom done anything better than his Dick Blair in "A Place in the Sun." Whether in the tenderly chivalrous scene with Rose—stage brothers, as a rule, have scant pity for erring sisters—in the scenes of altercation with the Capels, in the pretty love passages with Marjorie, or in the swiftly changing perplexities of the last act, Mr. Loraine was never at a loss. He is one of the most magnetic of our actors. Mr. H. Marsh Allen and Mr. C. M. Hallard also know how to grip a part. Mr. Allen was very strong as Jack Howell in "The Scarlet Band," as earnest and sincere a piece of acting as one could desire. Mr. Hallard had a congenial rôle as Max Hallard in "The Cage." He also did extremely well as—in another sort of part—John le Page in "Sealed Orders"—tempering villainy with a certain sympathetic glamour. Mr. Cyril Keightley, who can play a villain of your polished and subtle sort, made a diversion into farce, acting Hilary Chester in "The Chaperon" with capital nonchalance. Mr. W. Graham Browne is always easy and facile, with the right finesse for modern comedy. His Felix Galpin in "Mary Goes First" was in a happy vein, and as the nondescript man of the world flitting through "Esther Castways" he added force to finesse in the melodramatic third act. The light, jaunty humour of Mr. Kenneth Douglas had scope in a number of parts—Kenyon Juttle in "People Like Ourselves," Charles Winslow in "The Inferior Sex," and James Daubenay in "The Night Hawk," Captain Redwood in "Jim the Penman"—a detective eligible for any drawing-room—and Frederic Wilder in "Strife," a character that he varied in reading from the former exposition by Mr. Dennis Eadie. In "Strife" should also be noted in passing, Mr. Athol Stewart for his Edgar Anthony, the product of a more humane younger generation of capitalists, acted skilfully and with a quiet gravity



of touch; Mr. Bassett Roe, who as the hard, matter-of-fact Oliver Wanklin, played finely, with conspicuous distinction of style; Mr. Charles Kenyon, whose Simon Har-ness, a piece of close observation, might have stepped from actual life; and Mr. F. Cremlin as the typically Welsh Henry Thomas, less visionary than Mr. H. R. Hignett's had been, but more racv of the soil. A juvenile lead deservedly coming to the front is Mr. Norman Trevor, whose impersonations of Clive Rushton in "A Cardinal's Romance," Jack Chisholm in "Interlopers," and Alexis Vronsky in "Anna Karenina" were pleasing of presence, well wrought, and full of nervous vigour. Mr. Baliol Holloway can play a jeune premier part, as witness his graphic picture of the romantic but sensual Dick Gurvil in "Nan"; but little comes amiss to this well-graced actor—his Relling in "The Wild Duck," for instance.

#### OTHER ARTISTS.

In this section one must ask the indulgence of very many well-known and able artists who have not been mentioned in detail or at all. There must necessarily be many faults of omission where the field of reference is so wide and the limits of space, comparatively speaking, so severe. Much could be written alone concerning Irish acting, Welsh acting, and the acting of what may be called the Lancashire school. The growths in these respects which the year has maintained are welcome and highly interesting to lovers and students of acting. The Irish players—some of whom have gone beyond their own bounds—include players richly endowed with dramatic and humorous gifts, of whom Mr. Arthur Sinclair, Mr. Fred O'Donovan, Mr. J. M. Kerrigan, Miss Sara Allgood, and Miss Maire O'Neill come prominently to mind. The Welsh, like the Irish, have a natural predisposition to acting, and it is a pity that the prejudice against the stage, still surviving in the Principality as a whole, has amongst other influences kept back much theatrical development there. The Welsh players in "The Joneses" and "Change" were remarkable for their individual talents, and they also played together with a natural ease and a buoyant effect no less remarkable. It is not too much to say that they afforded the London stage a fresh sensation in acting, and they did so with a legitimate art, such as the Irish players, for example, have sometimes been wanting in, and also without the violence of method of the Sicilians. This latter reference may seem far-fetched until it is remembered how eminently racial Welsh acting is. Of Welsh artists Mr. Harding Thomas and Miss Lilian Mason were already known to us. Mr. Thomas and Miss Mason did not have in "The Joneses," which was mainly on the comic side, the opportunities that the old father and mother gave them in "Change." They made the end of "Change" inexpressibly sad, with the poor proud mother bereft of her sons and utterly sundered in sympathy from her rigid yet not unsympathetic husband. The pride of motherhood—all the more beautiful because bred within these humble Welsh cottage walls—was profoundly shown by Miss Mason, whose playing had a simple strength of line that belongs to the finest etching. Mr. R. A. Hopkins, who was so tempestuous a lover in "The Joneses," gave the glow of Cymric ardour to the young strike leader in "Change." Miss Eleanor Daniels is an actress with a quaint and self-possessed air of coquetry very much her own, which made her Myfanwy Jones and Jimmie Pugh unconventionally piquant. Mr. Tom Owen is a comedian of the first water, with a variety of expression that his mild and shy Isaac Pugh showed as well as his emphatic and excitable Eleazer Jones. Mr. Ted Hopkins is also a comedian of the drollest kind. He made the slow-witted, good-humoured Moses Watkins in "The Joneses" the funniest farm-hand imaginable. To the Horniman players some references have already been accorded; and here it is only possible to pay a most inadequate tribute to Miss Muriel Pratt, so good a Fanny Hawthorn in "Hindle Wakes," to mention one of a dozen impersonations; Miss Ada King, Mr. Brember Wills, Mr. Bernard Copping, Mr. Lewis Casson, Mr. Claude King, Mr. Leonard Mudie, and Mr. Jules Shaw, the last-named a strong and skilful actor, who was very forcible as the butcher-lover in "The Shadow." But over-much playing in narrow Lancashire drama perhaps inclines these players to a treatment at times too matter-of-fact and unimaginative. Their rendering of "The Shadow" was in a hard and material manner—it had no savour of West-country sweetness, of the breadth and mystery of the moors.

Touching the remainder of the histrionic work of the year, there have been contributions from, amongst others, Mr. Norman Forbes, whose Barou Stein, of a meticulous finish, was worthy of the acting traditions of "Diplomacy"; Mr. Dawson Milward, Mr. Edmund Marrice, Mr. Philip Cuninghame, Mr. Edward O'Neill, Mr. Spencer Trevor, Mr. Herbert Bunston, Mr. Leonard Rayne, Mr. Guy Standing, Mr. Edmund Gurney, Mr. Luigi Lablache, Mr. Harcourt Beatty,



Mr. E. Vivian Reynolds, Mr. Perceval Clarke, Mr. Nigel Playfair, Mr. Malcolm Cherry, whose cheery doctor in "The Poor Little Rich Girl" was perhaps even better than his mournful Choula in "Collision"; Mr. H. A. Saintsbury, Mr. Herbert Ross, Mr. Henry Lonsdale, Mr. Albert Ward, Mr. Frederick Morland, Mr. M. R. Morand, Mr. E. H. Kelly, Mr. Vernon Steele, and Mr. Lauderdale Maitland, an excellent Charles II. in "Nell Gwyn"; Mr. Charles Kenyon, Mr. J. V. Bryant, Mr. Milton Rosmer, Mr. A. E. Matthews, who took up Algy Fairfax in "Diplomacy" in June; Mr. Clarence Blakiston, Mr. Eric Maturin, Mr. Shiel Barry, Mr. Arthur Scott-Craven, Mr. Acton Bond, Mr. Clive Currie, Mr. G. Ion Swinley, Mr. Donald Calthrop, Mr. Bertram Forsyth, Mr. Lionel Atwill, Mr. Fewlass Llewellyn, Mr. Clarence Derwent, and Mr. W. H. Munro; Mr. E. W. Royce, Mr. Rutland Barrington, who was mainly on tour, though he succeeded Mr. Ross as Chorus in "The Yellow Jacket"; Mr. George Shelton, an excellent Tadman in "Mary Goes First"; Mr. E. M. Robson, Mr. George Tully, whose sailor-man in "The Harbour Watch" was a ripe piece of comic acting; Mr. E. Dagnall, very funny as Pottinger in "The Chaperon"; Mr. Fred Eastman, highly droll as Poche in "Who's the Lady?" Mr. Thomas Sidney, Mr. E. W. Garden, Mr. T. N. Weguelin, Mr. Frederick Volpé, Mr. Sam Sothern, Mr. John Tresahar, Mr. George Bealby, Mr. J. Farren-Soutar, a light and amusing Cyprien Gaudet in "Who's the Lady?" Mr. Lawrence Grossmith, Mr. Rudge Harding, Mr. F. A. Vane-Tempest, Mr. Percy Hutchison, Mr. Laurie de Frece, Mr. George Barrett, Mr. Robert Nainby, Mr. W. G. Fay, and Mr. J. T. Macmillan; Mr. Courtice Pounds, who scored one of the successes of his career as Ottakar Brüchner in "The Laughing Husband"; Mr. Hayden Coffin, and Mr. Bertram Wallis; Miss Maxine Elliott, Miss Alma Murray, Miss Frances Ivor, Mrs. Saba Raleigh, Miss Aimée de Burgh, Miss May Whitty, Miss Gwynne Herbert, Miss Mary Rorke, Miss Maude Millett, Miss Suzanne Sheldon, Miss Sarah Brooke, Miss Ethel Dane, Miss Hilda Spong, Miss Lena Burnleigh, Miss Maud Cressall, Miss Cicely Hamilton, Miss Christine Silver, Miss Athene Seyler, Miss Cynthia Brooke, Miss Madge Fabian, Miss Edyth Latimer and Miss Alice Crawford, Miss Carlotta Addison, Miss Kate Bishop, Miss Kate Sergeantson, Miss Helen Ferrers, Miss Gladys Ffolliott, Miss Vane Featherston, Miss Annie Schletter, who gave a cleverly unconventional reading of the Marquise in "Diplomacy"; Miss Hutin Britton, Miss Ethel Warwick, and Mme. Lydia Yavorska; Miss Fanny Brough, as full of her vibrant, infectious humour as the part of Mrs. O'Mara in "Sealed Orders" would allow; Miss Nancy Price, and Miss Helen Haye, an actress who continues to make notable progress; Miss Hilda Anthony, Miss Audrey Forde, Miss Mary Jerrold, Miss Sybil Carlisle, Miss Nina Sevensing, Miss Lydia Bilbrooke, Miss Ethel Dane, Miss Estelle Winwood, Miss Dorothy Minto, whose Lulu in "The Real Thing" was rather out of her dainty silver-point style; Miss Minnie Terry, Miss Daisy Thimm, and Miss Rowena Jerome, Miss Mary Brough, Miss Annie Hughes, Miss Alice Mansfield, Miss Blanche Stanley, Miss Drusilla Wills, Miss Alice Beet, Miss Florence Lloyd, Miss Jean Aylwin, Miss Louie Pounds, Miss Iris Hoey, Miss Emmy Wehlen, Miss Marie George, Miss Ada Blanche, Miss Phyllis Dare, Miss Cicely Courtneidge and Miss Yvonne Arnaud. Mention should also be made of Mr. Franklyn Dyall, an actor of striking personality, whose Hortensio in "Taming of the Shrew" was as fantastic as his Stranger in "Magic" was weird and his Hangman in "The Three Wayfarers" grim and powerful; of Mr. Herbert Hewetson, whose cold, self-satisfied old Werle in "The Wild Duck" was a masterly study; of Mr. H. O. Nicholson for a pathetic broken Ekdal in "The Wild Duck," and a clear-cut William Pargetter in "Nan"; of Mr. Edmond Breon, spruce and official as the young captain in "Great Catherine," and highly realistic as the hoodigan in "Between Sunset and Dawn"; of Miss Clare Greet, who perhaps made Gina Ekdal in "The Wild Duck" too drab and commonplace, but faithfully worked out her concept of the part, which was curiously pathetic and impressive in its studiously low tones; and of Mrs. A. B. Tapping, whose low life study of the untidy, whcedding charwoman in "The Fugitive" was in strong contrast to her cold-tongued and icy-hearted Mrs. Pargetter in "Nan," one of the best and most memorable bits of characterisation of the year, throwing up by force of sheer repellency the lone beauty of the Nan.

## CIRCUITS.

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## 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 1913.

- ABSENT-MINDED HUSBAND, THE**, comedietta, by 'Henry Seton.' March 11.  
James Soutter ..... Mr. Edmund Breon  
Lily Lancaster ..... Miss Vera Beringer  
Daisy Dimrose ..... Miss Daisy Thimm  
—Court.
- ABSENT MR. JOHNSTON, THE**, comedy trivium for romantic souls, by Ian Richardson. July 22.  
Peppershaw ..... Mr. G. Chalmers Colona  
Panthea Linck ..... Miss Nancy Blackwood  
K. Lester Hestershock..Mr. C. A. W. Brown  
—Cosmopolis.
- ACCOUNT RENDERED**, one-act play, by John H. Turner. September 22.  
Anna Dale ..... Miss Mary Byron  
Joan Dale ..... Miss Mary Fenner  
Ella Darley ..... Miss Marie Royter  
John Martin ..... Mr. Bernard Copping  
Constable ..... Mr. S. A. Eliot  
Motorist ..... Mr. Ernest Haines  
—Gaiety, Manchester.
- ACTING MAD**, farcical sketch, with songs, by Alexander J. Haviland. March 7.  
An Actor, Author, etc...Mr. A. J. Haviland  
A Postman ..... Mr. Edward Ashworth  
A Maid of all Work ..Miss Phyllis Vaughan  
—Rehearsal.
- ACTING TO ACT**, play, in one act, by Jack Hulbert. (Produced by amateurs.) February 3.  
Gerald Thornton ..... Mr. Jack Hulbert  
Bubbles ..... Miss Judith Sandberg  
Mrs. Thornton ..... Miss Gaskell  
Archie Wooding ..... Mr. D. Carmichael  
—New, Cambridge.
- ADDER, THE**, play, in one act, by Lascelles Abercrombie. March 3.  
Newby ..... Mr. J. H. Roberts  
Seth ..... Mr. Laurence Hanray  
The Girl ..... Miss Eileen Thorndike  
The Squire ..... Mr. Norman McKeown  
—Repertory, Liverpool.
- ADORED ONE, THE**, legend of the Old Bailey, in three acts, by J. M. Barrie. (Revised version, September 28.) September 4. Last performance (the 83rd), November 14.  
Mr. Justice Grindyke ..... Sir John Hare  
Sir Robert Backus ..... Mr. Eric Lewis  
Capt. Rattray, R.N. .. Mr. Godfrey Tearle  
Mr. Tovey ..... Mr. Frank Denton  
Mr. Lebetter ..... Mr. Wm. Farren  
Railway Guard ..... Mr. Charles Trevor  
Foreman of Jury ..... Mr. John Kelt  
Jurymen ..... Mr. Richard Haigh  
Leonora ..... Mrs. Patrick Campbell  
Lady Backus ..... Miss Helen Hays  
Mrs. Tovey ..... Miss Mary Barton  
Maid ..... Miss Gladys Calthrop  
—Duke of York's.
- ADRIENNE LECOUVREUR**, new version, freely adapted from the French of Scribe and Legouvé, by Cecil Howard-Turner. June 8.  
Adrienne Lecouvreur .... Miss Ella Erskine  
Maurice, Comte de Saxe ..Mr. Noel Phelps  
Prince de Bouillon...Mr. J. Poole Kirkwood  
Princesse de Bouillon .. Miss Hedda Faber  
Abbé de Chazeuil .. Mr. J. Henry Twyford  
Duchesse d'Aumont  
Miss Eve More-Dunphie  
Marquise de Beaumarchais  
Miss Phyllis Birkett  
Baronne de Drélineourt  
Miss Kathleen Dunsmuir  
Michonnet ..... Mr. Campbell Cargill  
Mlle. Jouvenot ..... Miss Bertha Verral  
Mlle. Dangeville .... Miss Phyllis Birkett  
M. Quinault ..... Mr. Rathmell Wilson  
M. Poisson ..... M. Paul Leyssac  
Marie ..... Miss Estelle Desmond  
Servant ..... Mr. George F. Weir  
—Cosmopolis.
- ADVENTURE OF PIERROT, AN**, "arranged from Old French Songs" by Gustave Ferrari. April 3.  
Pierrot ..... Miss Nancy Denvers  
Jeanette ..... Miss Margot Ashton  
Tircis ..... Miss Violet Morton  
Lisette ..... Miss Dora Matthews  
Villageoises.—Misses Munday, Hunter, Ashton, Palmer, McCready.  
—Comedy.
- AFTER GOOD-NIGHT**, farcical episode, by H. G. Willis. February 15.—King's Hall, W.C.
- AFTER THE PRODUCTION**, musical comedy sketch, by Bert Lee. April 28.  
—Empress.
- AGENCY, THE**, comic sketch, by L. J. Clarence. July 4.—Rehearsal.
- AHA!** "panto. mixture," by Max Cardiff. December 26.—Devonshire Park, Eastbourne.
- A LA CARTE**, sketch, "in two cafés and a street," by Dion Clayton Calthrop, the music composed and arranged by Herman Fluck. September 1.  
Ninon ..... Mlle. Gaby Deslys  
Carolus ..... Mr. Harry Pileor  
Baron Cigale ..... Mr. Robert Minster  
Alphonse ..... Mr. Lewis Sydney  
Werbert ..... Mr. Herbert Mason  
Uranie ..... Miss Florence Lloyd  
A Sleepy Gentleman...Mr. Ernest Aruilde  
—Palace.
- ALCIDES**, allegorical play, in two acts, by Majorie H. Woolnoth, the music by Richard J. C. Chanter, and the dances and





*Anna Karenina (continued).*

Serge ..... Lisa Stecker  
 Footman ..... Mr. Ralph Kent  
 Kapitonitch ..... Mr. Victor Wiltshire  
 Prince Serpouhovsky. Mr. Leonard Shepherd  
 —Ambassador's.

ANNETTE, one-act drama, by Frank Macrae.  
 January 29.—Clavier Hall, W.

ANYBODY'S WIFE, a domestic drama, by  
 Kennedy Allen and Eva Elwes. Novem-  
 ber 10.

Mark Meadows .... Mr. Fred D. Davis  
 Lord Langdale .... Mr. Andrew Moncy  
 Sam Meadows .... Mr. Douglas Stewart  
 Mr. Bertram Banks .. Mr. E. Hall Eldon  
 Silas Slammer ..... Mr. Syd Lerton  
 Bill Blukers ..... Mr. Kennedy Allen  
 Mary Clements ..... Miss Marie Cotton  
 Ellen Gertrude .... Miss Shiel Porter  
 Cara Elphinstone .. Miss Georgie de Lara  
 —Cambridge, Spennymoor.

APOSTLE, THE, three-act play, by Paul  
 Hyacinthe Loyson, translated from the  
 French by P. M. Rankin. September 11.

Eugénie ..... Miss Luey Beaumont  
 Baudain ..... Mr. Jules Shaw  
 Michu ..... Mr. S. A. Eliot  
 Maidservant ..... Miss Dorothy Hick  
 Clothilde ..... Miss Amy Ravenscroft  
 Octave Baudain .... Mr. Douglas Vigers  
 Galimard ..... Mr. Lionel Mingaye  
 Pratt ..... Mr. Horace Braham  
 Roquin ..... Mr. Noel Spencer  
 Ferrand ..... Mr. Percy Foster  
 Moreau ..... Mr. Brember Wills  
 Latouche ..... Mr. Ernest Haines  
 Jules ..... Mr. Leonard Chapman  
 Duval-Poreheret .... Mr. Horace Braham  
 Meyerheim ..... Mr. Basil Holmes  
 Adele ..... Miss Mabel Salkeld  
 Jean ..... Mr. Tommy Nickson  
 Puylaroche ..... Mr. Bernard Copping  
 —His Majesty's, Carlisle.

ARABIAN NIGHT, AN, scena, by George  
 Arthurs, music by Julien H. Wilson.  
 August 18.—South London.

ARBOUR OF REFUGE, THE, comedy, in one  
 act, by Gilbert Cannan. February 4.

Mary ..... Miss Madge McIntosh  
 Truman ..... Mr. Bertram Forsyth  
 Dashboard ..... Mr. Scott Craven  
 Sempter ..... Mr. Edward Rigby  
 Loeum ..... Mr. Ben Webster  
 Gardener ..... Mr. David Hallam  
 —Little.

ARE YOU THERE? farceal musical play, in  
 two acts, music by Leoncavallo, book by  
 Albert P. de Courville, and lyrics by  
 Edgar Wallace. November 1. Last per-  
 formance (the 23rd) November 23.

Percy Pellett .... Mr. Lawrence Grossmith  
 Gordon Grey ..... Mr. Alec Fraser  
 Antonio ..... Mr. Eric Roper  
 Bertie Carlton .... Mr. Lawford Davidson  
 Commissaire ..... Mr. Alec Johnstone  
 Viscount Guineas .. Mr. Francis E. Vane  
 Carlo ..... Mr. William Thomas  
 A Customer ..... Mr. Harold Treadway  
 Another Customer .. Mr. Ronald Graham  
 Gregory Lester ..... Mr. Billy Arllington  
 Miss Bing ..... Miss Veronica Brady  
 Mafalda Malatesta .. Miss Carmen Turia  
 Naud Waring ..... Miss Dorothy Fane  
 Winifred Miller .... Miss Madge Melbourne  
 Miss Hammersmith .. Miss Winifred West  
 Miss Kensington .... Miss Marjorie Dunbar  
 Miss London Wall .. Miss Helen Beltramo  
 Miss Gerrard ..... Miss Violet Leicester  
 Miss Mayfair ..... Miss Olive Horner  
 Miss Wimbledon .... Miss Sophie Fox  
 Miss Hopp ..... Miss Cissie Moore  
 A Loafer ..... Mr. Arthur Bourne  
 1st Keeper ..... Mr. Ernest Shannon

*Are You There? (continued).*

2nd Keeper ..... Mr. Harry Dench  
 Mr. Record ..... Mr. Lawford Davidson  
 Mr. Nott-Wright ..... Mr. Eric Roper  
 Grand Vizier ..... Mr. Alec Johnstone  
 Sylvia Lester ..... Miss Shirley Kellogg  
 —Prince of Wales's.

ARIADNE IN NAXOS, Richard Strauss's  
 opera, book by Hugo Von Hofmannsthal,  
 included in "The Perfect Gentleman,"  
 adaptation by W. Somerset Maugham of  
 Molière's comedy, "Le Bourgeois Gentil-  
 homme." May 27. (Produced for eight  
 special performances.)

## THE COMEDY.

M. Jourdain ..... Sir Herbert Tree  
 Mme. Jourdain ..... Miss Rose Edouin  
 Dorimene .... Miss Phyllis Neilson-Terry  
 Dorante ..... Mr. Philip Merivale  
 Nicole ..... Miss Stella St. Audrie  
 Music Master ..... Mr. A. E. George  
 Dancing Master ..... Mr. Ben Field  
 Fencing Master ..... Mr. Gerald Ames  
 Master of Philosophy .. Mr. Roy Byford  
 Tailor ..... Mr. Henry Morrell  
 An Apprentice .... Mr. Alexander Sarner  
 First Footman ..... Mr. B. Nicholls  
 Second Footman .... Mr. Sydney Gouldie  
 Third Footman .... Mr. Stanley Howlett  
 Fourth Footman .... Mr. Patrick Kirwan  
 Composer ..... Mr. Walter R. Creighton  
 Dancer ..... Miss Mabel Roy

## THE OPERA.

Ariadne ..... Fr. Eva Von Der Osten  
 Bacchus ..... Herr Otto Marak  
 Najade .... Fr. Martha Winternitz-Dorda  
 Dryade ..... Fr. Lill Hoffman-Onegui  
 Echo ..... Fr. Erna Hellensleben  
 Zerbinetta ..... Mme. Hermine Bosetti  
 Harlekin ..... Herr Carl Armster  
 Scaramuccio ..... Herr Heinrich Esser  
 Truffaldin ..... Herr Josef Schleichbach  
 Brighella ..... Herr Juan Spivak  
 Conductor, Mr. Thomas Beecham.

Opera produced by Herr Emil Gerhäuser  
 and Mr. T. C. Fairbairn.

—His Majesty's.

ARMY AND NAVY, THE, song cycle com-  
 posed and arranged by Alice Adelaide  
 Needham. June 16.  
 —Palladium.

AS DREAMS ARE MADE OF, play, by Wil-  
 fred Stephens (Black Cat Club). Rehear-  
 sal, February 24.

ASK QUESBURY, farce, in three acts, by T.  
 Herbert Lee. February 14. Last perfor-  
 mance (the thirty-fourth) March 15.

John Quesbury .... Mr. Weedon Grossmith  
 William Daintree .. Mr. Edwin H. Wynne  
 Pragnell Thurston .. Mr. Rudge Harding  
 Twiggs ..... Mr. Henry Ford  
 Frank Riverton ..... Mr. Geoffrey Denny  
 Luoisia Daintree .... Miss Daisy Thimm  
 Fanny Thurston .... Miss Maud Cressall  
 Ida Mountjoy ..... Miss Nora Laming  
 Morris ..... Miss Shelley Calton  
 —Globe.

ASPIRATIONS OF ARCHIBALD, THE (for  
 the first time on the variety stage), play,  
 in one act, by E. Ion Swinley. September  
 15.

Archibald ..... Mr. Brnedick Butler  
 Evangeline ..... Miss Florence Watson  
 Nance Pigott .... Miss Marjorie Theobald  
 —Tivoli.

AS THE LAW STANDS, modern play, in one  
 act, by Winifred M. Ardagh. March 12.  
 Esther Graham

Miss Leah Bateman-Hunter  
 John Graham ..... Mr. C. Marshal  
 Archibald Campbell .. Mr. George T. Grieg  
 —King's Hall, W.C.

- AT BRONTE'S SHACK, Canadian sketch. December 15.—Grand, Clapham.
- ATTACK, THE, play, in three acts, from the French of Henry Bernstein, by "George Egerton." (November 10, Royal-Manchester.) January 1.  
 Alexandre Méritail .. Sir George Alexander  
 Antonin Frepeau .. Mr. E. Holman Clark  
 Garancier .. Mr. E. Vivian Reynolds  
 Daniel Méritail .. Mr. Philip Desborough  
 Julien Méritail .. Mr. Reginald Malcolm  
 A Servant .. Miss J. Adeane Barlow  
 Georgette Méritail .. Miss Gladys Storey  
 Rénée de Rould .. Miss Martha Hedman  
 —St. James's.
- AT THE MERCY OF THE MORMONS, drama, in three acts, by Edwin George. January 20.  
 Ruddy Rodger .. Mr. H. P. Sullivan  
 Mexican Jake .. Mr. Edwin Davies  
 Ezra Higbee .. Mr. Jas. Mailly  
 Ebenezer Guffy .. Mr. W. O. Rossiter  
 Matt Hinds .. Mr. Harry Beverley  
 Slim Jim .. Mr. Walter Leahair  
 Tony Harris .. Miss Margaret Brinsley  
 Pat Hickey .. Mr. Forbes Dawtreay  
 Wishee Washee .. Mr. Ambrose Pinder  
 Titus Tansig .. Mr. Jerrold E. Reed  
 Stumpy Liz .. Miss Alice Maude  
 Lucy Harris .. Miss Hazel Dent  
 Ruth Marlow .. Miss Ruby Loncraine  
 —Royal, Woolwich.
- AT THE TEMPLE OF APHRODITE, Greek Idyll, by Frances A. McCallum. (Produced by the Stage Players.) November 14.  
 Harmion .. Mr. Percival Madgewick  
 Narsia .. Miss Barbara Everest  
 Glaucus .. Mr. W. Stack  
 Helena .. Miss Judith Kyrle  
 Orcias .. Mr. F. J. Nettlefield  
 Lycus .. Mr. Benedict Butler  
 Astraea .. Miss E. Nolan O'Connor  
 Chrysia .. Miss Lillian Warde  
 Ida .. Miss Maud Kirwan  
 1st Messenger .. Mr. Garrett Hollick  
 2nd Messenger .. Mr. Charles Maunsell  
 Arete .. Miss Margherita Gordon  
 Attendant .. Miss Rosamond Belmore  
 —Ambassadors.
- AUDITION, THE, musical comedy sketch. August 25. —Holborn Empire.
- AURORA'S CAPTIVE, play, in one act, by Tom Gallon. June 18. (October 26, 1911, New, Cardiff.)  
 William .. Mr. Alfred Ibberson  
 Miss Dorcas Burningham .. Miss Ada Palmer  
 Aurora Petunia (Emma) .. Miss N. de Silva  
 —Prince of Wales's.
- AUSTRALIAN NELL, four-act melodrama, by Mrs. F. G. Kimberley. August 18.  
 Arthur Carrington .. Mr. John C. Carlyle  
 Jed Angelos .. Mr. Carthage Caldeleugh  
 Jack Richardson .. Mr. Frederick Garrett  
 Sambo .. Mr. Jay Kay  
 Ted of the One Eye .. Mr. Fred Newburn  
 John Carrington .. Mr. Edwin Lever  
 American Bill .. Mr. Jack Hope  
 Gerald Montessor .. Mr. Edward Fletcher  
 The Goldfields Doctor .. Mr. Frank Guy  
 Kidde .. Miss May Masterman  
 Phoebe .. Miss Florence McInnes  
 Arrabella .. Miss Bella Moody  
 Laura Carrington .. Miss Leah Corentezs  
 Nell Carrington .. Mrs. F. G. Kimberley  
 —Junction, Manchester.
- AUTHOR'S PRODUCTION, AN, comedy drama, by Arthur Campbell. March 18.  
 Splinter .. Mr. Wilfrid Stephens  
 Worker .. Mr. Albert Hayzen  
 Sleeper .. Mr. Arthur Campbell  
 —Rehearsal.
- AVERAGE MAN, THE, comedy, in three acts, by Kenelm Foss. April 21.  
 Josephine Fladgate .. Miss Elaine Sleddall  
 Sally .. Miss Sybil Noble  
 The Gardener .. Mr. Mawson  
 John Morland .. Mr. Richard Fielding  
 Marion .. Miss Ruth Mackay  
 Geoffrey Claris .. Mr. Kenelm Foss  
 Jim Davis .. Mr. George Elton  
 —Royalty, Glasgow.
- AVUNCULITIS, one act farce, by "W. Stag." (Produced by the Black Cat Club.) November 28.—Arts Centre.
- AWAKENING WOMAN, THE, play, in three acts, by H. M. Richardson. November 28.  
 Sally Firmlin .. Miss Judith Wogan  
 Mrs. Firmlin .. Miss Ana Gilbert  
 Wille Firmlin .. Mr. Paul Hansell  
 James Firmlin .. Mr. J. Augustus Keogh  
 Clarice Firmlin .. Miss Darragh  
 Herbert Marston .. Mr. William Muir  
 Lizzie .. Miss Nita Minards  
 Dick Delane .. Mr. Esmé Percy  
 "The Person" .. Miss Iné Cameron  
 Mrs. Delane .. Miss Kirsteen Graeme  
 Mr. Delane .. Mr. Desmond Brannigan  
 —Gaiety, Manchester.
- AWKWARD FIX, AN, sketch, by Allan Morris. March 17.  
 He .. Mr. Norman Yates  
 His Friend .. Mr. Arthur Pilbeam  
 His Friend's Friend .. Miss Josephine Barrett  
 She .. Mrs. Sterling Mackinlay  
 —Camberwell Empire.
- BACILLUS AMORIS (THE MICROBE OF LOVE), one-act play, by Carlotta Rowe and Raymond Le Caudey. September 19.  
 Dr. Arthur Wügrave .. Mr. R. Carfax Bayley  
 Gerald Huntworth .. Mr. Cyril Hardingham  
 Maid .. Miss Catherine Lord  
 Elsie Grandison .. Miss Evelyn Brennard  
 Mrs. Wallace .. Miss Isabel Christison  
 —Court.
- BANK OF BIG IDEAS, THE, playlet, by Drexel H. B. Sharman. April 28.  
 —Camberwell Empire.
- BARREL ORGAN, THE, monologue, with incidental music by Herbert Haines. March 21. —London Coliseum.
- BARRIER, THE, first West End production of the play, in four acts, adapted by Philip E. Hubbard, from the novel by Rex Beach. (July 15, 1912, Kelly's, Liverpool; November 18, 1912, Elephant and Castle.) July 17. Last performance (the eighty-first), October 4.  
 John Gale .. Mr. Charles Rock  
 No-Creek Lee .. Mr. Hubert Willis  
 Alluna .. Miss Luna Lyndon  
 Necia .. Miss May Blayney  
 Meade Burel .. Mr. Malcolm Cherry  
 'Poleon Doret .. Mr. Matheson Lang  
 Runnion .. Mr. Lewis Willoughby  
 Corporal Thomas .. Mr. Eldrett Gulson  
 Trooper .. Mr. Walter Plinge  
 Dan Stark (alias Bennett) .. Mr. H. Beatty  
 Skagway Jack .. Mr. Sidney Vautier  
 Pincher Pete .. Mr. R. C. Harcourt  
 Trailer Johnson .. Mr. Louis Ashmade  
 Trooper Parker .. Mr. W. Hubert  
 Miners, Troopers, etc. —Strand.
- BEDFELLOWS, farcical comedy sketch, in one scene. June 9.  
 Jack Tavistock .. Mr. J. R. Spurling  
 Farren .. Mr. David Baird  
 Swindon .. Mr. A. R. Scarlett  
 Kathleen .. Miss Beaumont Collins  
 —Holborn Empire.
- BEGGAR GIRL'S WEDDING, THE, revival of, the drama by Walter Melville. (Originally produced October 19, 1908,



*Beggar Girl's Wedding, The (continued).*

Elephant and Castle). August 20. Last performance (seventy-seventh), October 25.  
 Jack Cunningham... Mr. Lauderdale Maitland  
 Dr. Millbank... Mr. Albert Ward  
 Dicky Storm... Mr. Fred Ingram  
 Norman Marsh... Mr. Frank Harvey  
 P.C. Phillips... Mr. Percy Baverstock  
 Rev. Mr. Melson... Mr. Fred Morgan  
 Thompson... Mr. C. Brown  
 Davis... Mr. B. Elton  
 Lizzie... Miss Lily Trouncell  
 Tina Torkington... Miss Eva Dare  
 Maud Villiers... Miss Elinor Foster  
 Gilbert Lindsay... Mr. Henry Lonsdale  
 Joe Webster... Mr. J. T. Macmillan  
 The Dodger... Mr. Horace Kenney  
 Robert Grimshaw... Mr. C. F. Collings  
 Old Cloe... Mrs. Wilson  
 Jim Rothschild... Mr. George Bates  
 Corky... Mr. J. Clark  
 Elsie Cunningham... Miss Cicely Stuckey  
 Bessie Webster... Miss Phyllis Relp  
 —Lyceum.

**BELLE'S STRATAGEM, THE**, Miss Bate-  
 man's revival of Hannah Cowley's comedy.  
 July 8. —Court.

**BETRAYAL, THE**, one-act play, by Padraic  
 Colum. April 7.

Morgan Lefroy... Mr. Kenneth Bruce  
 William Frizelle... Mr. Joseph A. Keogh  
 Peg... Miss Dorothy Kingsley  
 A Bellman... Mr. William Dexter  
 —Royal, Manchester.

**BETTER HALF, THE**, play, by Alison Gar-  
 land. (Produced by the Actresses' Fran-  
 chise League.) May 6.

—King's Hall, W.C.

**BETTY VERSUS DOLLY**, play, in one act,  
 by Anna Kinnison. July 2.

Sir Edward Norman... Mr. Scott Clarke  
 Chas. Willoughby... Mr. Geoffrey Gilbey  
 Miss Betty Vereker... Miss Marjorie Moore  
 —Globe.

**BETWEEN OURSELVES**, sketch, in one scene,  
 by Francis Annesley. May 26.

Mrs. ... Miss Marie Pera  
 Mr. ... Mr. James Adams  
 Another... Mr. Francis Annesley  
 Another... Miss Helen Thomson  
 —Empress.

**BETWEEN SUNSET AND DAWN**, play, in  
 four scenes, by Hermon Ould. October 23.

Mrs. Harris... Miss Ada King  
 Jim Harris... Mr. Norman McKinnel  
 An Old Man... Mr. Ernest G. Cove  
 Curly Tom... Mr. Harold Bradley  
 Liz Higgins... Miss May Blayney  
 A Respectable Woman... Miss F. Harwood  
 Bill Higgins... Mr. Edmond Breou  
 Mrs. Higgins... Miss Alice Mansfield  
 Mrs. Lansdowne... Miss Ethel Marryat  
 —Vaudeville.

**BIG GAME, THE**, play, in four acts, by  
 Sydney Wentworth Carroll. August 19.  
 Last performance (the nineteenth), Sep-  
 tember 6.

Mrs. Grimshaw... Miss Frances Ivor  
 Kitty Morrison... Miss Eileen Esler  
 Mildred Carruthers... Miss Margaret Chute  
 Lizzie Hopton... Miss Mary O'Farrell  
 Maid... Miss Margaret Dallas  
 Rita Morrison... Miss Ethel Dane  
 Edward Grimshaw... Mr. Frederick Kerr  
 Dr. Doyle... Mr. J. D. Beveridge  
 Charles Geddes... Mr. Lyonel Watts  
 Julian Ross... Mr. Dennis Nelson-Terry  
 —New.

**BIG JOSS, THE**, a Chinese-American episode  
 of the Gold Rush of 1849, by Francis  
 Annesley. January 6.

Tong-Li... Mr. George Pickett  
 Ah-Lun... Mr. Lawrence Osborne

*Big Joss, The (continued).*

"One-Gun" Dawson... Mr. A. Gordon Laws  
 "Quiet" Hooker... Mr. Jack Vyvyan  
 Nymena... Miss Violet Campbell  
 —Metropolitan.

**BILLETED**, one-act play, by Adeline Harrison.  
 July 3. —Imperial Club, Lexham Gardens.

**BILL, THE**, comedy in four acts, by Mrs.  
 George Cornwallis West. March 26.

Henrietta Lamson... Miss Gertrude Sterroll  
 Mabel Lamson... Miss Dorothea Desmond  
 Rt. Hon. J. Lamson... Mr. H. A. Saintsbury  
 Rt. Hon. Chas. Vernon... Mr. Cooke Hinton  
 Harold Lamson... Mr. Richard Fielding  
 Lady Corisande Lamson... Miss Ruth Mackay  
 Sir Timothy Bullen... Mr. George Elton  
 Sir George Lacey... Mr. Owen Roughwood  
 Walter Devereaux... Mr. Frank Conroy  
 Footman... Mr. Rudolph Morgan  
 Servant... Mr. Herriott  
 Fitz Alan... Mr. G. A. Seager  
 Memprise... Mr. Jo Harker  
 Pemberton... Mr. Guy Addison  
 Mrs. Parsons... Miss Helen Brown  
 Mrs. Rumbold... Miss Sybil Noble  
 Usher... Mr. J. B. Woods  
 Lady Middlesboro... Miss Dora Harker  
 A Doctor... Mr. G. A. Reads  
 Visitors to the Houses of Parliament and  
 Guests in the Speakers' Gallery—Misses  
 Adele Villiers, Ina Carter, Kathleen Smith,  
 Molly Milne, Jessie MacDonald, Ann Pate,  
 Phyllis Despard, Dora Stanley, Ruth Lock,  
 Messrs. Chas. Wilton, Osborn Evans, Chris-  
 topher Nutall, Francis Gardner.

—Royalty, Glasgow.

**BILLY'S FIRST LOVE**, comedy sketch, by  
 Sewell Collins. May 12.

—Hippodrome, Manchester.

**BILLY'S FORTUNE**, comedy, in three acts, by  
 Roy Horniman. January 16. Last perform-  
 ance (the 28th) February 8.

Mr. Groby... Mr. H. B. Surrey  
 Mrs. Davis... Miss Sinna St. Clair  
 Billy Charteris... Master Johnnie Brown  
 Mr. Dakin... Mr. Howard Sturge  
 Sarah... Miss Lydia West  
 Benjamin Gameboys... Mr. Arthur Vezin  
 Mrs. Benjamin Gameboys... Miss G. Mason  
 Bertie Bradley... Mr. Clifford Mollison  
 Mr. Bradley... Mr. E. M. Robson  
 Mrs. Bradley... Miss Henrietta Leverott  
 Mrs. Thomsett... Miss Alice Beet  
 Mrs. Jarvis Gameboys... Miss Gwyn. Galton  
 Mr. Thomsett... Mr. O. B. Clarence  
 Jarvis Gameboys... Mr. Rudge Harding  
 Mr. Stone... Mr. Philip K. Knox  
 Chummy... The Dog  
 Wopsall... Mr. Heath J. Haviland  
 Cook... Miss Ella Tarrant  
 Aunt Fanny... Miss Alice Mansfield  
 Waters... Miss Elizabeth Rosslyn  
 Broomhall... Miss Hetta Bartlett  
 Tilda... Miss Gertrude Britton  
 Tommy Gameboys... Mr. Chris. Saint'Eve  
 Benjie Gameboys... Mr. Jack Rooke  
 Jane Gameboys... Miss Edna O'Neil  
 Maloney... Mr. Victor Wayre  
 —Criterion.

**BLACK PASSION**, a four-act drama, by Ivan  
 Patrick Gore. August 11.

Captain Peter Potter... Mr. Victor du Cane  
 Richard Carton... Mr. Vivian Charles  
 Prof. John Derwent... Mr. Angus Warden  
 Jasper Malaiki... Mr. J. Leicester Jackson  
 Lung Tu... Mr. George Ross  
 Rev. Ezekiah Squills... Mr. Morris St. Clair  
 Fred Dirke... Mr. Jack Carroll  
 Angus M'Guinness... Mr. Will White  
 Sir Harry Stanhope... Mr. S. Hicks  
 Juliana Cantanare... Miss Emily Lloyd  
 Lipa... Miss Winnie Ashton  
 Dawn Derwent... Miss Dolores Hope  
 —Royal, Belfast.

**BLACK TORTURE, THE; OR, SPOTTEM FROM THE YARD,** "murderous melodrama, in three stabs," by John Harwood. June 3. (Actors' Orphanage Fête.)  
—Royal Hospital Grounds, Chelsea.

**BLIND FATE,** drama, in three acts, by Christopher Sandeman. (Produced by the Outcomer's Society.) May 30.

Dr. Carl Rosenheim .. Mr. Ernest Haines  
Butler ..... Mr. William Muir  
Dr. Hanbury Smith .... Mr. Harold Neville  
Donald Sinclair .... Mr. Bernard Copping  
Violet ..... Miss Darragh  
Bryan Montgomery .. Mr. B. Chailey Lewes  
Langton ..... Mr. Rex Barrington  
Police Inspector ..... Mr. Frank Snell  
Sir Richard Henley...Mr. W. Garrett Hollick  
—Little.

**BLUE BAT, THE,** one-act play, by Bertha N. Graham. November 4.

Madame Isis ..... Miss Martha Vigo  
A Lady ..... Miss Peggy Dorot  
A Gentleman ..... Mr. V. Stanislaus  
—Lyceum Club.

**BLUE BLOOD,** play, in one act, by Arthur Rose. July 28.

Nathan Goldsmith .. Mr. Herbert Landeck  
Julia Goldsmith .... Miss Winifred Pearson  
Jones Marshall ..... Mr. Howard Brenan  
Hon. Aubrey Winchester...Mr. Tom Terris  
James ..... Mr. E. Lloyd  
Roberts ..... Mr. H. Cheney  
—Hammersmith Palace.

**BLUE STOCKINGS, THE,** version of Molière's *Les Femmes Savantes*, by Mesley Down and Henry Seton. November 28.

Chrysale ..... Mr. Edward Rigby  
Philamante ..... Miss Forteseue  
Armande ..... Miss Esinè Beringer  
Henriette ..... Miss Jessie Winter  
Belise ..... Miss Drusilla Willis  
Ariste ..... Mr. W. R. Staveley  
Martine ..... Miss Florence Lloyd  
Clitandre ..... Mr. Robert Minster  
Trissotin ..... Mr. Edward Sass  
Vadius ..... Mr. Michael Sherbrooke  
Notary ..... Mr. James Lindsay  
Lepine ..... Master Christopher St. Eve  
—Globe.

**BON CŒUR D'OLIVETTE, LE** (*Le Démon-monde*), an episode from Juliette Mylo's "Sihouettes Parisiennes." March 7.

Olivette ..... Mlle. Juliette Mylo  
Yvonne ..... Mlle. Alice Dermont  
Suzette Volant ..... Miss Lily Kerr  
Gaston ..... M. René Hélie  
Fourmi ..... M. Georges Hunaut  
—Cosmopolis.

**BOOSTER'S BILLIONS,** comedy sketch. December 8.—Royal, Yarmouth.

**BORIS GODOUNOW,** music drama, in three acts and seven tableaux (after Pouchkine and Karamzine), by M. P. Moussorgsky. June 24.

Boris ..... M. Chaliapine  
Fedor ..... Mlle. Dawidowa  
Xenia ..... Mlle. Brian  
A Nurse ..... Mme. E. Petrenko  
Prince Chusky ..... M. Nicolas Andreev  
Pimene ..... M. Paul Andreev  
Grigori (afterwards the false Dmitri)

M. Damaew  
The Hostess of the Inn...Mme. Petrenko  
Varlaam ..... M. Belianin  
Missail ..... M. Bolchakow  
An Idiot Boy ..... M. Alexandrowitch  
Chelkalow ..... M. Dogonadze  
A Commissary ..... M. Zaporozetz  
A Noble ..... M. Alexandrowitch  
Two Jesuits ..... { M. Semenow  
                                  { M. Strobinder

*Boris Godounow (continued).*

Conductor, M. Emile Cooper. Opera produced by M. Alexandre Sanine. General Stage Director, M. P. Strobinder.

Chorus under the direction of M. D. Pokhitonow.

Stage Manager, M. O. Allegri.

—Drury Lane.

**BORSTAL BOY, THE,** first variety performance of the play, in one act, by H. Hamilton Fyfe, March 17. (Originally produced on November 26, 1911, His Majesty's.)

Albert Mineral ..... Mr. John McNally  
Charlie ..... Mr. Reginald Davis  
Mrs. Albert Mineral .. Miss Nancy Price  
—London Coliseum.

**BOSS OF BAR Z RANCH, THE,** cowboy drama. December 8.

Frank Marvel ..... Arizona Jack  
Richard Huntley .... Mr. Jerrold Heather  
Moqui ..... Mr. Bert Hawthorne  
Billy Wilson ..... Mr. F. J. Gavillet  
Doc. Rye ..... Mr. Hobbs Lyons  
Arabella ..... Miss Ida Fane  
Florence Curtis ..... Miss Hilda Shirley  
Madge Marvel ..... Miss May Dalby  
—Hippodrome, Stoke-on-Trent.

**BOUGHT AND PAID FOR,** drama, in four acts, by George Broadhurst. March 12. Last performance (the 84th), May 24.

Robert Stafford .. Mr. Allan Aynesworth  
James Gilley ..... Mr. Frank Craven  
Oku ..... Mr. Giro Kim  
Waiter ..... Mr. J. H. Stewart  
Virginia Blaine .. Miss Alexandra Carlisle  
Fanny Blaine ..... Miss Alice Crawford  
Josephine ..... Miss Sonia Bourcard  
—New.

**BOUNDER, THE,** play, by W. F. Mennion. May 21.—Assembly Rooms, Batham.

**BOY DETECTIVE, THE,** melodrama, by Mrs. F. G. Kimberley. May 12.

Adam Daunt ..... Mr. Valmore Shain  
"Boy" ..... Master Harold Bell  
Silas Deep ..... Mr. Leslie Langham  
William Pickles .. Mr. Highland T. O'Shea  
Misér Rat ..... Mr. C. H. Brookes  
Sam Blinkius ..... Mr. H. Garrett  
Howard Studeleigh ..... Mr. G. Shirley  
P. C. Wilson ..... Mr. H. Jones  
Joseph Onions ..... Mr. W. Ellis  
Jasper Hope ..... Mr. Byrom Douglas  
Dan, the Bloodhound ..... By Himself  
Minnie Hope ..... Miss Lydia Audre  
Maud Berry ..... Miss Lina Nazeby  
Harriett Ann Marmaduke

Miss Edie Macklin  
—King's, Longsight.

**BREWSTER'S MILLIONS.** Revival of Winchell Smyth and Byron Ongley's dramatisation of George McCutcheon's novel. (Original London production, May 1, 1907, Hicks.) May 12. Transferred to the Strand on June 16. Last performance (the 55th), June 28.—Prince's.

**BRIBE, THE,** drama of Irish rural life, in three acts, by Scumas O'Kelly. December 18.

John Kirwan ..... Mr. Arthur Sinclair  
Dr. Luke Diamond .. Mr. Fred O'Donovan  
Dr. Power O'Connor Mr. Sydney J. Morgan  
Dr. Jack Power O'Connor Mr. Philip Guiry  
Mr. Toomey ..... Mr. H. E. Hutchinson  
A Pauper ..... Mr. M. Coniffe  
Mrs. Diamond .... Miss Nora Desmond  
Mary Kirwan ..... Miss Kathleen Drago  
Mrs. Cooney ..... Miss Eithne Magee  
Poor-law Guardians, Messrs. J. M. Kerrigan, J. A. O'Rourke, U. Wright, A. Patrick Wilson, Farelly, Pelly, etc.

—Abbey, Dublin.

**BROADWAY JONES**, play, in four acts, by George M. Cohan. September 22.  
 Jackson Jones ..... Mr. Seymour Hicks  
 Robert Wallace ..... Mr. Thomas Meighan  
 Peter Pembroke ..... Mr. William Lugg  
 Judge Spotswood ..... Mr. J. C. Buckstone  
 Sam Spotswood ..... Mr. Harry Lauri  
 Rankin ..... Mr. Archibald McLeau  
 Grover Wallace ..... Mr. John Beauchamp  
 Higgius ..... Mr. John Burton  
 Dave ..... Mr. Arthur Winter  
 Henry Hopper ..... Mr. Jack Morris  
 Mr. Leary ..... Mr. A. Cliff Appleby  
 Mrs. Gerard ..... Miss Elizabeth Watson  
 Mrs. Spotswood ..... Miss Adela Measor  
 Clara Spotswood ..... Miss Zoe Gordou  
 Josie Richards ..... Miss Gladys Cooper  
 —Royal, Bradford.

**BROKEN FAITH**, drama, in two acts, of County Cork peasant life, by S. R. Day and G. D. Cummins. April 24.  
 Michael Gara ..... Mr. Farrell Pelly  
 Dan Hourihan ..... Mr. Michael Conniffe  
 Timothy Call ..... Mr. Philip Guiry  
 Mikeen ..... Master Laurance Byrne  
 Policeman ..... Mr. Charles Power  
 Bridget Gara ..... Miss Nora Desmond  
 Old Mrs. Gara ..... Miss Una O'Connor  
 —Abbey, Dublin.

**BROKEN STRING, THE**, dramatic episode, by Edale Latchford. March 4. Produced, for the first time in variety, at the Euston, October 6.  
 Sir Richard Vane .. Mr. Drelincourt Odium  
 Ben Bowden ..... Mr. Richard Carfax  
 Margaret Vane ..... Miss Evelyn Hope  
 —Aldwych.

**BROTHER ALFRED**, farcical comedy, in three acts, by H. W. Westbrook and P. G. Wodehouse. (March 3, Devonshire Park, Eastbourne.) April 8. Last performance (the 14th), April 19.  
 John Marshall ..... Mr. G. Mayor-Cooke  
 Billy Marshall ..... Mr. Arthur Chesney  
 George Lattaker .. Mr. Lawrence Grossmith  
 Augustus Arbuth ..... Mr. E. W. Garden  
 Count Fritz von Coslin .. Mr. Philip Cuninghau  
 Deuman Sturgis ..... Mr. Sydney Skarratt  
 Voules ..... Mr. Edward Sass  
 Sidney ..... Mr. Arthur Hatherton  
 Mrs. Vanderly ..... Miss Gwynneth Galtou  
 Steia ..... Miss Faith Celli  
 Mamie Foster ..... Miss Maud Cressall  
 Pillbeam ..... Miss Florence Tempest  
 Guests.—Misses Wanda de Baron, Mary Fenner, Freda Watson, Dorothy Wyndgirl, Grace Denbeigh-Russell, Violet Blyth-Pratt, Jessie Forbes; Messrs. H. V. Surrey, Stapley, Adkins, Begbie, Vaughan.  
 —Savoy.

**BROTHERS KARAMAZOV, THE**, drama, in five acts by Jacques Copeau and Jean Croué, from the Russian of Dostolevski, translated by Christopher St. John. (Produced by the Stage Society.) February 16.  
 Alexi Karamazov ..... Mr. Allan Wade  
 Father Zossima ..... Mr. Ralph Hutton  
 Dmitri Karamazov .. Mr. Owen Roughood  
 Smerdlakov ..... Mr. Shiel Barry  
 Ivan Karamazov ..... Mr. Francis Roberts  
 Father Paisy ..... Mr. Henry Willoughby  
 Father Joseph ..... Mr. Charles Bishop  
 Feodor Karamazov .. Mr. R. Farquharson  
 Katherina Ivanovna .. Miss Hilda Antony  
 A Servant ..... Miss Florence Harwood  
 Afragena Alexandrovna.. Miss Miriam Lewes  
 Grigori ..... Mr. James Skea  
 Moussialovitch .. Mr. C. Herbert Hewetson  
 Trouleski ..... Mr. H. B. Waring  
 Trifon Borisitch ..... Mr. Tom Ronald  
 Audrey ..... Mr. Val Cuthbert  
 Boris ..... Mr. H. Cannon George

*Brothers Karamazov, The (continued).*

Arina ..... Miss Norah Beresford  
 Stepanida ..... Miss Susan Richmond  
 The Chief of Police .. Mr. Benedict Butler  
 —Aldwych.

**BROTHERS, THE**, one-act play, by H. C. Faraby. November 20.—Arts Centre.

**BUNGLE'S LUCK**, comic sketch, written by Charles Baldwin, E. C. Matthews, and Fred Kitehen, music by Dudley Powell. (February 24, Hippodrome, Westminster.) March 10.—Victoria Palace.

**BUNTY PULLS THE STRINGS**. Revival of the Scotch comedy, in three acts, by Graham Moffatt. (Originally produced July 4, 1914.) June 16. Last performance (the 43rd), July 18.—Playhouse.

**BURGLAR AND THE GIRL, THE**, duologue, by Matthew Boulton. February 24.  
 Burglar ..... Mr. George Marriott, jun.  
 Girl ..... Miss Ruth Docwray  
 —Pavilion, Weymouth.

**CACHEZ CA!** revue, by Mme. B. Rasimi. December 7.—Middlesex.

**CÆSAR AND CLEOPATRA**, Mr. Forbes-Robertson's revival of the "History," in five acts, by George Bernard Shaw. (Originally produced March 15, 1899, Royal, Newcastle; November 25, 1907, Savoy.) April 14.  
 Chorus ..... Mr. Grendon Bentley  
 Julius Cæsar ..... Mr. J. Forbes-Robertson  
 Cleopatra ..... Miss Gertrude Elliott  
 Fatatecta ..... Miss Adeline Bourne  
 Pothinus ..... Mr. H. Athol Forde  
 Theodotus ..... Mr. S. A. Cookson  
 Ptolemy XIV. .... Master Richard Seaton  
 Achillas ..... Mr. Walter Ringham  
 Rufio ..... Mr. Frank Lacy  
 Britannus ..... Mr. Ian Robertson  
 Lucius Septimius ..... Mr. Percy Rhodes  
 A Wounded Soldier .. Mr. Richard Andean  
 A Sentinel ..... Mr. S. T. Pearce  
 A Major Domo ..... Mr. George Hayes  
 Apollodorus ..... Mr. Alex. Scott-Gatty  
 Centurion ..... Mr. Robert Atkins  
 First Porter ..... Mr. L. Frith  
 Second Porter ..... Mr. E. A. Ross  
 Boatman ..... Mr. Eric Adeney  
 A Nubian Slave ..... Mr. D. Wells  
 —Drury Lane.

**CAGE, THE**, comedy, in three acts, by Ronald Jeans. June 10.  
 Cynthia Harrington.. Miss Estelle Winwood  
 Mrs. Barger ..... Miss Gwynneth Galtou  
 Mrs. Harrington ..... Miss Lena Hallday  
 Max Barger ..... Mr. C. M. Hallard  
 John Barger ..... Mr. Edmund Gweinn  
 A Parlourmaid ..... Miss G. Black-Roberts  
 Another Parlourmaid.. Miss Marjorie Butler  
 Irene Martin ..... Miss Ellen O'Malley  
 Toby Applebeck ..... Mr. Lyonel Watts  
 Miss Stedman ..... Miss Minnie Terry  
 —Court.

**CALIPH AND THE BEGGAR'S DAUGHTER, THE**, Eastern musical comedy, in one act. August 4.  
 The Caliph ..... Mr. Leo Dryden  
 The Beggar ..... Mr. Bert Morley  
 The Beggar's Daughter.. Miss Beatrice Sorel  
 The Caliph's Chamberlain.. Mr. H. P. Owen  
 The Story Teller ..... Mr. A. Bradley  
 Morie ..... Miss Mamie Vincent  
 Flower Girl ..... Miss Carrie Fraser  
 The Singer ..... Miss Dolsey Cariello  
 The Fakir ..... Mr. Cecil Marshall  
 The Musicians ..... Miss Laurie Potter  
 the Australs  
 Incense Burners .. Messrs. Walford, Walls,  
 Evans, and Reed-Pinard  
 Bodyguards .. Messrs. Williams and York  
 Train Bearers .. Misses Lawrence, May,  
 Webb, and Jewell



*Caliph and the Beggar's Daughter, The* (continued).

Fan Bearers .. Miss Lincoln and Mr. Lacey  
Trumpeters .... Messrs. Irwin and Watson  
The Old Man ..... Mr. Bertie White  
His Daughters .... Misses Grant, Lester,  
and Marshall  
—Pavilion.

CAN YOU BEAT THIS? revue. December 26.  
—Hippodrome, Westminster.

CAP AND BELLS, THE, comedy, in three acts,  
by Robert Vansittart. April 17. Last per-  
formance (the 44th), May 30.

Earl of Chislehurst ..... Mr. Fred Kerr  
Duke of Dartford ..... Mr. Eric Maturin  
Percy Robinson ..... Mr. Godfrey Tearle  
Hammond ..... Mr. Heath Haviland  
Lady Chislehurst .... Miss Maude Millett  
Lady Clara Marden .. Miss Ethel Warwick  
—Little.

CAPTAIN CHRIS, drama, in three acts, by  
John Johnson and Dagny Major (produced  
by the Hildenborough Village Players).  
January 21.

—Drill Hall, Hildenborough.

CAPTAIN CUPID, musical comedy, in two  
acts, by H. F. Housden. May 26.

—Foresters'.

CAPT. STARLIGHT, OF THE KELLY GANG,  
dramatic romance, in four acts, by J. H.  
Dartley. July 21

Pietri Sarillo ("Capt. Starlight")

Mr. G. Steer Flinders  
Starkey ..... Mr. Frank Woodville  
Bruno Benjamin Isaacs Mr. J. W. Bradbury  
Ling-Soo ..... Mr. David Douglas  
Shaun O'Shaughnessy Mr. Chas. H. Hughes  
Capt. Frank Fairfield .. Mr. Cecil Klein  
Allen Dale ..... Mr. Frank Wheatley  
Commissioner Bainbridge .. Mr. R. Hope  
Martin ..... Mr. Geo. Lawrence  
Heywood ..... Mr. James Mount  
Earmen ..... Miss Stella Carmichael  
Martha Mullarkey .. Miss Fay Rivington  
Elaine ..... Miss Ethel Raynor  
—Prince's, Portsmouth.

CARDINAL'S ROMANCE, A, play, in three  
acts, by Edward G. Hemmerde. June 14.  
Last performance (the 15th), June 28.

Clive Rushton ..... Mr. Norman Trevor  
Mark Cartel ..... Mr. Douglas Greet  
Gilbert Tyrell ..... Mr. Hunter Nesbit  
Richard Farrant ..... Mr. Fred Kerr  
Frank Lester ..... Mr. Ernest Mainwaring  
Kenneth Lester ..... Mr. Godfrey Kerr  
Father Luigi Villari .. Mr. Alfred Brydone  
William ..... Mr. Frederick Morland  
Sr. Tito Castelli .. Mr. Fewlass Llewellyn  
Beatrice ..... Miss Enid Bell  
Mrs. Frank Lester .... Miss Joy Chatwyn  
Gladys Pennant ..... Miss Ethel Tuson  
Sibell Jackson ..... Miss Cicely Le Gros  
Dolly Rushton .... Miss Peggy Fitzmaurice  
—Savoy.

CARELESS LASSIE, A, sketch, in one scene,  
by Harry Grattan. May 19.

Father ..... Mr. Ernest H. Paterson  
Mother ..... Miss Adelaide Grace  
Daughter ..... Miss Jean Aylwin  
—Empress, Brixton.

CAROLINA BROWN, sketch, presented by Wal  
Robbins and company. November 10.—  
West London.

CARRIER PIGEON, THE, one-act play, by  
Eden Philpotts. April 7.

Harry Hawke ..... Mr. George Elton  
Elias Cobleigh ..... Mr. Mawson  
Milly Hawke ..... Miss Dora Harker  
—Royalty, Glasgow.

CASTE, revival of the comedy, in three  
acts, by T. W. Robertson (Prince of  
Wales's, April 6 1867). August 4.

—King's, Hammersmith.

CATHERINE THE GREAT, play, in three  
acts, by R. Henderson Bland and A. E.  
Manning Foster. February 11.

Princess Sophia Augusta Fredericka  
of Zerbst, afterwards Empress  
Catherine II. .... Miss Frances Dillon  
Princess Jeanne Elizabeth. Miss Rose Dupré  
Empress Elizabeth .... Miss Ella Erskine  
The Grand Duke Peter .. Mr. Alfred Tossé  
Count Bestoujeff .... Mr. Clarence Derwent  
Count Lestocq ..... Mr. Alexander Rivers  
Herr Brummer ..... Mr. Stanley Roberts  
Count Peter Schouvaloff.. Mr. Leon M. Lion  
The Archbishop of Novgorod

Mr. Benedict Moyes  
Gregory Orloff .... Mr. Langhorne Burton  
Alexis Orloff ..... Mr. Noel Phelps  
Adjutant-General Goudovitch

Mr. Benedict Butler  
Sir Hanbury Williams.. Mr. Geo. Fitzgerald  
Count Poniatowski.. Mr. R. Henderson Bland  
General Munnich .. Mr. George Fitzgerald  
Lamberti ..... Mr. Stanley Roberts  
Courier ..... Mr. Benedict Butler  
Elizabeth Worontzoff.. Miss Edith Graham  
—Mme. Krause ..... Miss Irene Moncrieff  
Countess Roumanizoff .... Miss Lily Kerr  
—Cosmopolis.

CATS, farce, by C. King Coyne. (Produced by  
the Black Cat Club. January 24.

Kitty ..... Miss Wynn Westcott  
Mary Primrose ..... Miss Ruby Bashall  
Mrs. Jarman ..... Miss Ella Daincourt  
Mrs. 'Opkins ..... Mrs. Taunton  
Adelbert ..... Mr. Wilfred Stephens  
Professor Percy ..... Mr. Percy Vernon  
—Rehearsal.

C'EST CHIC, French revue, in twenty-four  
scenes, by MM. Celval and Charley. Sep-  
tember 1.—Middlesex.

CHALLENGE, THE, comedy, in three acts, by

Dade Shearim. September 11.  
Daphne West ..... Miss Beryl Hamilton  
Leslie Croome ..... Mr. N. Thorpe-Mayne  
Mortimer Croome.. Mr. Chas. Kent-Francis  
Sir Bernard Whyte .... Mr. W. Jules Kemp  
Miss Isabel Fortisue

Miss Sylvia Fausset-Baker  
Mrs. Ebbutt .. Miss Margaret Dennistoun  
Frances ..... Miss Bee Sutherland  
Dulcie Whyte ..... Miss Bessie Jewell  
—King's Hall, Ilkley.

CHANGE, Glamorgan play, in four acts, by  
J. O. Francis. (Produced by the Stage  
Society.) December 8.

John Price ..... Mr. Harding Thomas  
Gwen ..... Miss Lilian Mason  
Gwilym Price ..... Mr. Harold West  
Sam Thatcher ..... Mr. Frank Ridley  
Isaac Pugh ..... Mr. Tom Owen  
Lewis Price ..... Mr. R. A. Hopkins  
John Henry Price .... Mr. John Howell  
Dan Matthews ..... Mr. Gareth Hughes  
Twm Powell ..... Mr. William Hopkins  
Jinnie Pugh ..... Miss Doris Owen  
Lizzie Ann ..... Miss Eleanor Daniels  
—Haymarket.

CHANGE FOR A SOVEREIGN, musical play,  
in three acts, by A. Howard Llnford and  
Edith M. Bathurst. (Produced by amateurs.)  
December 20.

Canty ..... Mr. D. Brilaut  
Joe Spindleshanks ..... Mr. B. Llnford  
Jimmy Boraeks ..... Mr. E. Baum  
Mat Berry ..... Mr. V. Faulks  
Jack Jolly ..... Mr. K. C. Darling  
Hugh ..... Mr. E. Morrell  
Tom ..... Mr. H. Sherwood  
Miles Fenton ..... Mr. A. Stevenson  
Lord Arlington ..... Mr. P. Smith  
Duke of Fattington ..... Mr. G. Baer  
Lord Lovatt ..... Mr. T. Sergius

*Change for a Sovereign (continued).*

- Lord Seymour ..... Mr. J. Bentwich  
 Lord-in-Attendance ..... Mr. K. Davenport  
 Lord Hertford ..... Mr. T. Fortescue-Fox  
 Edward, Prince of Wales.....Mr. H. Sherwood  
 Herald ..... Mr. M. Schneiders  
 Constable ..... Mr. G. Stevens  
 Father Ambrose ..... Mr. M. Dreyfus  
 Page ..... Mr. A. Knight-Gregson  
 Lady Jane Grey ..... Miss Cicely Derriek  
 Princess Elizabeth ..... Miss Agnes Wylle  
 Mary Queen of Scots.....Miss Gladys Stacy  
 —Hampstead Conservatoire.
- CHAPERON, THE, farce, in three acts, by Jocelyn Brandon and Frederic Arthur (April 21, Devonshire Park, Eastbourne.) April 26. Last performance (the fifty-fourth), June 14.
- Hilary Chester ..... Mr. Cyril Keightley  
 Hon. Algernon Brocklehurst  
 Mr. Lawrence Robbins  
 Christopher Pottinger, M.P.—Mr. E. Dagnall  
 Admiral Peter Maxwell. Mr. M. R. Morand  
 Colonel Redwood ..... Mr. Harold Sturge  
 Paul Kominsky ..... Mr. Edward Irwin  
 Schwarz ..... Mr. J. Parish Robertson  
 Butler ..... Mr. Lambert Plummer  
 Page Boy ..... Master Maurice Edmonds  
 Rosamond Gaythorne .... Miss Ethel Dane  
 Louisa Pottinger ..... Miss Helen Haye  
 Harriet Maxwell ..... Miss Ada King  
 Doris Mayne ..... Miss Mary Dibley  
 Curtis ..... Miss Violet Graham  
 —Strand.
- CHARLEY'S AUNT, revival of Brandon Thomas's farce. (February 29, 1892, Royal, Bury St. Edmunds.) December 20.—Prince of Wales's.
- CHARMER, THE, revised version of the play of that name, by Compton Rickett, given by the Play Actors, at King's Hall, Covent Garden, October 13, 1907. October 3.
- Caroline Fairleigh .. Miss Dorothy Jackson  
 Millicent Gregg .. Mrs. W. Brooke Willis  
 Marsh ..... Mr. A. C. Lowe  
 Gregory Fairleigh .. Mr. L. Barlow-Massicks  
 James Gregg ..... Mr. S. Elden Minns  
 Stella Fairleigh ..... Mrs. H. W. Griffith  
 Roy Fairleigh .. Mr. C. Compton Rickett  
 Direk Sinclair, M.D. .. Mr. H. W. Griffith  
 Eliza Filders, ..... Miss Gertrude Hall  
 Viola Day ..... Mrs. Wildman  
 Mrs. Filders ..... Miss Jessie Phillips  
 Gracie ..... Miss Kathleen Phillips  
 —Assembly Rooms, Rotherham.
- CHEER-UP! CAMBRIDGE, musical comedy, by Jack Hulbert, music by Alan Murray, extra numbers by J. W. Ivimey, B.Mus., and C. F. Smyly, extra lyrics by H. Rottenburg and J. L. Crommelin-Brown. (Produced by the Footlights D.C.) June 12.
- Algy Vere ..... Mr. Jack Hulbert  
 Silas K. Mogg ..... Mr. E. G. Snaith  
 Teddy Brown ..... Mr. R. M. Dexter  
 Le Comte Tango ..... Mr. A. Portago  
 Glum ..... Mr. N. M. Penzer  
 Professor of Psychology .. Mr. F. Ollerenshaw  
 Rowing Coach ..... Mr. H. C. M. Farmer  
 Auctioneer ..... Mr. P. L. Barrow  
 Clerk ..... Mr. T. P. Ellis  
 Waiter ..... Mr. L. S. Straker  
 Sylvia ..... Mr. M. Cuthbertson  
 Daphne ..... Mr. D. Carmichael  
 Mrs. Walker ..... Mr. H. V. Tennant  
 —Queen's.
- CHINA ORANGE, A, one-act play, by Emil Lock. March 31.
- Vladimir Mirskoff ..... Mr. Robert Noble  
 Paul Goveski ..... Mr. Edmund Kennedy  
 Countess Alexandrovna..Miss Alma Stanley  
 —Bedford.

CINEMANIA, comedy sketch, presented by Joe Peterman. October 27.—Kington Empire.

CITIZEN MOROT, an episode of the French Revolution, by Alice Clayton Greene. April 10.

—Arts and Dramatic Club.

CLANCY NAME, THE, Irish play, in one act, by Lennox Robinson (first time in variety). August 11.

—London Coliseum.

CLAUDE ABROAD, musical play. In three acts, libretto by Charles and Muriel Scott Gatty, music by Charles Scott-Gatty, Sir Alfred Scott-Gatty, and Cecil Forsyth. (Produced by amateurs.) May 28.

Prince Ludo of Nowarla..Mr. A. H. Leveaux  
 Marquis of Ecclesfield

Sir Simeon Stuart, Bart.

Lord Claude Chatterton

Mr. Trevor Addinsell

Count Amoryski ..... Mr. Loudon Greenlees

Lord Dancaster ..... Mr. W. Leveaux

Simpkins ..... Mr. Charles Scott-Gatty

Monsieur Ganz .. Mr. S. Edgar Walmsley

Herr Crochet ..... Mr. Guy Puckle

Damski ..... Mr. P. Neville

Balouski ..... Mr. H. K. Fletcher

Reporter ..... Mr. W. H. Reynolds

Waiter ..... Mr. T. F. Agar

Gendarme ..... Mr. R. Latham

News vendor ..... Mr. H. E. Ward

Lady Violet Chatterton..Miss Evelyn Bond

Brishka ..... Miss Marjorie Hamilton

Trimings ..... Mrs. Charles Scott-Gatty

Cicely Canning ..... Miss Gertrude Glyn

—Aldwych.

CLEARLY AND CONCISELY, duologue, by Robert Higginbotham. January 30.—St. James's.

CLIMAX, THE, one-act play, by Murray Gilchrist. May 2.

Job Askew ..... Mr. Martin Sands

Jud Yellot ..... Mr. Desmond Brannigan

Joanna ..... Miss Carrie Haase

Mrs. Dane ..... Miss Iné Cameron

—Royal, Manchester.

CLIMAX, THE: A SONG OF THE SOUL, new version of the play, by Edward Locke (February 26, 1910, Comedy), adapted for the English stage by C. M. Brune, LL.D., M.A., with musical theme by Joseph Carl Breil. October 20.

Adeline von Hazen Miss Helen Cunningham

Dr. John Raymond Mr. Bernard Merfeld

Luigi Golfanti ..... Mr. Edward Ray

Pietro Golfanti ..... Mr. Eric Mareo

Signora Vittorio ..... Miss Hilda Maas

Anton Rubenstein .... Mr. Chas. Graham

Carl Beville ..... Mr. James Kenneth

George Downie ..... Mr. Robert Perival

—Devonshire Park, Eastbourne.

COCODRILLES, LES, comédie-bouffe, by Camille de Sainte Croix. November 2.—Court.

COLD DOUCHE, A, comedy episode, by Herbert Clayton. August 13.—Empire.

COLLIER'S LASS, THE, domestic drama, by Mrs. F. G. Kimberley. (Royal, Wolverhampton, May 27, 1912.) February 5.

Robert Copley ..... Mr. David Curtis

Tom Filding ..... Mr. J. Dobson Clyde

Frank Cecil .... Mr. Denbigh J. Douglas

John Willie Hay..Mr. J. Newton Cowling

Hubert Cardel ..... Mr. Beau Carr

Joe Miggin ..... Mr. Bert Johnson

John Bailey ..... Mr. John Locke

P. C. Wilson ..... Mr. Easterbrook

Bill Giles ..... Mr. Fred Barnes

Flossie Shaw ..... Miss Ivy Clowser

*Collier's Lass, The (continued).*

Mary Ellen Nuttal Miss Lynn Darlington  
 Martha Copley ..... Miss Ellen Beverley  
 Maud Fernley ..... Miss Mona Gray  
 Grace Copley ..... Miss Muriel Dean  
 —Royal, Stratford.

## COLLISION, play, in four acts, adapted by Bridget Maclagan, from her novel of Indian life. October 1. Last performance (the 19th) October 17.

Gopi Chand, C.I.D. .. Mr. D. H. Munro  
 George Digby, I.C.S. Mr. Norman McKinnel  
 Imogen Daunt ..... Miss Alice Crawford  
 Susan Digby ..... Miss Grace Lane  
 Ismail ..... Mr. Ernest G. Cove  
 Bobbie Concannon .... Mr. Vernon Steel  
 Edward Annandale Mr. J. Cooke Beresford  
 Prof. Shalieb .... Mr. Michael Sherbrooke  
 Benjamin Trotter ..... Mr. Leslie Carter  
 Kashir Ram Choula, M.D.

Mr. Malcolm Chery  
 A Mohammedan .... Mr. Harold Brady  
 Fulman ..... Miss Dorothy Edwards  
 Mrs. Badri Nath .. Miss Suzanne Sheldon  
 Rai Sahib Badri Nath Mr. E. F. Mayeur  
 Nautch Girl ..... Miss Nancy Denvers  
 —Vaudeville.

## COLONEL CLEVELAND, V.C., play, in one act, by A. F. Owen-Lewis and Eille Norwood. October 20.

Colonel Cleveland, V.C. .. Earl of Carrick  
 Maud Cleveland ..... Miss Mary Jerrold  
 Doctor Maxwell ..... Mr. Franklin Dyall  
 Sergt. Silver ..... Mr. Clifford Brooke  
 —London Coliseum.

## COME AND SEE (The Real Show), revue, by F. Storry, with music by S. M. Paul. November 3.

Lucy ..... Miss Lydla Alexandra  
 Fifi ..... Miss Rosie Gaston  
 Princess Wisklana .. Mlle. Valma Dupont  
 Chief ..... Mr. Nat Lewis  
 Cornelius O'Reilly .... Mr. Phil Coleman  
 Lord John Wentworth .. Mr. Joe Wilson  
 A Slave ..... Mr. David Keir  
 —Palace, Bath.

## COME INSIDE, revue, written by Joseph Hayman, music by W. Neale, with addition numbers by Bert Lee (October 6, Hippodrome, Boscombe). October 13.

Wiggs, the Waiter .... Mr. Horace Jones  
 Lieut. Jack Wayne .. Mr. Conway Dixon  
 Raml Sam ..... Mr. F. W. Ring  
 Tommy ..... Master Edmonds  
 Sergeant ..... Mr. J. W. Hemming  
 Gendarme ..... Mr. Moody  
 Kitty Travers ..... Miss Netta Lynd  
 Very Fly ..... Miss Minnie Leslie  
 Lady of the Snows .... Miss Cecily Lauri  
 Our Sarah Ann ..... By Herself  
 Astor's Waldoria, U.S.A.

Miss Bessie Clifford  
 —Holborn Empire.

## COME OVER HERE, revue, in three acts, book by Wilson Mizner and Max Pemberton, music by Louis A. Hirsch and J. Rosamond Johnson, lyrics by Harry Williams, production by Gus Sohke. April 19.—London Opera House.

## COMFORTABLE SITUATION, A preliminary performance of a sketch by A. C. Torr. February 5.—Royal, Yendon.

## COMFORTERS, THE, comedy, in one scene, by Lewis Sydney and Herbert Mason, with music by Herman Finck. November 10.

Josiah Grizzle ..... Mr. Lewis Sydney  
 Geoffrey Speekswete .. Mr. Herbert Mason  
 Betty Speekswete .. Miss Marjorie Moore  
 —Palace.

## COMPOSER'S DREAM, A, musical scena. May 19.—Oxford.

## COMPROMISED, light comedy, in one act, by Edgar Jepson. (October 7, Ambassadors.) May 19.

Rupert Verrinder .. Mr. Yorke Stephens  
 A Policeman ..... Miss Jess Sweet  
 Lady Molly de Carteret Miss Edith Graham  
 Emmeline ..... Miss Helen Leyton  
 —Tivoli.

## COMTESSE MIZZI, comedy, in one act, by Arthur Schnitzler, translated by H. A. Hertz. (Produced by the Stage Society.) March 9.

Servant ..... Mr. Val Cuthbert  
 Count Arpad Pazmandy

Mr. Robert Horton  
 Mizzi ..... Miss Katharine Pole  
 Gardener ..... Mr. Charles Bishop  
 Egon, Prince Ravenstein Mr. Athol Stewart  
 Philip ..... Mr. Godfrey Dennis  
 Lolo Langhuber .. Miss Margaret Bussé  
 Wasner ..... Mr. Rupert Lumley  
 Professor Windhofer .... Mr. Ivo Dawson  
 —Aldwych.

## CONFESSION, THE, Irish episode, in one scene, by Montague Turner. April 14.

Connor Fitzgerald .... Mr. Aldan Lovett  
 Dennis Fitzgerald .... Mr. Gilbert Ritchie  
 Father Maguire ..... Mr. James Shea  
 Eileen O'Hanlon .. Miss Frances Rutledge  
 —Putney Hippodrome.

## CONTRACTS, one-act play, by Wilfrid Stephens. (Produced by the Black Cat Club.) January 24.

Mrs. Tabb ..... Miss Ruhya Bashall  
 Jeannette ..... Mrs. Taunton  
 Bella ..... Miss Mona Maughan  
 —Rehearsal.

## CONVERSATION AT THE STYX, A, one-act play, by James L. Dalc. (Produced by the Stage Players.) July 10.

A Saint ..... Mr. William Stack  
 A Scoundrel ..... Mr. Wilfrid Seagram  
 Charon ..... Mr. Wyn Weaver  
 A Respectable Person...Mr. Ernest Graham  
 —Little.

## CONYNGHAMS, THE, comedy, in three acts, by "George Paston." April 14.

Julian Rolfe ..... Mr. Algernon F. Grelg  
 Rossie ..... Miss Elinor Arup  
 Freida Conyngham .. Miss Marle O'Neill  
 Eliza ..... Miss Mona Smith  
 Mrs. Fitzalan .... Miss Eileen Thorndike  
 Mrs. Rolfe ..... Miss Alda Jenoure  
 Rufus Pagnall .... Mr. Baliol Holloway  
 Major Fitzalan ..... Mr. Shiel Barry  
 Hugh Conyngham Mr. Norman McKeown  
 Mrs. Lewis ..... Miss Estelle Winwood  
 Mr. Rolfe ..... Mr. Wilfred E. Shine  
 Toby ..... Master Harold French  
 Mrs. Hollyer ..... Miss Fanny Olive  
 Brodie ..... Mr. J. A. Dodd  
 Albert Baxter ..... Mr. Richard Evans  
 —Repertory, Liverpool.

## CORMORANT, THE, one-act play, by May Isabel Fisk. June 16.

Mrs. Leighton ..... Miss Concordia Merrel  
 Dora ..... Miss Manora Thew  
 Will ..... Mr. H. E. Schwartz  
 Fred ..... Mr. Leslie Pryce Hamer  
 Clive Leighton .... Mr. Cavendish Morton  
 —Little.

## COUNTRY DRESSMAKER, THE, First production in London of a comedy, in three acts, by George Fitzmaurice. June 28.

Julia Shea ..... Miss Nell Byrne  
 Korry Shea ..... Miss Helena Molony  
 Matt Dillane ..... Mr. Farrell Pelly  
 Min ..... Miss Una O'Connor  
 Pats O'Connor ..... Mr. Eric Gorman  
 Edmund Normyle .. Mr. Michael Conniffe  
 Michael Clohesy .... Mr. George St. John  
 Maryanne ..... Miss Nora Desmond  
 Babe ..... Miss Peggie Butlmer



*Country Dressmaker, The (continued).*

Ellie ..... Miss Kathleen Drago  
 Jack ..... Mr. Charles Power  
 Luke Quilter ..... Mr. Philip Gulry  
 —Court.

**COUSIN DEBORAH**, playlet, by Ena May Howe. November 21.—Passmore Edwards' Settlement.

**COWARD, THE**, play, in one act, by Ada Champlon. December 11.—Metropole, Gateshead.

**COWBOY'S REVENGE, THE**, Wild-West play, in four acts. March 10.

Richard Danvers ..... Mr. Wilson Benge  
 Jim Travers ..... Mr. Harry Vane  
 Burley Skeets ..... Mr. Charles T. Higgins  
 Mr. Dawson ..... Mr. Austin Dean  
 Ching Wee ..... Mr. Frank Cavanah  
 The Colonel ..... Mr. Lauri Moynaham  
 Mr. Washington Wells .. Mr. Bob Linton  
 Tom Archer ..... Mr. Charlie Smythe  
 The Sheriff ..... Mr. F. J. Lawson  
 Bob Ford ..... Mr. Bert Denton  
 George Hopkins ..... Mr. S. T. Wilson  
 Larch Lees ..... Mr. P. J. Tomkins  
 Frank Hendon ..... Mr. Ralf Hillier  
 Roy Matthews ..... Mr. H. J. Sanderson  
 Jack Conroy ..... Mr. Karl Peters  
 Paul Jones ..... Mr. Seth Thomas  
 Bill Hickock ..... Mr. Tim Preston  
 Ga Na Gule ..... Ska Wapka  
 Rudin Skawin ..... Foy Calfneh  
 Long Eagle ..... Amos Halma  
 Nell Dawson ..... Miss Maud Hastings  
 Susan Dawson ..... Miss Nellie Hazel  
 Hurricane Kate ..... Miss Sadie Smith  
 —Royal, Swansea.

**CRACKSWOMAN, THE**, drama, in four acts, by Henrietta Schrier. June 23.

Eustace Strangeways .. Mr. Lodge Percy  
 Andrea Vassili ..... Mr. G. Edward Hall  
 Colonel St. Justin Eyre.. Mr. Libley Hicks  
 Gilbert Eyre ..... Mr. H. Erie-Seamore  
 Phillip Eve ..... Mr. Eric Crowther  
 Forbes ..... Mr. Richard Austin  
 Parker ..... Mr. Theo Gaultier  
 Sylvia Dale ..... Miss Dorrie Lawrence  
 Cassandra Moorhouse... Miss Adela Harvey  
 Mrs. Fitzgerald Eve.. Miss Henrietta Schrier  
 —Royal, Rochdale.

**CRADLE, THE**, one-act play, by A. Rochester. March 11.

Matthew Steere ..... Mr. Lionel Atwill  
 Sarah Steere ..... Miss Esmé Beringer  
 Timothy Jeal ..... Mr. H. O. Nicholson  
 —Court.

**CREOLE, THE**, dramatic sketch, in one scene, by Leon M. Lion. (May 12, Olymple, Littlehampton.) June 30.

Juan Valia .... Mr. Wm. Fraser-Brunner  
 Dick Carrol ..... Mr. Douglas Cecil  
 Patterson ..... Mr. Josh. E. Arundell  
 Lucho ..... Mr. Juan Garcia  
 Skinny ..... Mr. Claud Wilnot  
 Bud ..... Mr. Bud Sadler  
 Carita, the Creole .... Miss Helena Millals  
 —Metropolitan.

**CRITIC, THE**, Sheridan's comedy, revived for the Christmas season by the Birmingham Repertory Theatre.

**CRITICS, THE: OR, A NEW PLAY AT THE**

**ABBEY THEATRE**, dramatic satire, in one act, by St. John G. Ervine. November 20.  
 Mr. Barbara ..... Mr. J. M. Kerrigan  
 Mr. Quacks ..... Mr. Fred O'Donovan  
 Mr. Quartz ..... Mr. Sydney J. Morgan  
 Mr. Bawlawney ..... Mr. Arthur Sinelalr  
 An Attendant .... Mr. H. E. Hutchinsoin  
 —Abbey, Dublin.

**CROESUS**, play, in three acts, by Henri de Rotshbild. May 22. Last performance (the 50th), July 5.

Comte Sorbler .... Mr. Arthur Bourchler  
 Le Vicomte de Fonsac.. Mr. Spencer Trevor

*Croesus (continued).*

Georges Grandval .. Mr. Herbert Bunston  
 Rochebrune ..... Mr. F. Kinsey Pelle  
 Maurice Darcet ..... Mr. Philip Leslie  
 Courturier ..... Mr. Cyril H. Sworder  
 Brunot ..... Mr. W. S. Hartford  
 Brouard ..... Mr. Clifford Heatherley  
 René Verley ..... Mr. Alan Mure  
 Hippolyte ..... Mr. Claude Edmonds  
 Adolf ..... Mr. Perceval Clark  
 Servant ..... Mr. Archibald Maclean  
 Marcelle de Ilgneray.. Miss Gabrielle Dorziat  
 Mme. de St. Alvaire... Miss Barbara Gott  
 Antoinette de Fougerolles

Miss Maud Cressal

Hélène de Graudeourt.. Miss Susie Cloughton  
 Elise ..... Miss Barbara Thornton  
 Marie Louise ..... Miss Barbara Hannay  
 Gabrielle ..... Miss Pearl Aufreere  
 Mlle. Villette ..... Miss Isabel Jeans  
 Mme. Robert ..... Miss Carmina Elliot  
 Mme. Martin ..... Miss Beatrice May  
 Toto ..... Mr. Joyce Robey  
 Yvonne Pinehard.. Miss Marjorie Waterlow  
 —Garlick.

**CROOK, THE** one-act play, by Graham Hill. January 20.—Collins's.

**CROSS PURPOSES**, one-act play, by Major T. MacGregor Greer. December 18.  
 Lady Mary Swift

Mrs. Edith Waldemar-Leverton  
 Nancy Swift..... Miss Marguerite Harland  
 Capt. Reginald Blood... Mr. Milton Frey  
 Jones ..... Miss Corrie Heslridge  
 Major-Gen. Blood..... Mr. Charles Howe  
 —Court.

**CRYSTALS, THE**, miniature magical play, written and produced by David Devant. February 18.

Richard Bulwell..... } Mr. David Devant  
 Signor Ombrosio ..... }  
 Capt. Robert Bralntree.. Mr. Arthur Burne  
 Nora Bralntree ..... Miss Muriel Dole  
 Mrs. Michelmas .. Miss Nina Westerleigh  
 Dyson ..... Mr. William Mayne  
 —St. George's Hall, W.

**CUCKOO'S NEST, THE**, comedy of contemporary Irish life, in three acts, by John Guinan. March 13.

Phil Dolan ..... Mr. Michael Conniffe  
 Luke Muldowney ..... Mr. Phillip Guiry  
 Hugh Loughnane ..... Mr. Farrell Pelly  
 Nancy Kennedy ..... Miss Helen Molony  
 Nora Flanagan .... Miss Peggy Buttimer  
 Peg Galvin ..... Miss Nell Stewart  
 —Abbey, Dublin.

**CUPID, UNLIMITED**, burlesque, by José G. Levy and Percy Barrow. March 8.

Chas. Mornabelle .... Mr. Sidney T. Pease  
 Kidling ..... Mr. C. A. Wenlock Brown  
 Sam ..... Mr. Phillip Durham  
 Betty Chance ..... Miss Lucy Sibley  
 Mrs. de Grubb ..... Miss Mary Ross Shore  
 Dorothy ..... Mlle. La Rubla  
 —Ealing Hippodrome.

**CURATE'S DILEMMA, THE**, farcical sketch, by Dr. Hamilton Seymour. February 6.—Rhearsal.

**CUT OFF THE JOINT**, A. playlet, by Walter E. Grogan. October 13.—Palladium.

**DAILY TALE**, one-act comedy, by Lawrence Cowen. June 21.

Willyer ..... Mr. A. E. Walker  
 Lord Norreys ..... Mr. Arthur Bell  
 A Clerk ..... Mr. F. Hardwicke  
 Lettice Ingletton ..... Miss Violet Graham  
 —Devonshire Park, Eastbourne.

**DAME DUMPTY'S DILEMMA**, play, by Mrs. A. Hanbury Frere. October 23.—Town Hall, Walham Green, S.W.

**DAME JULIAN'S WINDOW**, morality, by the Hon. Mrs. Alfred Lyttelton. Produced by the Morality Play Society. July 3.

Dame Julian ..... Miss Ellen O'Malley  
Anns ..... Miss Barbara Everest  
Linet ..... Miss Cathleen Nesbitt  
Aymar ..... Mr. Langhorne Burton  
Martyn ..... Mr. Alan Trotter  
Piers the Merchant .. Mr. Clifton Gordon  
An Old Man ..... Mr. Rathmell Wilson  
Robin ..... Miss Dorothy Manville  
Marget ..... Miss Barbara Noel  
Poll ..... Miss Joan Carr  
An Old Woman ..... Miss Marian Bird  
A Mother ..... Mrs. Percy Allen  
A Child ..... Miss Mamie Wallis-Jones  
A Gallant ..... Mr. Basil Hallward  
Blind Man ..... Mr. Trevor  
—Little.

**DAMER'S GOLD**, comedy, in two acts, by Lady Gregory. (Abbey, Dublin, November 21, 1912.) June 16.—Court.

**DANCER IN THE HAREM**, A, Eastern episode. October 27.

Hassan Ben Mackara  
Mr. Cecil Morton York  
Eunuchs of the Harem  
Messrs. Ali and Lusan  
Zuleika ..... La Bella Binda  
—Hammersmith Palace.

**DANCER, THE**, one-act comedy, by "T. V." March 12.

La Reine ..... Miss Martha Vigo  
Joseph ..... Mr. Albert Wainwright  
Colonel Gunnsled .. Mr. Vincent W. Lawson  
Prince Dorian ..... Mr. Owen Ediss  
—King's Hall, W.C.

**DANCE THIS WAY**, revue of dancing. June 16.—Hippodrome, Boscombe.

**DANDY BAND, THE**, comedy spectacular sketch, in three scenes, by Edward Maris, music by A. W. Ketelby. (September 18, Opera House, Dudley.) November 7.

Major Phil Mordyke .. Mr. Phil Lester  
Optimus Squawkes .. Mr. Harry Rydon  
Muggs ..... Mr. Freddy Rigby  
Mr. Meeks ..... Mr. Kenny Kove  
Jackson ..... Mr. George Marte  
The Bellman ..... Mr. Harry Burgon  
Marjorie ..... Miss Peggy Rydon  
Pearl Mordyke ..... Miss Audrey Leslie  
Jessie Jasmine .. Miss Gertrude Morrow  
Marie Messenger ..... Miss Nellie Turner  
Bodkins ..... Mr. Bert Charles  
—Finsbury Park Empire.

**DAN THE OUTLAW**, a romantic Irish melodrama, in eleven scenes, by Herbert Shelley. (An elaboration of the author's one scene protean sketch.) February 17.

Domanie Corrigan .. Mr. John Beauchamp  
Wolf Mooroo ..... Mr. Charles A. White  
Lord Kinsale ..... Mr. Emmet Dunbar  
Dara Kinsale ..... Mr. Royce Milton  
Capt. Jefferies .... Mr. Harry Johnstone  
Pat Dwyer ..... Mr. Hugh Kendal  
Tim O'Connor ..... Mr. Dennis Hogan  
Dick Arran ..... Mr. Thomas Sandford  
Ned Lismore ..... Mr. George Wells  
Barney Conolly ..... Mr. Arthur Tighe  
Miles Cavan ..... Mr. John Longford  
Private Macnab .... Mr. Laurence Atkins  
Private Buckley .... Mr. Samuel King  
Dan ..... Mr. Herbert Shelley  
Eileen ..... Miss Winnie Dopovan  
Dolly Corrigan .. Miss Kathleen Bryant  
The Banshee ..... Miss Rowena Moore  
Robin ..... Miss Sophie Larkin  
—Wilkesden Hippodrome.

**DARK LADY OF THE SONNETS, THE**, by G. Bernard Shaw. Revival for the first performance of the Bushey Repertory Theatre of the play. November 29.

The Warder ..... Mr. H. F. Sainsbury  
William Shakespeare.. Mr. J. B. Hobsbaum  
Queen Elizabeth.....Mrs. William Mollison  
Mary Fitton .... Miss Kate Attenborough

**DARLING DEVIL, THE**, comedy, by Hugh Marlin. May 28.

Mrs. Lovall ..... Miss Elsie Harcourt  
Howard Marriott ... Mr. Harry Tremayne  
Maid ..... Miss Ethel Ramsden  
—Rehearsal.

**DARLING JACK**, domestic comedy, in one act, by Alfred Barnard. August 4.

Jack Mantering ..... Mr. Henry Deas  
Kitty Mantering ... Miss Anna Rutland  
Arnold Butterwick ..... Mr. Fred Sealey  
Madame Phyllis ..... Miss Ilma Dayue  
Polly ..... Miss Eva Ross  
—Balham Hippodrome.

**DAUGHTER OF FRANCE**, A, play, in four acts, by Pierre Berton and Constance Elizabeth Maud. October 21. Last performance (the 19th), November 8.

Sir Archie McGregor  
Mr. Arthur Scott Craven  
Colonel Farquharson .. Mr. Herbert Bunston  
Alan Farquharson .. Mr. Douglas Imbert  
Duncan ..... Mr. Chalmers Colona  
Todd ..... Mr. William Armstrong  
Fergus ..... Mr. W. Ross  
Doctor ..... Mr. Cyril Turner  
Waiter ..... Mr. Gilbert Chambers  
Lady McGregor .. Miss Elspeth Dudgeon  
Marjorie McGregor .. Miss Lola Duncan  
Kirstie McGregor .. Miss Ethel Gannon  
Mrs. Duff ..... Miss Nancy Blackwood  
Adle ..... Miss Joan Pereira  
Jack ..... Lisa Stecker  
Jeanne de Clairvaux .. Mme. Lydia Yavorska  
—Ambassadors

**DAUGHTER OF ITALY**, A, one-act play, by Eve Adams. Produced by the Stage Players July 10.

Lucia ..... Miss Laura Leycester  
Maria ..... Miss Frances White  
Stranger ..... Mr. W. Slaine Mills  
Carlo ..... Mr. Templar Powell  
—Little.

**DAUGHTER OF PLEASURE**, A, revised version of the sketch produced at the Bedford during 1904. July 28.—Bedford.

**DAVID GARRICK**, comedy sketch, in two scenes. May 12.

David Garrick ..... Mr. Sinclair Neill  
Alderman Ingot ..... Mr. Basil Dyne  
Mr. Brown ..... Mr. Ivor Barry  
Sniffy ..... Mr. R. Bell  
Mrs. Brown .... Miss Beatrice Annersley  
Ada Ingot ..... Miss Alice Miller  
—Shoreditch Olympia.

**DEADWOOD DICK**, Western drama, by Fred Bulmer. August 2.—Royal, Lincoln.

**DEAL IN MAYFAIR**, A, play, in one act, by J. L. Dickie. October 24.

Sam Butterfield ... Mr. Colston Mansell  
Anthony ..... Mr. Peter Upcher  
Mrs. Bumpus  
Miss Edith Waldemar-Leverson  
Miss Lampkin .... Miss Catherine Lord  
Tom Hazel Knutt ..... Mr. Arthur Lindo  
Miss Warmington Brown

Miss Grace Edwards  
Enid Dawson ..... Miss Enid Groom  
—Court.

**DEAN OF ST. PATRICK'S, THE**, drama, in four acts, by G. Sidney Paternoster. January 23.

Dr. Jonathan Swift ... Mr. Patrick Murphy  
Mr. Joseph Addison ... Mr. Farrell Pelly

*Dean of St. Patrick's, The (continued).*

The Archbishop .... Mr. George St. John  
 Viscount Bolingbroke .... Mr. Philip Guiry  
 Duke of Ormond .... Mr. Chas. Power  
 Earl of Oxford .... Mr. Sean Connolly  
 Mr. Congreve .... Mr. A. Patrick Wilson  
 Dr. John Arbuthnot .... Mr. Eric Gorman  
 Patrick .... Mr. Michael Coniff  
 Royal Servant .... Mr. Thos. Barrett  
 Esther Johnston .... Miss Nell Byrne  
 Mrs. Dingley .... Miss Nora Desmond  
 Herster Van Homrigh

Miss Ann Copplinger  
 Mrs. Van Homrigh .... Miss Ettie Fletcher  
 Mistress Anne Loug .. Miss Una O'Connor  
 Mrs. Touchet .... Miss Nell Stewart  
 First Lady .... Miss Kathleen O'Brien  
 Second Lady .... Miss Betty King  
 Sweetheart .... Miss Helen Moloney  
 —Abbey, Dublin.

**DEAR FOOL, THE**, comedy, in three acts, by H. V. Esmond. December 4.

Betty Dunbar .... Miss Eva Moore  
 Bill .... Reginald Grasdorff  
 Jack .... Roy Royston  
 Ethel .... Miss Estelle Despa  
 Dolly Palgrave .. Miss Sybil Westinacott  
 Mrs. Hunter .... Miss Constance Groves  
 Mary .... Miss Effie Leigh-Hunt  
 The Marquis of Murdon Mr. Leslie Banks  
 Dr. Wade .... Mr. Fred Grove  
 Effingham .... Mr. Harry Ashford  
 Sir Egbert Inglefield .. Mr. H. V. Esmond  
 —Lyceum, Edinburgh.

**DEATH OF CHOPIN, THE**, historical episode, in one act, by Leonard Inkster. August 18.

Frédéric Chopin .... Mr. Ernest C. Cassel  
 The Abbé Jelowicki .... Mr. Brember Willis  
 Gutman .... Mr. W. J. Evyennett  
 Franchomme .... Mr. H. G. Phillips  
 Doctor .... Mr. Harold Greaves  
 Countess Delphine .. Miss Helen Pendennis  
 Mmc. Dudevant .. Miss Dorothy Kingsley  
 —Gaiety, Manchester.

**DEATH OF TINTAGALES, THE**, Mr. Granville Barker revived Macterlinck's play on December 18 during his repertory season. —St. James's.**DEATH TRAP, THE**, drama, in one act, by Seneor T. James. July 23.

Muriel Campbell .... Miss Edith Carter  
 Peters .... Miss Marjorie Theobald  
 Captain Victor Kentisbeare Mr. Cecil Bevan  
 —Arts Centre, W.

**DECEPTION**, play, in one act, by Leslie H. Steiner. (Produced by amateurs.) December 20.

Rutherford .... Mr. F. G. Mitchell  
 Tollmache .... Mr. C. F. Buser  
 Wilson Smith .... Mr. Leslie H. Steiner  
 —Stanley Hall, Norwood.

**DECREE OF PROVIDENCE**, A, tragedy, in one act. (Produced by the Black Cat Club.) October 24.

Richard Armstrong .... Mr. F. A. E. Pine  
 John Denton .... Mr. T. Cliburn  
 Janet .... Miss B. Lindley  
 Mrs. Armstrong .... Miss Joan Ashby  
 —Rehearsal.

**DEFEAT OF DEFIANCE, THE**, Egyptian mime-drama, in four tableaux. April 7. —Hippodrome, Colchester.**DEFIANCE**, one-act play, by Robert Meynell. (Produced by amateurs.) December 13.

The Servant .... Miss Renée Chevilliard  
 The Aunt .... Miss Cissie Gallagher  
 The Elder Brother Mr. Alexander Charlier  
 The Younger Brother .. Mr. Basil S. Payne  
 The Father of the Servant

Mr. Robert Meynell  
 —St. Luke's Hall, Stroud Green, N.

**DELIVERER, THE**, an incident of the Gunpowder Plot, by Anthony Grim. June 24

Lady Rosina .... Miss Isabel Christison  
 Margery .. Miss Edith Waldemar-Lewerton  
 Leintward .... Mr. Lamont Dickson  
 Richard Catesby .. Mr. E. Thornley-Dodge  
 —Court

**DESERTED RIVALS, THE**, "phantasy in rhyme," by Christine Connell. April 14.

Flake White .... Mr. Geoffrey Bryce  
 Mr. Oof .... Mr. Reginald Denham  
 Cupid .... Miss Nora Harrison  
 Araminta .... Miss Martha Vago  
 —Lyceum Club.

**DESPERADO DABBS**, dramatic farce, by Herbert C. Sargent. March 10.

—Shoreditch Empire.

**DESPERATION**, one-act play, by Noel Scott. December 18.

Renée Delorme .... Miss Carrie Haase  
 Jacques Delorme .... Mr. Walter Danks  
 Ronald Balmuin .... Mr. Chappell Dosssett  
 Lionel Arthur .... Mr. Charles Howe  
 —Court.

**DESTINY**, Russian drama, in four acts, by S. Arkadew. June 21. —Cosmopolis.**DIANA DISAPPEARS**, play, by G. M. Saunders. November 6.

Eileen Carr .... Miss Efga Myers  
 Geoffrey Deane .... Mr. Chas. Howe  
 Aunt Caroline .... Miss Kitty Willoughby  
 Uncle Charles .... Mr. Clarence Hart  
 Brown .... Miss Daphne Erskine  
 —London Pavillion.

**DIEU BLEU, LE**, Hindu legend ballet, in one act, by MM. Jean Cocteau and De Madrazo, music by Reynaldo Hahn. February 27.

—Covent Garden.

**DILEMMAS OF DAPHNE, THE**, comedy, in three acts, by Dade Shearim. October 1.

Daphne West .... Miss Beryl Hamilton  
 Leslie Croomie .... Mr. N. Thorpe-Mayne  
 Mortimer Croomie Mr. Charles Kent-Francis  
 Sir Bernard Whyte Mr. William Jules Kemp  
 Isabel Fortiseue Miss Sylvia Famsset-Baker  
 Mrs. Ebbutt .... Miss Margaret Dennistoun  
 Frances .... Miss Bee Sutherland  
 Dulele Whyte .... Miss Bessie Jewell  
 —Pier Pavillon, Hastings.

**DINGLE, THE**, a play, in one act, adapted by Halcott Glover. July 1.

Moll .... Miss Katherine Stuart  
 Isobel Berners .... Miss Winefride Borrow  
 Lavengro .... Mr. R. Henderson Bland  
 The Fluming Tinman .. Mr. Adrian Gordon  
 Postillion .... Mr. Wilfred Fletcher  
 —Little.

**DIPLOMACY**, revival of B. C. Stephenson and Clement Scott's play, in four acts, adapted from Sardou's "Dora." (Originally produced at the old Prince of Wales's, January 12, 1878; revived Garrick, February 18, 1893.) March 26.

Henry Beauclerc .. Mr. Gerald du Maurier  
 Julian Beauclerc .... Mr. Owen Nares  
 Algernon Fairfax .... Mr. Donald Calthrop  
 Count Orloff .... Mr. Arthur Wontner  
 Baron Stein .... Mr. Norman Forbes  
 Markham .... Mr. H. Laurent  
 Sheppard .... Mr. Algernon West  
 Antoine .... Mr. Frederick Cunley  
 Lady Henry Fairfax .... Lady Tree  
 Marquise de Rio-Zarés Miss Annie Schletter  
 Countess Zicka .... Miss Ellis Jeffreya  
 Dora .... Miss Gladys Cooper  
 Mion .... Miss Malise Sheridan  
 —Wyndham's.

**DISCIPLE, THE**, tragedy, in three acts, by Jack Edwards. (Produced by the Playfellows.) June 22

Gilbert Cardew .... Mr. E. Ion Swinley  
 His Father .... Mr. John Napper



*Disciple, The (continued).*

His Mother ..... Miss Elaine Limouzin  
 His Sister ..... Miss Annie Edelsten  
 His Sweetheart .. Miss Sybil Westmacott  
 His Friend ..... Mr. Austin Melford  
 A Neighbour ..... Miss K. M. Begbie  
 A Gipsy ..... Mr. Leslie Rea  
 —King's Hall, W.C.

DISRAELI, dramatic sketch, in two episodes, by John Lawson and Samuel Gordon. May 26.

Aquillar Montana .. Mr. C. W. Somerset  
 Drummond ..... Mr. W. A. James  
 Freda Montana ..... Miss Lucille Sydney  
 Sir Rupert Marsden .. Mr. Henry Ludlow  
 Mistræli, Earl of Beaconsfield Mr. J. Lawson  
 Mahmoud Bey ..... Mr. F. H. de Quincey  
 Political Envoy ..... Mr. Charles Vane  
 Political Envoy ..... Mr. J. Camberyard  
 De Costa ..... Mr. C. Stanford  
 Royal Messenger .... Mr. Frank Seddon  
 —Metropolitan.

DOCTOR AND MRS. MACAULEY, THE, play, in one act, by Margaret E. Dobbs. August 18.

Dr. O'Connor ..... Mr. Graham Smyth  
 Richard Dobbs ..... Mr. Joseph Doherty  
 John ..... Mr. N. H. Graham  
 Mrs. Macauley ..... Miss Matthews  
 Harriet ..... Miss G. Shields  
 —Opera House, Belfast.

DR. JOHNSON, first London music hall presentation of Leo Trevor's one-act play. (Originally produced Royal, Richmond, May 11, 1896.) September 22.—London Coliseum.

DOCTOR'S DILEMMA, THE. Revival of George Bernard Shaw's play by Mr. Granville Barker on December 9 during his repertory season.

DOCTOR'S PRESCRIPTION, THE, sketch. April 11.—Battersea Palace.

DOCTOR, THE, sketch, in one act, by Frederick C. Broadbridge. April 4.

Dr. Granton ..... Mr. Rollo Balmaip  
 Harry Spalding .... Mr. Christopher Steele  
 Ruth Spalding ..... Miss G. Verschoyle  
 —Rehearsal.

DOG'S CHANCE, A, sketch, by Matthew Boulton. March 24.—Palace, Reading.

DOPE, dramatic sketch, in one scene, by Joseph Medill Patterson. September 22.

Doc Kalthoff ..... Mr. Hermann Lieb  
 Slim ..... Mr. Phillip Kay  
 Jerry ..... Mr. Arthur Ricketts  
 Arthur Robeson .. Mr. Bernard Merrefield  
 Miss Courtney ..... Miss Evelyn Walla  
 Jimmy ..... Master John Gartland  
 Lil ..... Miss Alice Chiswick  
 —Chelsea Palace.

DOUBLE BLANK, sketch, by R. Louis Casson. June 23.

Kate Alston ..... Miss Miriam March  
 Richard Forbes ..... Mr. B. A. Pittar  
 Jack Thornton ..... Mr. Henry Deas  
 —Empire, Sheffield.

DOUBLE EVENT, THE, spectacular sporting play, in seven scenes, by Malcolm Watson. October 27.

Prologue ..... Mr. Sydney Borrodaile  
 Sir Harry Croft ..... Mr. Harry Dodd  
 Ramon Dalvarez .. Mr. Edmund Kennedy  
 Matthew Digwell ..... Mr. Edmund Lee  
 Joe Whittuck .. Mr. Lawrence J. Lawrence  
 Solway Molyneux .... Mr. Edward Mervyn  
 Tom Spriggs ..... Mr. Bobby Dillon  
 Bob Sutton ..... Mr. Hubert Woodward  
 Dan Sutton ..... Mr. Jack Scott  
 Juan Enriquez ..... Mr. George Kent  
 Carson ..... Mr. Frank G. Dunn

*Double Event, The (continued).*

M.C. .... Mr. Vernon Crabtree  
 Comte de Touraine .... Mr. F. H. Wood  
 Cuthbert ..... Mr. F. G. Towneend  
 Melia Spriggs .... Miss Dorothy Wilmer  
 Lady Vavasour .... Miss Dorothy Romaine  
 Jennie Whittuck ..... Miss Violetta Bruce  
 Chris Whittuck .. Miss Violet Blyth-Pratt  
 —Oxford.

DOUBLE'S TROUBLES, A, comedy sketch. May 19.—Palladium.

DOUBTFUL ENGAGEMENTS, play, in one act, by B. Mandeville Phillips. May 26.

Kate Seaton ..... Miss Lydia Busch  
 Mabel Wyatt ..... Miss Ida Phillips  
 Jack Armstrong .. Mr. Everard Vanderlip  
 Dick Armstrong ..... Mr. Julian D'Albie  
 —Pier, Eastbourne.

DREAM CHILD, THE, one-act play, by Olyphant Down. April 28.

Pierre ..... Mr. Bernard Copping  
 Jeannet ..... Miss Lilian Cavanagh  
 Father Dubonnet ..... Mr. Brember Wills  
 —Gaiety, Manchester.

DREAM OF LOVE, A, musical sketch, composed by Francis Bohr. December 22.—Canterbury.

DREAM PRINCESS, THE, rustic musical fantasy, in three acts, written and composed by Arthur S. Gill, with additional numbers, jokes, and jingles by Harry Farnsworth. (Produced by amateurs.) December 8.

Pedrillo ..... Mr. Albert Farnsworth  
 Preludio ..... Mr. Harry Farnsworth  
 Imacula ..... Mr. Percy W. Hobson  
 Confabio ..... Mr. Frank-Lees  
 Sonambula ..... Mr. Harold Horley  
 Georgio ..... Mr. Gordon Litchfield  
 Enrico ..... Mr. Wilfred Robinson  
 Ursula ..... } Mme. Florence  
 Felicity ..... } Farnsworth  
 Lola ..... Miss Dorothy Irene  
 Morning-Star ..... Miss Dora Blee  
 Lotus-Blossom ..... Miss Ivy Sybil  
 Yvonne ..... Mme. Gertrude Baumfield  
 Lolita ..... Miss Winnie Woollatt  
 Volga ..... Miss Ida Harrison  
 Zobelde ..... Miss Ida Sargent  
 Yen-Yen ..... Miss Constance King  
 Amlina ..... Miss Flora Moakes  
 Rosella ..... Mme. Middleton-Woodward  
 —Royal, Nottingham.

DREAM WOMAN, THE, play, by Ena Hay Howe. (Produced by the Black Cat Club.) February 24.—Rehearsal.

DROPPING THE PILOT, comedy, in four acts, by Keble Howard. May 12.

Mrs. Jaggard ..... Miss May Pardoe  
 Olive Jaggard ..... Miss Madge McIntosh  
 Elaine ..... Miss Nora Kessler  
 Marian Hooke ..... Miss Elaine Sleddall  
 Oswald Lewis ..... Mr. James Gelderd  
 Mr. Jaggard ..... Mr. Stanley Lathbury  
 Leslie Hooke ..... Mr. John Napper  
 Philip Lowe ..... Mr. Eille Norwood  
 Mrs. Piper ..... Miss Pearl Keats  
 A Messenger Boy ..... "Alfred"  
 Edith ..... Miss Alison Gllies  
 A Policeman ..... Mr. Bruce Irving  
 —Grand, Croydon.

DU BARRY, LA, opera, in four acts (in Italian), by Ezio Camussi. July 8.

Duca di Brissac .... Signor G. Martinelli  
 Zamor ..... Signor Marlo Sammarco  
 Jean du Barry ..... M. Armand Crabbe  
 Maupéou ..... M. Defrère  
 Cazotte ..... M. Gustave Huberdeau  
 D'Aiguillon ..... Signor Michele Sampleri  
 Grieve ..... M. Defrère  
 Nicolet ..... Signor Pompillo Malatesta

*Du Barry, La (continued).*

La Du Barry ..... Mme. Edvina  
 La Lebrun ..... Mme. J. Royer  
 Janitor ..... Signor Pini  
 First Page ..... Miss Frances Roder  
 Second Page ..... Mlle. Ruby Heyl  
 Première Danseuse .. Mlle. Félyne Verbiat  
 Conductor ..... Signor Ettore Panizza  
 —Covent Garden.

**DUCHESS OF BECKLEY, THE**, farce, in one act, by W. Maxwell Cody. October 9.

Colonel Routh ..... Mr. J. E. Cowen  
 Kit ..... Mr. Fisher Jones  
 Will Evans ..... Mr. Maxwell Cody  
 Esther Ford ..... Miss Freda Cuy  
 Thomas ..... Mr. Fred Westlake  
 Duchess of Beckley .. Mrs. Fisher Jones  
 —White Rock Hall, Hastings.

**DUCHESS'S NECKLACE, THE**, play, in four acts, by James A. Douglas. June 7. Last performance (the seventh), June 13.

Charles Harvey ..... Mr. Charles Kenyon  
 Alfred Wood ..... Mr. A. B. Ineson  
 Reginald Fletcher .. Mr. Henderson Bland  
 Barry Groom .... Mr. E. Vassall-Vaughan  
 Colonel Delve ..... Mr. Lewis Sealy  
 René Desparre .... Mr. Warburton Gamble  
 Rubenstein ..... Mr. Harry Parker  
 Julius Macfoosy ..... Mr. E. H. Kelly  
 Dr. Duncan ..... Mr. W. Brunton  
 Waiter ..... Mr. H. Wyun  
 Page Boy ..... Mr. J. Cherry  
 Duchess of Hemna .. Miss Margaret Halstan  
 Gertrude Fair ..... Miss Phyllis Reiph  
 Violet Harvey ..... Miss Frances Dillon  
 Mrs. Duncan ..... Miss Gertrude Le Sage  
 Rebecca Rubenstein .. Miss Diana Durand  
 Lizzie ..... Miss Daune O'Neill  
 Mary ..... Miss Eva Trevennia  
 —Aldwych.

**DUTY**, farce of County Cork rural life, in one act, by Shamus O'Brien. December 16.

Padra Sweeney ..... Mr. J. A. O'Rourke  
 Micus Goggin ..... Mr. J. M. Kerrigan  
 Head-Constable Mulligan.. Mr. A. Sinclair  
 Sergeant Dooley .... Mr. Fred O'Donovan  
 Constable Huggins.. Mr. Sydney J. Morgan  
 Mrs. Cotter ..... Miss Una O'Connor  
 —Abbey, Dublin.

**ECONOMISING**, comedy, in one act, by John F. Haylock. (March 3, Royal, Ashton.) March 31.

Mrs. Albert Ogston .. Miss M. Trenchard  
 Mr. Albert Ogston .... Mr. John Cecil  
 Mrs. Ogston ..... Miss Margaret Beek  
 —Kennington.

**EIGHTPENCE A MILE**, revue, in two acts and twenty-five tableaux, by George Gros-smith and Fred Thompson, music composed and arranged by Willy Redstone, lyrics by Hugh E. Wright, ballets by Theodore Kosloff, dances and ensembles by Julian Alfred. May 9. —Alhambra.**EIGHTPENCE A SMILE**, revue, in "several regrettable acts and some painful scenes," written and produced by Arthur Wlmpers. June 3. (Actors' Orphanage Fête.) —Royal Hospital Grounds, Chelsea.**EILEEN'S SANTA CLAUS**, a Christmas story, by Henry Allen Ashton. December 18.

Mr. Tamlington ..... Mr. Milton Frey  
 Mrs. Tamlington ..... Mrs. Edith Waldemar-Leverton  
 Eileen Tamlington ..... Miss Lillian Hay  
 Stewart ..... Miss Armine Grace  
 Harvey Barlow ..... Mr. Telford Hughes  
 Joe ..... Mr. Charles Howe  
 Bill ..... Mr. Walter Danks  
 Sam ..... Mr. Arthur Lindo  
 Herbert Renshaw .. Mr. Reginald Denhan  
 —Court.

**ELAINE**, comedy, in three acts, by Harold Chappu. May 26.

Herri ..... Mr. Lionel Briggs  
 Lady Phlox ..... Miss Sybil Thorndike  
 Rev. Sir Peter Phlox .... Mr. E. Bodkin  
 Hon. Michael Seeiby.. Mr. Reginald W. Fry  
 John Curtis ..... Mr. Lewis Casson  
 Elaine ..... Miss Irene Rooke  
 Gerald Fermers ..... Mr. Frank Darch  
 Louise ..... Miss Mary Byron  
 —Court.

**ELDER BROTHER, THE**, John Fletcher's comedy, condensed by B. Iden Payne. August 25.

Lewis ..... Mr. Ernest C. Cassel  
 Miramont ..... Mr. Ernest Haines  
 Brisac ..... Mr. E. W. Thomas  
 Charles ..... Mr. Basil Ryder  
 Eustace ..... Mr. Christian Morrow  
 Egremont ..... Mr. W. H. Evnell  
 Andrew ..... Mr. J. G. Phillips  
 Cook ..... Miss Agnes Knights  
 Butler ..... Mr. Harold Graves  
 Notary ..... Mr. Norman E. Laughton  
 Angelina ..... Miss Helen Pendennis  
 Sylvia ..... Miss Dorothy Kingsley  
 —Gaiety, Manchester.

**ELDERS' HOURS**, Scottish domestic sketch, in one scene, by R. J. MacLennan. (January 6, King's, Southsea.) July 14.

Sam ..... Mr. George Tawde  
 Bella ..... Miss Eva McRoberts  
 "Tom" ..... "A Black"  
 —Holborn Empire.

**ELEVENTH HOUR, THE**, dramatic sketch, by Constance Smedley. April 15.

—Victoria Hall, S.E.

**ELIZABETH COOPER**, comedy, in three acts, by George Moore. (Produced by the Stage Society.) June 22.

Martin ..... Miss Edith Evans  
 Sebastian Dayne ..... Mr. Reginald Owen  
 Mrs. Dayne ..... Miss Emily Luck  
 Lady Thurlow ..... Miss Joy Chatwyn  
 Lewis Davenant ..... Mr. C. V. France  
 Godby ..... Mr. Kenyon Musgrave  
 Countess von Hoenstadt .. Miss M. Lewes  
 Fletcher ..... Mr. Charles Maunsell  
 Lord Thurlow ..... Mr. Vai Cuthbert  
 Professor Dayne .... Mr. George Twyman  
 Lady Kingsweight .... Mr. Noel Mackern  
 Miss Casman ..... Miss Edith Cuthbert  
 Mr. Ireton ..... Mr. John R. Collins  
 Lady Basing ..... Miss Irene Ross  
 Sir Robert Basing .. Mr. Telford Hughes  
 —Haymarket.

**ELIZA COMES TO STAY**, farcical comedy, by H. V. Esmond. (Originally produced September 30, 1912, West Pier, Brighton.) February 12. Last performance (the 132nd), June 7.

Hon. Sandy Verrall .. Mr. H. V. Esmond  
 Alexander Stoop Verrall.. Mr. Fred Grove  
 Montagu Jordan ..... Mr. Eric Lewis  
 Herbert ..... Mr. Charles Esdale  
 Lady Pennybroke .. Miss Carlotta Addison  
 Vera Lawrence ..... Miss Diana Portie  
 Mrs. Allaway ..... Miss Constance Groves  
 Eliza ..... Miss Eva Moore  
 —Criterion.

**EMILY**, play, in one act, by J. S. M. Toombs. May 16. —Repertory, Liverpool.**ENCHANTED GARDEN, THE**, children's play, by Netta Syrett. (Children's Theatre.) December 29.—Court.**END OF THE SEASON, THE**, musical comedietta, by Margaret Parker. May 26. —Euston.**ENGAGEMENT, THE**, Russian play, in one act, by K. Israilewitch. April 19.—Cosmopolis.

ENGLAND EXPECTS, one-act play, by F. Leonard A. Gibbs. November 21.  
 Mrs. Foy ..... Miss Carrle Haase  
 Foy ..... Mr. Charles Howe  
 Captain Bettiswith .... Mr. Clarence Hart  
 Lieutenant Vane ..... Mr. Cyril Ashford  
 —Court.

ENQUIRE WITHIN, sketch, in three scenes, by Wai Pink. (March 3, Empire, Glasgow.) March 17.  
 Tupper ..... Mr. Jay Laurier  
 Lord Peppercomb .. Mr. Eric J. Langham  
 Sanson ..... Mr. Nylton Warde  
 Don Gomcz ..... Mr. Harold Wallace  
 Miriam ..... Miss Maudie Francis  
 Lady Peppercomb .... Miss Violet Kendal  
 —New Cross Empire.

ERROR OF HIS WAY, THE, comedieta, by Miss Gibbons (produced by amateurs). January 27.  
 —Watson Memorial Hall, Tewkesbury.

ESTHER CASTWAYS, play, in four acts, by Jerome K. Jerome. January 21. Last performance (the 47th) March 5.  
 Esther Castways .... Miss Marle Tempest  
 Philip Castways .... Mr. Arthur Wontner  
 John Farrington .. Mr. W. Graham Browne  
 Joselyn Penbury ..... Miss Marie Polini  
 Virginia Grey ..... Miss Rowena Jerome  
 Reuben Pierce .... Mr. Charles V. France  
 Mr. Jackson-Tillett Mr. Ernest Mainwaring  
 Mrs. Jackson-Tillett Miss Kate Sergeantson  
 Miss Lechmere ..... Miss Sybil Carlisle  
 Jimmy Allingham .... Mr. Stafford Hilliard  
 Stephens ..... Mr. Horton Cooper  
 Hodgson ..... Miss Drusilla Wills  
 Manservant .. Mr. Montague Elphinstone  
 —Prince of Wales's.

EVER OPEN DOOR, THE, drama of London life, in four acts, by George R. Sims and H. H. Herbert. September 6.  
 Miriam, Lady Dereham Miss Hilda Spong  
 Robbie ..... Miss Ruth Bidwell  
 Maggie ..... Miss Moya Nugent  
 Lady Orme ..... Miss Joy Chatwyn  
 May ..... Miss Janet Alexander  
 Sister Lil ..... Miss Dulcie Greatwich  
 Molly Dundon .... Miss Kathleen O'Connor  
 Sally ..... Miss Nora Nagel  
 Mrs. Johnstone .... Miss Gwen Trevitt  
 Mrs. Sydney ..... Miss Mabel Mulvany  
 Father Clement .... Mr. Frederick Victor  
 Lord Dereham ..... Mr. Charles Weir  
 Hon. Charles Avcling Mr. Edward Jephson  
 Sergeant Suthers .... Mr. Stephen Adeson  
 Jim Dundon ..... Mr. Jack Haddon  
 Swankey Dottles .... Mr. Ernest Sclig  
 Tom Slatter ..... Mr. Henry Matthews  
 Footman ..... Mr. A. Wood  
 Martin ..... Mr. J. Cherry  
 —Aldwych.

EVERYWIFE, symbolic play, in four scenes, by George V. Hobart. April 14.  
 Nobody ..... Mr. Mitchell Lewis  
 Everywife ..... Miss Helen Luttrell  
 Everyhusband ..... Mr. Vivian Gilbert  
 Happiness ..... Miss Edna Rich  
 Rhyme ..... Miss Florenz Kolb  
 Reason ..... Mr. Halliwell Hobbes  
 Jealousy ..... Miss Leonora Le Fevre  
 Care ..... Miss Roy Price  
 Gamble ..... Mr. Glenwood White  
 Sporty ..... Mr. Richard Baker  
 Money ..... Mr. Harry Bentham  
 Highflier ..... Mr. Stanley Young  
 Drink ..... Mr. Frederick Moyes  
 Expectation ..... Mr. Charles Hersee  
 Trifer ..... Mr. Vivian Ross  
 Dress ..... Miss Winifred Ray  
 Beauty ..... Miss Renee Raymond  
 Affinity ..... Miss Brenda Guida  
 Gaiety ..... Miss Millicent Vernon  
 Flirt ..... Miss Florrie de Mar

## Everywife (continued).

Elegance ..... Miss Connie Carr  
 Vanity ..... Miss Ethel Wayne  
 Squabina ..... Miss Adelalde Harland  
 —London Coliseum.

EXPERIMENT, THE, one-act play, by Mrs. Albert S. Bradshaw. February 15.  
 Willie Wendover ..... Mr. Frank Hills  
 Hetty ..... Mrs. Albert Bradshaw  
 Melier Ann Honeydew Miss Ruth Wallace  
 —King's Hall, W.C.

FAIRIES' CAPTIVES, THE, fairy operetta, in one scene, by J. A. Farren, composed by Walter Bloxham, with additional dances invented and arranged by Miss E. Lamb. (Produced by Amateurs.) November 29.

## FAIRIES.

Puff ..... Miss Ella Lydall  
 King ..... Miss Dorothy Hawkins  
 Queen ..... Miss Norah Diplock  
 Pages ..... Mr. Mervyn Bloxham  
                                 Miss Vera Hawkins  
 Sway ..... Miss Kitty Langford  
 Flip ..... Miss Ivy Brown  
 Will o' the Wisp ..... Mr. Dick Lydall  
 Poppy ..... Miss Murlie Fisher

## MORTALS.

Tom ..... Mr. Jack Hawkins  
 Elsie ..... Miss Kathleen Hawkins  
 —Public Hall, West Norwood.

FAIRY DOLL, THE, children's play, by Netta Syrett. (Children's Theatre.) December 29.—Court.

FAIRY IDYLL, THE, children's ballet, by Jeanne d'Enéréaz; music by Tom Sutton. November 5.

A Prince ..... Miss Helenor Bevan  
 A Princess ..... Miss Betty Kenning  
 The Fairy Queen .. Miss Eileen Castle  
 The Flower Fairies { Misses Marjorie Daw, Doris  
   Hall, Genitha Halsey, Violet  
   Lambert, Daphne Morgan,  
   and Joy Kenning.  
 —Arts Centre.

FAIRY STORY, A, sketch, by Henry Bedford. April 25.

Colonel Cowan ..... Mr. George Hudson  
 Mary Cowan ..... Miss Maude Rosslyn  
 Little Mary ..... Miss Dorothy Hudson  
 —Tivoli, Manchester.

FALLEN IDOL, A, sketch, based on the book of the same name, by F. Anstey, the illusions and effects by Nevill Maskelyne and David Devant. January 25.

Ronald Campion ..... Mr. Arthur Furne  
 Axel Nebelsen ..... Mr. H. de Lange  
 Chalanka ..... Mr. Charles Glenrose  
 Colonel Elsworth ..... Mr. Percy Francis  
 Bales ..... Mr. Rutland Spencer  
 A Boy ..... Master Len Bethel  
 A Female "Elemental" Miss Thea Hansard  
 Mrs. Staniland ..... Miss Annie Hill  
 Sibyl Elsworth ..... Miss Winifred Beech  
 —St. George's Hall.

FALSE PROPHET, A, one-act farce, by Maudslugh Dudley. (Produced by the Black Cat Club.) November 28.—Arts Centre.

FAMILY AFFAIR, A, play, in one act, by A. C. Magian and Countess Max. July 28.  
 Robert Smallman .... Mr. Edward Landor  
 James Smallman .... Mr. Leonard Mudie  
 Mrs. Berry ..... Miss Hilda Davies  
 Mr. Carcy ..... Mr. Reginald W. Fry  
 —Royal, Nottingham.

FANCHETTE, THE NEW MAID, farcical incident. June 16.

FANCY DRESS, comedy, in one act, by Gerald Dunn. April 14.  
 Captain Truscott ..... Mr. Charles Esdale  
 Laurence Browning .... Mr. Richard Lane  
 Parkins ..... Mr. Fred Grove  
 —Criterion.





**FOR THE KING**, romantic play (in which some of the incidents were partly adapted from Sir Walter Scott's "Woodstock"), by Emily F. E. Lamb. March 13.  
 Sir Henry Lee .. Miss Emily F. E. Lamb  
 Alice Lee ..... Miss Winifred Bailey  
 Lord Aynas Carruthers..Mr. John Hawkins  
 Colonel Albert Lee..Miss Dorothy Hawkins  
 Lady Lillian Carruthers..Miss K. Hawkins  
 King Charles II. .... Miss Norah Diplock  
 Breakfast ..... Miss Vera Hawkins  
 Col. Markham Everard..Miss Jessie Diplock  
 Edith Everard ..... Miss Kitty Langford  
 Oliver Cromwell ..... Mr. Robert Lydall  
 Corp. Grace-be-here Humgudgeon  
 Mr. Richard Lydall  
 —South Place Institute.

**FOR THE SAKE OF CHARITY**, comedy, in one act, by Alice Clayton Greene. January 27. (April 17, Clavier Hall, W.)  
 Arthur Ingram ..... Mr. Campbell Cargill  
 James Grant ..... Mr. Eric Bass  
 Constance Grant .. Miss Carrie Brockman  
 —New Cambridge.

**FORTUNE HUNTER, THE**, comedy, in four acts, by Winchell Smith. December 17.  
 Nathaniel Duncan .... Mr. Hale Hamilton  
 Henry Kellogg ..... Mr. W. Boyd-Davis  
 George Burnham .... Mr. G. Mayer-Cooke  
 James Long ..... Mr. Bryan G. Powley  
 Lawrence Miller .... Mr. Lawrence Phillips  
 Willie Bartlett ..... Mr. Norman Yates  
 Robbins ..... Mr. Robert Ayrton  
 Newsboy ..... Mr. John A. Weymouth  
 Sam Graham ..... Mr. Forrest Robinson  
 Mr. Lockwood ..... Mr. George Traill  
 Roland Barnet ..... Mr. Henry Wenman  
 Tracey Tanner .... Mr. C. Denier Warren  
 Pete Willing ..... Mr. Fred Forrest  
 Charles Sperry .... Mr. Arthur Brandon  
 "Watty" ..... Mr. E. W. Royce  
 Herman ..... Mr. George Spellvin  
 Betty Graham .... Miss Myrtle Tannehill  
 Josie Lockwood ..... Miss Clara Mackin  
 Angie Tucker ..... Miss Clara Cooper  
 —Queen's.

**FOR VALOUR**, one-act play, by T. G. Wake-ling. September 19.  
 Daddy Brown ..... Mr. B. A. Pittar  
 The Colonel .... Mr. R. Campbell Fletcher  
 Mrs. Sims..Miss Prediswyde Hunter-Watts  
 —Court.

**FOUR SEASONS, THE; OR, A DREAM FANTASY**, spectacular ballet and ragtime revue, arranged by Mlle. Pauline Rivers. July 5.—Tower, Blackpool.

**FRENCH LEAVE**, comedy, adapted from the French of Dr. Miller by P. Barrow. March 3.  
 Horatio Ponting..Mr. C. A. Wenlock Brown  
 Mrs. Ponting ..... Miss Lucy Sibley  
 Robert Ponting ..... Mr. W. Abingdon  
 Minks ..... Mr. Hampton Gordon  
 Fanchette ..... Mlle. La Rubia  
 —Ealing Hippodrome.

**FROM PORTLAND TO LIBERTY**, drama, by Robert Provo, in four acts. March 10.  
 Jack Trusdale ..... Mr. Cunnling  
 Winston Marlowe .. Mr. Arthur Wingrave  
 Robert Wilson ..... Mr. Almyr Vane  
 Sir James Harrington .. Mr. W. Hamilton  
 Barney McGuire ..... Mr. Arthur Byron  
 Tod Small ..... Mr. Frank Ayrton  
 Dr. Paton ..... Mr. George Benson  
 Gov. Hopwood .... Mr. Charles Enwright  
 Warden Moffatt ..... Mr. Edward Wynter  
 Dr. Lightfoot ..... Mr. Fred Millar  
 Otto Mobile ..... Mr. Frank Mackay  
 Duke of Colney Hatch..Mr. Howard Veale  
 Keeper ..... Mr. Sidney Humphreys  
 Assistant Keeper .... Mr. Bertram Dixon  
 Paul Roversi ..... Mr. Paul Atherton

*From Portland to Liberty (continued).*

Pietro Mallucci .... Mr. Robert Hindsdale  
 Enrico Bellini ..... Mr. George Best  
 Guido Marini ..... Mr. Vincent Dunn  
 Charles Conway ..... Mr. W. H. de Vere  
 Nellie Harrington .... Miss D. Richardson  
 Dot Underwood ..... Miss Ida Thompson  
 Mammy Caroline .. Miss Florence Lovell  
 —Lyric, Hammersmith.

**FUGITIVE, THE**, play, in four acts, by John Galsworthy. September 16 (special *matinée*). Went into the evening bill at the Prince of Wales's, September 25. Last performance (the 27th), October 18.  
 George Dedmond ..... Mr. Claude King  
 Clare Dedmond ..... Miss Irene Rooke  
 General Dedmond .. Mr. Nigel Playfair  
 Lady Dedmond .... Miss Alma Murray  
 Reginald Huntingdon Mr. A. Hylton Allen  
 Edward Fullarton .... Mr. Leslie Rea  
 Dorothy Fullarton ..Miss Estelle Winwood  
 Paynter ..... Mr. Frank Macrae  
 Burney ..... Miss Doris Bateman  
 Twisden ..... Mr. J. H. Roberts  
 Haywood ..... Mr. Charles Groves  
 Malise ..... Mr. Milton Rosmer  
 Mrs. Miller ..... Mrs. A. B. Tapping  
 Porter ..... Mr. Eric Barber  
 A Messenger Boy ..... Walter Cousins  
 A Young Man ..... Mr. Vincent Clive  
 Arnaud ..... Mr. Clarence Derwent  
 Mr. Varley ..... Mr. Charles Groves  
 A Languid Lord .... Mr. J. H. Roberts  
 His Companion .. Miss Eva More-Dunphio  
 A Blonde Gentleman .. Mr. Leslie Rea  
 A Dark Gentleman .. Mr. Montague Wigan  
 Two Ladies with large hats.... Miss Doris Bateman  
 Miss Graco Newcombe  
 —Court.

**FULL INSIDE**, a "merry musical dream," in two scenes, book by Charles Willmott and Ernest C. Rolls, music by Max Darewski, produced by Ernest C. Rolls. December 29. —Oxford.

**FUTURE LADY WATEAU, THE**, sketch. January 6.—Hoborn Empire.

**FUTURIST LOVE**, comedietta, by Hugh Martin. May 23.  
 Dolly ..... Miss Barbara Barry  
 Molly ..... Miss Norah Bird  
 Jack ..... Mr. Harry Tremayne  
 —Rehearsal.

**GALATEA**, "phantasy of music and marble," in one act, by J. E. McManus. October 27.  
 Galatea ..... Miss Marie Stuart  
 Eliza ..... Miss Nina Lyn  
 Angus Farquharson Mr. Donald Fergusson  
 MacDougal ..... Mr. Leo Stormont  
 —Palladium.

**GAME, THE**, football comedy, in three acts, by Harold Brighouse. November 19.  
 Austin Whitworth .... Mr. J. A. Dodd  
 Edmund Whitworth Mr. Lawrence Hanray  
 Leo Whitworth .... Mr. Algernon Greig  
 Jack Metherell .... Mr. Lawrence Anderson  
 Hugh Martin .... Mr. George Dewhurst  
 Dr. Wells ..... Mr. Leonard Clarke  
 Barnes ..... Mr. A. C. Rose  
 Elsie Whitworth .. Miss Eileen Thorndike  
 Florence Whitworth Mr. Lois Heatberley  
 Mrs. Metherell ..... Miss Alda Jenoure  
 Mrs. Wilmot ..... Miss Mona Smith  
 Mrs. Norbury ..... Miss Nina Henderson  
 —Repertory, Liverpool.

**GAMESTER, THE**, one-act romantic costume play, by Sydney Bland. July 14.  
 Duc de Courley .. Mr. G. R. J. Austin  
 Anatole ..... Mr. Sydney Bland  
 Martin ..... Mr. J. P. Marsden  
 Duchesse de Courley .. Miss M. Hodson  
 —Empire, Wakefield.



GARDEN OF WIVES, THE, "desert com-  
pôte," book and lyrics by Sidney Morgan,  
music by Louis Arnold and Peter Ræd.  
June 2.—London Pavilion.

GARRICK, "adaptation of the old story and  
the old play," by Max Pemberton, with  
incidental music by Dora Bright. July 14.  
David Garrick ..... Mr. Seymour Hicks  
Simon Ingot ..... Mr. William Lugg  
Lord Fareleigh .... Mr. Vincent Sternroyd  
Mr. Brown ..... Mr. Henry Kitts  
Mr. Smith ..... Mr. J. C. Buckstone  
Mr. Jones ..... Mr. Laurence Caird  
Miles ..... Mr. C. Osborne Adair  
Barry ..... Mr. Victor E. Armitage  
Miss Araminta Brown .. Miss Nellie Dade  
Mrs. Smith ..... Miss Adela Measor  
Ada Ingot ..... Miss Elaline Terriss  
—London Coliseum.

GAS, sketch, in one act. April 7.  
May ..... Miss Marjory Armstrong  
Mr. Ladbury ..... Mr. Horace Douglas  
Simpson ..... Mr. Arthur Temple  
—Edmonton Empire.

GAUNTLET, A, play, in three acts, by  
Björnsterne Björnson, translated by  
R. Farquarson Sharp. (Produced by the  
Play Actors.) February 16. Subsequently  
presented during the Women's Theatre  
week at the Coronet

Mrs. Riis ..... Miss Winifred Mayo  
Dr. Nordan ..... Mr. H. K. Ayliff  
Riis ..... Mr. A. M. Heathcote  
Svava ..... Miss Ernita Lascelles  
Alfred ..... Mr. James Berry  
Margit ..... Miss Elizabeth Rosslyn  
Hoff ..... Mr. Jackson Wilcox  
Christensen ..... Mr. Charles Vane  
Mrs. Christensen .. Miss Phyllis Manners  
Thomas ..... Mr. E. Reynolds  
—Court.

GAY BUTTERFLY, THE dance-scena, written  
and arranged by Ettie Sismondí, with  
music by Denham Harrison. July 7.

The Gardener ..... M. Jean Grossi  
The Malden ..... Miss Nan Saunders  
The Butterfly ..... Mile. Rosalie  
—Euston.

GAY LOTHARIO, THE, vaudeville, in one  
scene, by C. H. Bovill, the music by  
Frank Tours. September 15.

Sir George Toorish ... Mr. Shaun Gleaville  
John James Cheschouse.. Mr. Rene Koval  
Charles Simpson .... Mr. Vernon Watson  
Mr. Valentine Vere .. Mr. Charles Troode  
Fritz ..... Mr. Fred Payne  
Mrs. Simpson..... Miss Kate Sergeantson  
Dahlia ..... Miss Unity More  
Miss Peacock ..... Miss Florence Helm  
Miss Wingle ..... Miss Peggy Evelyn  
Valerie ..... Miss Maidie Hope  
—Empire.

GEMINAE, farce, in one act, by George Calder-  
eron. (November 3, Devonshire Park,  
Eastbourne.) November 7.

Alexander ..... Mr. Thomas Sidney  
Charles ..... Mr. Guy Leigh-Pemberton  
A Waiter ..... Mr. A. E. Walker  
Rose ..... Miss Helen Brown  
Violet ..... Miss Faith Celli  
—Little.

GENERAL JOHN REGAN, play, in three acts,  
by George A. Birmingham (the Rev. J. O.  
Hannay). (Ran for 176 performances, finish-  
ing June 13. Revived June 23, and ran for  
another ninety-nine performances, finishing  
September 9.) January 9.

Dr. Lucius O'Grady .. Mr. Charles Hawtrey  
Timothy Doyle ..... Mr. Leonard Boyne  
Major Kent ..... Mr. Franc Stoney

General John Regan (continued).

Thaddeus Golligher ..... Mr. W. G. Fay  
Horace P. Billing .... Mr. Henry Wenman  
C. Gregg ..... Mr. J. R. Tozer  
Sergeant Colgan.. Mr. S. Grenville Darling  
Constable Moriarty .... Mr. Patrick Quill  
Tom Kerrigan ..... Mr. Bernard Crosby  
Rev. Father McCormack

Mr. Edmund Garney  
Lord Alfred Blakeney.. Mr. A. Vane-Tempest  
Mrs. de Courcy ..... Miss Gladys Ffoliot  
Mrs. Gregg ..... Miss Dorothy O'Neill  
Mary Ellen ..... Miss Cathleen Nesbit  
Peasants.—Messrs. T. Rivers, Hughbert  
Dane, Patrick Traynor, Albert Dudley, Eric  
Howard, Patrick Duigan, B. Butler, S. J.  
Chamberlain, etc. Misses Hilary Jes-  
mond, Gladys Preston, Kate Martin, Irene  
L'Estrange, Olga Hope, Phyllis Barker,  
Mary Ervine, M. Wells, E. Temple, M.  
Summerley, M. Duigan, B. Fay, D. Snow,  
C. Moore, B. Courtenay, etc.

—Apollo.

GENTLEMAN WHO WAS SORRY, THE,  
"curbstone romance," adapted by Neil  
Lyons, with the co-operation of Philip E.  
Hubbard, from a story in his volume,  
"Arthur." August 18.—Victoria Palace.

GET-RICH-QUICK WALLINGFORD, farcical  
comedy, in four acts, by George M. Cohan,  
adapted from the stories by George Ran-  
dolph Chester. (January 6, Pleasure Gar-  
dens, Folkestone.) January 14. Last per-  
formance (the 158th), May 24. January 14.  
J. Rufus Wallingford .. Mr. Hale Hamilton  
Horace Daw ..... Mr. Julian Royce  
Andy Dempsey ..... Mr. Herbert Vyvyan  
Edward Lamb ..... Mr. Cecil Cameron  
Richard Welles ..... Mr. Laurence Card  
Kenneth Lampton .... Mr. J. R. Crauford  
G. W. Battles ..... Mr. Frank Collins  
Timothy Battles ..... Mr. Eldred Gulton  
Harkins ..... Mr. Douglas Gordon  
Henry Quig ..... Mr. R. A. Brandon  
Doc. Gunther ..... Mr. Forrester Harvey  
Tom Donahue ..... Mr. Robert Ayrton  
Willie ..... Mr. C. Denier Warren  
Yosl ..... Mr. Frank Stanmore  
E. B. Lott ..... Mr. Bryan Powley  
Mrs. Dempsey ..... Miss Mary Brough  
Gertie ..... Miss Elsie Wood  
Dorothy ..... Miss May Leslie Stuart  
Bessie ..... Miss Simeta Marsden  
Chambermaid ..... Miss Rita Carr  
Fanny Jasper ..... Miss Madge Fabian  
—Queens.

GHOST, THE, comedy, in one act, by Charles  
Pender. May 1.

Horace Overend .... Mr. S. W. Maddock  
Frank Wakely ..... Mr. J. Gilles Butt  
Peter ..... Mr. Robert V. Justice  
Ethel Desmond ..... Miss Eleanor Story  
—Abbey, Dublin.

GILDED PILL, THE, play, in three acts, by  
J. Storer Clouston. June 13. Last per-  
formance (the 29th) July 12.

Robert Dennison.. Mr. Rutland Barrington  
Lord Savedale ..... Mr. Enstace Burnaby  
Sir Bevis Glastonbury.. Mr. Edmond Breon  
Lionel Glastonbury ... Mr. Eric Maturin  
The Duke of Polegate .. Mr. Guy Dawson  
Dr. Carmichael ..... Mr. David Miller  
Barker ..... Mr. Eric Bridgeman  
Footman ..... Mr. H. Edwards  
Diana Glastonbury .. Miss Nina Bentley  
Muriel Glastonbury .. Miss Mary O'Farrell  
Mrs. Fanton ..... Miss Emma Stockley  
Kitty Tyson ..... Miss Laura Cowie  
Duchess of Polegate Miss Gladys Homfrey  
Mrs. Hathway-Dene.. Miss Muriel Hampton  
—Globe.



GINGER, sentimental farce, by Stanley Houghton. September 26.

Mrs. Fairbrother ..... Miss Una Gilbert  
Mr. Gee ..... Wm. J. Rea  
Teddy Fairbrother .. Desmond Brannigan  
Mr. Fairbrother ..... J. Augustus Keogh  
Katie Fairbrother ..... Miss Judith Wogan  
Horace Botwright ..... Mr. Esme Percy  
Maud Sankey ..... Miss Nita Minards  
Helena Vernon-Mowbray .. Miss Darragh  
Olive Bridges ..... Miss Kirsteen Grasmie  
Countess of Castlebar .. Miss Una Gilbert  
Rev. Vernon-Mowbray .. Mr. Wm. Muir  
Harold Vernon-Mowbray.. Mrs. Paul Hansell  
Paton ..... Mr. Desmond Brannigan  
R. J. Saunders ..... Mr. W. J. Rea  
—Royal, Halifax.

GIPSY'S DAUGHTER, A. one act play, by Hubert Stewart. Produced by the Black Cat Club. June 27.

Ernest Vesper .... Mr. Norman Newcombe  
Edith Vesper ..... Miss Westcott  
Lena Willow.... Miss Gwendoline Ellwood  
Iago ..... Deenial  
—Rehearsal.

GIRL AND THE DETECTIVE, THE, American tabloid comedy drama. August 18.

The Girl ..... Miss Lorraine Buchanan  
The Detective ..... Mr. Billie Devens  
—Tottenham Palace.

GIRL FROM UTAH, THE, musical play, in two acts, by James T. Tanner, the dialogue in collaboration with Paul A. Rubens, the lyrics by Adrian Ross, Percy Greenbank, and Paul A. Rubens, and the music by Sydney Jones and Paul A. Rubens. October 18.

Lord Amersham .... Mr. Alfred de Manby  
Policeman P.R. 38 .... Mr. George Cooper  
Colonel Oldham-Pryce.. Mr. Douglas Marrs  
Page ..... Master Michel Matthews  
Commissionaire ..... Mr. David Hallam  
Detective Shooter ..... Mr. F. W. Russell  
Lord Orppington ..... Mr. Harold Latham  
Archie Tooth .... Mr. William Bambridge  
Douglas Noel .... Mr. Harry R. Drummond  
Bobbie Longshot ..... Mr. Sidney Laine  
Sandy Blair ..... Mr. Joseph Coyne  
Trimmitt ..... Mr. Edmund Payne  
Una Trance ..... Miss Ina Claire  
Clancy ..... Miss Gracie Leigh  
Lady Amersham ..... Miss Bella Graves  
Miss Mona West

Miss Heather Featherstone  
Miss Sylvia Paget ... Miss Gertrude White  
Miss Lydia Savile .. Miss Dorothy Devere  
Miss Alma Cavendish ... Miss Kitty Kent  
Miss Violet Vesey ... Miss Isobel Elsom  
Miss Rosie Jocelyn ... Miss Queenie Vincent  
A Waitress ..... Miss Gladys Kurton  
Lady Muriel Chepstowe

Miss Cynthia Murray  
Hon. Miss St. Aubyn.. Miss Valerie Richards  
Lady Mary Nowell ..... Miss Helen Rae  
Mrs. Ponsonby ..... Miss Beatrice Guiver  
Dora Manners ..... Miss Phyllis Dare  
—Adelphi.

GIRL IN EVERY PORT, A, comedy, in one act, by Sydney Blow and Douglas Hoare. March 17.

Rose Parrott ..... Miss Eileen North  
Hannah Meatyard .. Miss Irene Moncrieff  
Jane Dutton ..... Miss Jessica Black  
Jack Summers ..... Mr. Tom Seymour  
—Collins's.

GIRL IN THE PICTURE, THE, sketch. November 3.—Collins's Music Hall.

GIRL ON THE FILM, THE, musical farce, in three acts, adapted from the German of

*Girl on the Film, The (continued).*

Rudolf Bernauer and Rudolf Schauer by James T. Tanner, with lyrics by Adrian Ross, and music by Walter Kollo, Willy Bredschneider, and Albert Sirmay. April 5. Last performance (the 232nd), December 5.  
Cornelius Clutterbuck .... Mr. Geo. Barrett  
Valentine Twiss ..... Mr. Chas. Maude  
Doddie ..... Mr. Robert Nainby  
General Fitzgibbon.. Mr. Grafton Williams  
Sergeant Tozer .. Mr. Reginald Crompton  
Lord Ronny ..... Mr. Arthur Wellesley  
Tom Brown ..... Mr. William Stephens  
Max Daly ..... Mr. Geo. Grossmith  
Winifred ("Freddy") Miss Emmy Wehlen  
Linda ..... Miss Madeleine Seymour  
Signora Maria Gesticulata

Miss Gwendoline Brogden  
Lady Porchester .... Miss Violet Wilson  
Viola ..... Miss Blanche Stocker  
Olivia ..... Miss Gladys Wray  
Portia ..... Miss Florence Reade  
Mrs. Clutterbuck ..... Miss Irene Verona  
Euphemia Knox ..... Miss Connie Ediss  
—Gaiety.

GIRLS, farcical comedy, in three acts, by Clyde Fitch. September 10. Last performance (the eighth), September 17.

Pamela Gordon ..... Miss Enid Bell  
Violet Lansdowne ..... Miss Daisy Thimm  
Kate West ..... Miss Dorothy Fane  
Lucille Purcell ..... Miss Esmé Beringer  
Mrs. Dennett ..... Miss Winifred Turner  
Edgar Holt ..... Mr. Sam Sothorn  
George H. Sprague.. Mr. Drelicourt Odium  
Frank Loot ..... Mr. H. E. Garden  
Dennett ..... Mr. Ernest Leverett  
Willis ..... Mr. Victor Pierpoint  
The Janitor ..... Mr. A. T. Lennard  
The Postman ..... Mr. Alex. Brown  
Messenger Boy ..... Mr. Clifford Mollison  
—Prince of Wales's.

GIRL WHO DIDN'T, THE. Revised version of THE LAUGHING HUSBAND. December 18.

Lucinda ..... Miss Amy Augarde  
Hans Zimt ..... Mr. Morant Weber  
Dolly ..... Miss Gwladys Gaynor  
Hella Bruckner ..... Miss Grace la Rue  
Herr von Basewitz .... Mr. D. J. Williams  
Baldrian ..... Mr. Iago Lewlys  
Count Selztal ..... Mr. F. Pope Stamper  
Etelka Basewitz ..... Miss Yvonne Arnaud  
Lutz Nachtigall .... Mr. Lionel Mackinder  
Ottakar Bruckner ..... Mr. C. H. Workman  
Pipehuber ..... Mr. Tom A. Shale  
Wiedehopf ..... Mr. Eliot Skinner  
Dr. Rosenrot ..... Mr. James Blakeley  
Juliette ..... Miss Violet Graham  
—Lyric.

GIULIANA, one-act opera, by David Knox, the libretto being the composer's translation from the Italian of Enrico Golixiani. November 19.

Paolo ..... Mr. F. Christian  
Count Daniele ..... Mr. Elitoff Moore  
Lorenzo ..... Mr. H. Dunkerley  
Marta ..... Miss O. Westwood  
Giuliana ..... Mme. Salvana  
—Opera House, Cheltenham.

GLEANERS' DREAM, THE, children's ballet, by Jeanne d'Encreaz, music by Tom Sutton. November 5.

The Harvest Fay .... Miss Helenor Bevan  
A Dragon Fly ..... Miss Genitha Halsey  
Misses Phyllis Crook, Doris Neale, Betty Kenning,  
Daphne Morgan, Doris Page, and Muriel Tucker  
—Arts Centre.

GOGGLES (for provisional purposes), farcical sketch, in one act, by E. B. Norman. January 28.

Jack ..... Mr. E. B. Norman  
Dolly ..... Miss Daisy May  
Wilson ..... Miss Marion de Manville  
Chauffeur ..... Miss Laura Howard  
—Shakespeare, Liverpool.

GOIN'S ON AT KITTY'S, comedy, by W. J. Lovett. April 4.

Patrick Ketty ..... Mr. W. J. Lovett  
Sarah Ketty ..... Miss Jeannette Janieson  
Peggy Ketty ..... Miss Hilda O'Neill  
Maggie Ketty ..... Miss Helen L. Browne  
Mrs. Mawhinney.....Miss Caroline A. Crawford  
James M'Comb ..... Mr. Jas. Milliken  
Claude Malcolm ..... Mr. William Scott  
Constable Regan ..... Mr. W. A. Wallace  
Dan Brown, A.B. .... Mr. Victor Salter  
Lieut. Ketty ..... Mr. G. R. M'Dougall  
—Dufferin Memorial Hall, Bangor, Co. Down.

GOLD DUST, play, in one act, by Leslie Gordon. October 24.

Buck Hackett ..... Mr. R. Carfax Bayley  
David Parkman ..... Mr. Edward Scott  
Silas ..... Mr. Fred Bailey  
Jack ..... Mr. Arthur Lindo  
Dick ..... Mr. W. F. Danks  
Madge Bateman .... Miss Grace Edwards  
—Court.

GOLDEN BELL, THE, musical comedy, by Captain Stacey, music by Paul Pym. (Produced by amateurs.) January 27.  
—Watson Memorial Hall, Tewkesbury.

GOLDFISH, THE, comedy, in one act, by Lady Troubridge and Richard Fletcher. December 15.

Lord St. Vede ..... Mr. Robert Minster  
Butler ..... Mr. Edgar Ashley Marvin  
Mrs. Whiting ..... Miss Sarah Brooke  
—Tivoli.

GOMBEEN MAN, THE. Play, in three acts, by R. J. Ray. June 30.

Michael Myers ..... Mr. J. M. Kerrigan  
Richard Kiniry ..... Mr. Fred O'Donovan  
Roger Connors ..... Mr. J. A. O'Rourke  
William Naughton ..... Mr. Philip Guiry  
Mrs. Naughton .... Miss Eileen O'Doherty  
Stephen Kiniry ..... Mr. Arthur Sinclair  
Martin Shinnick ..... Mr. Sydney J. Morgan  
Mrs. Kiniry ..... Miss Sara Allgood  
—Court.

GOOD FAIRY, THE, playlet, in one act, by Harry Wall. April 4.

John Faversham...Mr. K. Nelne Grasswell  
Harold Noel ..... Mr. Chas. Wiseman  
Young Lawson ..... Mr. Wm. Daunt  
Mrs. Faversham .. Miss Macdonald Martin  
Mrs. Parsons ..... Miss Eve Bates  
The Good Fairy ..... Miss Haidée Gunn  
—Tyne, Newcastle.

GRAND SEIGNEUR, THE, play, in four acts, by Edward Ferris and B. P. Matthews. October 4. Last performance (the 88th), December 20.

Marquis de la Vallière...Mr. H. B. Irving  
Duc de Rennes ..... Mr. Cowley Wright  
Vicomte de St. Croix...Mr. Basil Hallam  
Captain Taberteau...Mr. Leonard Rayne  
Dr. Dupont ..... Mr. A. E. Benedict  
The Maire ..... Mr. Ben Field  
Rongeterre ..... Mr. Raymond Wood  
Lematre ..... Mr. Claude Reed  
Monsieur de Troyes ..... Mr. Tim Ryley  
Captain Felix ..... Mr. C. Trevor-Roper  
Pierre ..... Mr. E. H. Ruston  
Jean ..... Mr. Tom Reynolds  
Jacques ..... Mr. L. Oswell  
Andre ..... Mr. Hemstock  
Joseph ..... Mr. J. Cass  
Sergeant ..... Mr. W. Graham  
Adèle Vernet ..... Miss Marie Löhr

Grand Seigneur, The (continued).

Odette ..... Miss Kate Cutler  
Comtesse Mallac ..... Miss May Whitty  
A Virago ..... Miss Gladys Ffolliott  
The Maire's Wife .... Miss Edith Russell  
Annette ..... Miss Sybil José  
—Savoy.

GREAT ADVENTURE, THE, comedy, in four acts, by Arnold Bennett. March 25.

Ilam Carve ..... Mr. Henry Ainley  
Albert Shawn ..... Mr. Gedde Twyman  
Dr. Pascoe ..... Mr. Claude King  
Edward Horning .... Mr. Neville Gartside  
Janet Canot ..... Miss Wish Wynne  
Cyrus Carve ..... Mr. Guy Rathbone  
A Page ..... Mr. Cyril Bennett  
Father Looe ..... Mr. Acton Bond  
Honoria Looe ..... Miss Lydia Bilbrooke  
Peter Horning ..... Mr. A. G. Poulton  
Ebag ..... Mr. Clarence Derwent  
A Waiter ..... Mr. Val Cuthbert  
James Shawn ..... Mr. Geoffrey Denys  
John Shawn ..... Mr. John Astley  
Mrs. Albert Shawn...Miss Alma Ellersley  
Lord Leonard Alcar...Mr. Dawson Milward  
Texel ..... Mr. Franklyn Roberts  
A Servant ..... Mr. Owen Mansel  
—Kingsway.

GREAT CATHERINE, thumbnail sketch of Russian Court life in the eighteenth century, in four scenes, by George Bernard Shaw. November 18.

Varinka ..... Miss Mirlam Lewes  
Prince Patiomkin...Mr. Norinan McKinnel  
A Cossack Sergeant...Mr. J. Cooke Beresford  
Captain Edstaston...Mr. Edmond Breon  
Naryshkin ..... Mr. Eugene Mayeur  
Empress Catherine...Miss Gertrude Kingston  
The Princess Dashkoff .... Miss Annie Hill  
Claire ..... Miss Dorothy Munningham  
—Vaudeville.

GREAT CONSPIRACY, THE, play, by Joseph M. Wharnclyffe. October 13.

Captain Arthur Leigh .... Mr. Paul Neville  
Ghioalab Shah ..... Mr. Charles Dickens  
Lieut. Freshwater .... Mr. John Davidson  
Jim Shallum ..... Mr. Leo Montgomery  
Col. Carruthers . . } Mr. Cecil Ravenswood  
Sergt. Cartwright }  
Ran Sing ..... Mr. Francis James  
P.C. Blogum ..... Mr. E. D. Allen  
Lilian Carruthers . . Miss Josephine Colona  
Bessie Banks ..... Miss Grace Emery  
Kassa ..... Miss Emmie Edingale  
Euphemia Pelter .... Miss Beatrice Hudson  
Toroma Merkana . . Miss Bessie Thompson  
—Royal, Liverpool.

GREAT DAY, THE, one-act play, by Cecil Fisher (produced by the Pioneer Players). May 18.

E. S. Sime ..... Mr. Eric Adeny  
"Lorry" Babington .. Mr. J. Leslie Frith  
Leonard Joyce ..... Mr. Holliday Atlay  
Mr. Hoskin ..... Mr. A. B. Tapping  
David Armstrong .... Mr. Alfred Sangster  
A. de Winton ..... Mr. Hereward Knight  
A Messenger ..... Mr. Lionel Carlton  
Joseph Flemming ..... Mr. Frank Snell  
Mr. R. Denison Pope .. Mr. F. W. Lambe  
—Little.

GREATER LOVE THAN THIS! one-act play, by May Isabel Flisk, and Maurice V. Samuels. June 16.

Giulla Vertaine .... Miss Concordia Merrel  
Lady Diana Wriothsley  
Miss Muriel Palmer  
Jerrold Brereton ..... Mr. Edmund Daly  
—Little.

GREATEST WISH, THE, comedy, in a prologue and three acts, by E. Temple Thurston (adapted from his novel, "The



*Greatest Wish, The (continued).*

Greatest Wish in the World"). March 20.  
 Last performance (the 59th), May 10.  
 Father O'Leary .. Mr. Arthur Bouchier  
 Stephen Gale ..... Mr. Farren Soutar  
 Pinchers ..... Mr. Thomas Sidney  
 Nicholas Gadd ..... Mr. Frank J. Arlton  
 Michael ..... Mr. W. S. Hartford  
 Carter Paterson's Man  
 Mr. Archibald Maclean  
 Longshoreman ..... Mr. W. Hubert  
 Mrs. Paritt ..... Miss Henrietta Watson  
 Mrs. Gooseberry ..... Miss Barbara Gott  
 Mrs. Coburn ..... Miss Beatrice May  
 Peggy ..... Miss Isabel Jeans  
 Lizzie ..... Miss Aimée de Burgh  
 The Reverend Mother .. Miss Maud Milton  
 Mother Mary Carthage.. Miss Nina Bentley  
 Sister Mary Conception  
 Miss Agnes Thornton

Sister Mary Catherine Miss Florence Piggot  
 Sister Mary Berchmans .. Miss Edith King  
 Elizabeth ..... Miss Joyce Robey  
 —Garrick.

GREAT NAME, THE, episode by Norman H. Lee. February 24.—Grand, Gravesend.

GREEN COCKATOO, THE, grotesque, in one act, by Arthur Schnitzler, translated by Penelope Wheeler (originally produced by the Stage Society March 9). October 23. Last performance (the 26th), November 15.  
 Grasset ..... Mr. Edward Rigby  
 Lebrét ..... Mr. Harold Bradley  
 Prosper ..... Mr. A. G. Poulton  
 Inspector of Police ..... Mr. E. Cresfan  
 Grain ..... Mr. J. Cooke Beresford  
 Scaevola ..... Mr. Ernest G. Cove  
 Jules ..... Mr. Douglas Munro  
 Henry ..... Mr. Norman McKinnel  
 Léocadie ..... Miss Mary Clare  
 François ..... Mr. Edmond Breon  
 Albin ..... Mr. E. Evan Thomas  
 Michette ..... Miss M'èle Maund  
 Flipotte ..... Miss Hilda Davies  
 Emile ..... Mr. Malcolm Cherry  
 Guillaume ..... Mr. Arthur Cleave  
 The Marquis de Lansac.. Mr. E. F. Mayeur  
 Séverine ..... Miss Sarah Brooke  
 Rollin ..... Mr. Henry Hargreaves  
 Georgette ..... Miss Louise Regnis  
 Balthazar ..... Mr. Leslie Carter  
 Stephen ..... Mr. Geoffrey Goodhart  
 Maurice ..... Mr. Gordon Bailey  
 —Vaudeville.

GROUSE AND THE HEATHER, THE, Scotch revue, produced by George Leyton. (October 27.—West End Playhouse, Glasgow.) December 29.—Balham Hippodrome.

GRUMPY, comedy, in three acts, by Horace Hodges and T. Wigney Percival. September 19.  
 Andrew Bullivant ..... Mr. Cyril Maude  
 Ernest Héron .. Mr. Edward Combermere  
 Ruddock ..... Mr. John Harwood  
 Mr. Jarvis ..... Mr. Montague Love  
 Isaac Wolfe ..... Mr. Lennox Pawle  
 Keble ..... Mr. Arthur Curtis  
 Merridan ..... Mr. James Dale  
 Dawson ..... Mr. P. Young  
 Dr. Maclaren ..... Mr. E. Groom  
 Susan ..... Miss M. Andrew  
 Virginia Bullivant.. Miss Margery Maude  
 —Royal, Glasgow.

HABIT VERT, L', French farce, by de Flers and de Caillavet, originally represented at the Variétés, Paris. June 9.  
 Duchesse de Maulevrier  
 Mme. Jeanne Granier  
 Brigitte Touchard.. Mlle. Betty Daussmond  
 Mme. de Saint Gobain

Mlle. Therese Cernay  
 Mme. de Jargeau ..... Mlle. Nelly Beryl  
 Mme. Janvre ..... Mlle. Sahita

*Habit Vert, L' (continued).*

Mlle. Marechal ..... Mlle. Louise Baudry  
 De Saint Gobain ..... M. Foucher  
 Le Colonel ..... M. Rudolphe Verlez  
 Secrétaire Particulier ..... M. Maujean  
 Officier de la Garde ..... M. Vauchin  
 Evêque de Tarentaise ..... M. Souchen  
 Duc de Maulevrier ..... M. G. Guy  
 Hubert de Latour-Latour.. M. Rozenberg  
 Parneline ..... M. S. Fagre  
 Pinchet ..... M. S. Poble  
 Durand ..... M. Chambreull  
 General Roussy des Charmille.. M. A. Simon  
 Le Baron Benin ..... M. Rozanne  
 Le Doyen ..... M. Emile Petit  
 François ..... M. Dupuis  
 Laurel ..... M. G. Dupray  
 Champlein ..... M. Alexandre  
 Michel ..... M. Fontin  
 —New

HAIRDRESSER, THE, farcical sketch, in four scenes. (August 25, Hippodrome, Bedminster.) September 8.

Aldwin Devigne .. Mr. Jimmy Learmouth  
 Lord Fallsdene ..... Mr. George Ricketts  
 Mr. Jack Daw ..... Mr. Charles Stevens  
 Bains ..... Miss Kingston  
 Miss Take-Moore Meringue.. Miss Ruby Riley  
 Lady Fallsdene ..... Miss Dollis Brooke  
 —Oxford.

HALF AN HOUR, play, in three scenes, by J. M. Barrie. September 29.

Mr. Garson ..... Mr. Edmund Gwenn  
 Doctor Brodie ..... Mr. Sydney Valentine  
 Hugh Paton ..... Mr. Frank Esmond  
 Mr. Redding ..... Mr. J. Woodall-Birde  
 Butler ..... Mr. James English  
 Susie ..... Miss Gertrude Lang  
 Mrs. Redding ..... Miss Netta Westcott  
 Lady Lillian Garson .. Miss Irene Vanbrugh  
 —London Hippodrome.

HAMLET, Mr. Forbes Robertson's revival of Shakespeare's play. March 22.

Claudius ..... Mr. Walter Ringham  
 Hamlet ..... Mr. J. Forbes-Robertson  
 Horatio ..... Mr. S. A. Cookson  
 Polonius ..... Mr. J. H. Barnes  
 Laertes ..... Mr. Alex. Scott-Gatty  
 Ghost of Hamlet's Father.. Mr. Percy Rhodes  
 Fortinbras ..... Mr. Grendon Bentley  
 Rosencrantz ..... Mr. Montague Rutherford  
 Guildenstern ..... Mr. Eric Ross  
 Osric ..... Mr. George Hayes  
 Marcellus ..... Mr. Robert Atkins  
 Bernardo ..... Mr. Richard Andean  
 Francisco ..... Mr. E. A. Dency  
 Reynaldo ..... Mr. Eric Ross  
 First Player ..... Mr. Robert Atkins  
 Second Player ..... Mr. R. Andean  
 First Gravedigger ..... Mr. J. H. Ryley  
 Second Gravedigger ..... Mr. S. T. Pearce  
 Priest ..... Mr. Montague Rutherford  
 Gertrude ..... Miss Adeline Bourne  
 Player Queen ..... Miss Olive Richardson  
 Ophelia ..... Miss Gertrude Elliott  
 —Drury Lane.

HAMLET, The Pioneer Players revived Shakespeare's play. March 9.

Francisco ..... Mr. Kenneth Kent  
 Bernardo ..... Mr. Eric Snowdon  
 Horatio ..... Mr. Halliwell Hobbes  
 Marcellus ..... Mr. Howard Sturge  
 Ghost ..... Mr. Courtenay Thorpe  
 Claudius ..... Mr. Charles Vane  
 Gertrude ..... Mrs. Saba Ralchig  
 Hamlet ..... Mr. Louis Calvert  
 Polonius ..... Mr. Fisher White  
 Laertes ..... Mr. James Berry  
 Voltimand ..... Mr. Charles Kenyon  
 Cornelius ..... Mr. Alan Stevenson  
 Ophelia ..... Miss Ellen O'Malley  
 Reynaldo ..... Mr. Lancelot Lowder  
 Rosencrantz ..... Mr. Edmund Breon



*Hamlet (continued).*

Guildenstern .....	Mr. Hubert Willis
First Player .....	Mr. Clarence Derwent
Second Player .....	Mr. A. B. Tapping
Third Player .....	Mr. Gordon Gay
Fortinbras .....	Mr. Henderson Bland
A Captain .....	Mr. Lanclot Lowder
A Gentleman .....	Mr. Alau Stevenson
A Sailor .....	Mr. Hereward Knight
A Lord .....	Mr. Lionel Carlton
First Clown .....	Mr. Edmund Gwenn
Second Clown .....	Mr. Leon M. Lion
A Priest .....	Mr. A. B. Tapping
Osric .....	Mr. Ernest Thesiger
English Ambassador ..	Mr. Eric Snowden
—King's Hall, W.C.	

**HANDFUL, THE**, a comedy, in four acts, by William Gordon Edwards. March 8. Last performance (the 65th), May 8. Sir Arthur Wetheral, K.C.

Richard Stern ....	Mr. W. Graham Browne
Tom Wetheral .....	Mr. Charles V. France
Lord Brandon .....	Mr. Stelf Macdonald
Landlord of Inn .....	Mr. John Astley
Butler .....	Mr. Horton Cooper
A Fisherman .....	Mr. George C. Browne
Lady Wetheral .....	Mr. George Bellamy
Joyce Wetheral ..	Miss Margaret Bruhling
Maid .....	Miss Evelyn Beaumont
—Prince of Wales's.	

**HAPPY ISLAND, THE**, play, in three acts, adapted by James Bernard Fagan, from the Hungarian of Melchior Lengyel. March 24. Last performance (the nineteenth), April 9.

Derek Arden .....	Sir Herbert Tree
Andrew Remington ..	Mr. Norman McKinnel
Gilbert Hall .....	Mr. Eric Maturin
Morbimer Hunt .....	Mr. Nigel Playfair
Lord Somerfield .....	Mr. Arthur Wood
Sir Gordon Stephens ..	Mr. A. Scott Craven
James Blake .....	Mr. Henry Scott
Baxter .....	Mr. A. E. George
Groves .....	Mr. Francis Chamier
Korotu .....	Mr. J. Fisher White
Jadedik .....	Mr. E. O. Smythson
Captain Bainbrig .....	Mr. Henry Morrell
Lieut. Hawes .....	Mr. Stanley Howlett
Midshipman Merryweather	Mr. R. Grasdorff
Rogers .....	Mr. Roy Byford
Williams .....	Mr. Ben Field
Murphy .....	Mr. Archibald Forbes
Smith .....	Mr. George Laundy
Clair Remington ..	Miss P. Neilson-Terry
Lady Agatha Pangbourne	Miss F. Dillon
Ruby Pardoe .....	Miss Patricia Hanne
Alice Forder .....	Miss Margot Bridgen
Eva Barnes .....	Miss Marjorie Dyson
Jababa .....	Miss Marjorie Patterson
—His Majesty's.	

**HARBOUR WATCH, THE**, play, in one act, by Rudyard Kipling. April 22. Went into the evening bill at the Royalty, September 15.

Emanuel Pycroft ....	Mr. A. B. Murray
Edward Glass .....	Mr. G. F. Tully
Albert Blashford ..	Mr. Lawford Davidson
William Agg .....	Mr. H. Lane Bayliff
Corporal Walters ..	Mr. W. Lemmon Warde
Jenny Blashford .....	Miss Marjorie Day
—Royalty.	

**HARLEQUINADE, THE**, play, contrived by Dion Clayton Calthrop and Granville Barker, music by Morton Stephenson. September 1. Last performance (the 52nd), October 25.

Miss Alice Whistler ..	Miss Cathleen Nesbitt
Her Uncle Edward ..	Mr. Arthur Whitby
Harlequin .....	Mr. Donald Calthrop
Columbine .....	Miss Sheila Hayes
Clown .....	Mr. Nigel Playfair
Pantaloon .....	Mr. H. O. Nicholson

*Harlequinade, The (continued).*

A Hero .....	Mr. Leon Quartermaine
A Villain .....	Mr. Herbert Hewetson
A Philosopher .....	Mr. Ralph Hutton
—St. James's.	

**HARVEST OF HATE, THE**, drama, in four acts, by A. T. Dancy.

Caieb Dunster .....	Mr. Frank Carlyle
Orma .....	Mr. Frank Carlyle
Frank Dunster ..	Mr. Arthur Charrington
Lester Markham ..	Mr. Chas. W. Tindall
Andrew Fairburn ..	Mr. Chas. Turner
Tommy Topweight ..	Mr. A. T. Dancy
Tod Smilor .....	Mr. Chas. W. Tindall
Kitty Meadows ..	Mr. Jack J. Dancy
Rebecca Twilight ..	Miss Ethel Crawford
Loia Tempest .....	Miss Hilda Stephenson
—New, Maldenhead.	

**HAVOC**, play, in three acts, by John Hastings Turner. November 3.

Geoffrey Charleton ..	Mr. Noel Phelps
James Worth .....	Mr. R. Henderson Bland
Redman .....	Mr. Cyril Percy
Ross .....	Mr. James Hollands
Ferris .....	Mr. James Buchan
Fenner .....	Mr. Bernard Sinclair
Dorothy Neville .....	Miss Joan Harcourt
Eileen Charleton .....	Miss Ella Erskine
—Pier, Eastbourne.	

**HEADMASTER, THE**, comedy, in four acts, by Wilfred T. Coleby and Edward Knoblauch. January 22. Last performance (the 164th) June 13.

Rev. Cuthbert Sanctuary	Mr. Cyril Maude
Portia .....	Miss Margery Maude
Antigone .....	Miss Kathleen Jones
Jack Strahan ..	Mr. Edward Combermere
Munton .....	Mr. J. Harwood
Hon. Manford Wilton	Mr. Charles Bibby
Hon. Cornelia Grantley	Miss Frances Ivor
Palisser Grantley ..	Mr. Arthur Curtis
Richards major .....	Mr. Jack Hobbs
Jim Stuart .....	Master Eric Rae
Bill Etheridge ..	Master Kendrick Huxham
—Playhouse.	

**HEART OF A CHILD, THE**, sketch, in one act, presented by Mrs. Walter Simmons' company.—Palace, Reading. January 20.

**HEART OF AN ACTRESS, THE**, dramatic episode, in one scene, by La Rubia. July 21.

Vera de Lara .....	La Rubia
Flo .....	Miss Mary Ross Shore
Mr. Ross .....	Mr. Sydney T. Pease
—Crowdon Empire.	

**HE KNEW IT ALL THE TIME**, sketch, by Stanley Hope. April 21.—Opera House, Jersey.

**HELLO, EXCHANGE!** sketch, by Edgar Wallace. April 7.—London Pavilion.

**HELLO, LONDON!** farcical musical comedy revue, by A. Myddleton-Myles. August 4.

Sir Peter Pal .....	Mr. Edmund Edmunds
Ananias Gunn .....	Mr. Frank Stone
Rudolf Labelle .....	Mr. G. Villiers Arnold
Willie Gunn .....	Mr. Geo. O'Brien
Reggie Gunn .....	Miss Hilda Hanbury
Wellington Waffles ..	Mr. Cris. Wren
Charing Cross .....	Mr. Leo Main
P.C. Sloane .....	Mr. Angus Macdonald
Johannie Walker .....	Mr. Alfred Francis
Virginia .....	Miss Madge Lucas
Carrie Flip .....	Miss Felicia Fermin
Louisa Baker .....	Miss Lillian Drake
Nanti Knortl .....	Miss Violet Poole
—Bow Palace.	

**HERD'S WIFE, THE**, dramatic episode, in one scene, by A. Patrick Wilson. (May 12, Alhambra, Glasgow.) June 23.

John Stewart .....	Mr. Dickson Moffat
Janet Stewart .....	Miss Dorothy McMillan
David Murchie .....	Mr. Leonard Booker
—Chelsea Palace.	

- HER LADYSHIP**, farcical sketch, by Harry Grattan (previously produced at the Hippodrome, Boscombe). February 17.  
Mrs. Mary Desborough  
Miss Marie Studholme  
Arthur Desborough .... Mr. Walter Pearce  
Mr. Billbury ..... Mr. Cecil Burt  
Maid ..... Miss Tiny Grattan  
—Wood Green Empire.
- HER ONE FALSE STEP**, melodrama, in four acts, by Ivan Patrick Gore. June 9.  
Rev. Noel Thorne..Mr. George Edwin Clive  
Sir David Darville .. Mr. Norman Lewis  
Major Douglas Warne.. Mr. Hugh Travers  
Bill Stanley ..... Mr. Sydney Hallows  
Ben Britton ..... Mr. Edward Ashworth  
Warder Moore ..... Mr. Frank Eldridge  
Old Gummage ..... Mr. Fred East  
P. C. Wilson ..... Mr. Reginald Bage  
Muriel Stanley ..... Miss Amber Wyville  
Nurse Elizabeth .. Miss E. M. MacAllister  
Betty Ireland ..... Miss Maude Stuart  
Lady Grace Darville .. Miss Lillian Aubrey  
—Royal, Stratford.
- HER ONLY REWARD**; or, **THE ARTIST'S MODEL**, dramatic sketch. March 20.  
Marie ..... Miss Marion de Manville  
Jack ..... Mr. Reginald A. Fox  
—Tivoli, Manchester.
- HER SIDE OF THE HOUSE**, comedy, in three acts, by Lechmere Worrall and Atté Hall. (Gaiety, Hastings, February 24.) March 4.  
Last performance (the 68th), April 25.  
Lord Arlington ..... Mr. Godfrey Tearle  
Duke of Vernay .... Mr. Spencer Trevor  
Lord Gerald Cholmley.....Mr. H. Deacon  
Guy Errington ..... Mr. Philip Anthony  
Monsieur Teste ..... Mr. Alfred Toosé  
Simpson ..... Mr. John Probert  
Phillips ..... Mr. Henry Wynn  
Summers ..... Mr. C. L. Stuart  
Mr. Perkins ..... Mr. Richard Carfax  
Cecile ..... Miss Dulce Musgrave  
Mme. De Brienne .... Miss Helen Ferrers  
Peggy Tresyllian ..... Miss Helen Green  
Lady Heathcote ..... Miss Joy Chatwyn  
Victorine ..... Miss Jane Cooper  
Marle ..... Miss Manora Thew  
—Aldwych.
- HER WEDDING NIGHT**, play, in one act, by Alicia Ramsay. October 27.  
Countess of Fotheringham  
Miss Violet Vanbrugh  
Earl of Fotheringham..Mr. Roland Perthee  
—London Coliseum.
- HIATUS, THE**, play, in one act, by Eden Phillpotts. (September 22, Gaiety, Manchester.) October 20.  
Leonard Bassett .... Mr. Bernard Copping  
Sir Hubert Innes, Bart... Mr. Percy Foster  
Rix ..... Mr. Basil Holmes  
Jane Sturt ..... Miss Amy Ravenscroft  
Amy Progers ..... Miss Lucy Beaumont  
—Court.
- HIGHWAYMAN, THE**, comic opera, in two acts, by the late M. J. Blatchford, composed by Joseph Broadbent. April 14.  
Capt. Carstairs ..... Mr. E. W. Mitton  
Sergt. Marrow ..... Mr. H. Peel  
Samuel Applepie ..... Mr. G. L. Hanson  
Jonathan Myrtle .... Mr. C. D. Wilson  
Jack Junket ..... Mr. Percy Eccles  
Sergt. Fluff ..... Mr. Arthur Dixon  
Timothy Bunnett ..... Mr. H. Spencer  
Giles Ramshorn .... Mr. R. H. Woodcock  
Flora Myrtle .... Miss Rosamund Clark  
Alice Myrtle ..... Miss Lena Pickles  
Grace Myrtle ..... Miss Baume  
—Royal, Halifax.
- HINDLE WAKES**, revival of the play, in three acts, by Stanley Houghton. September 22.  
Mrs. Hawthorn .. Miss Louise Holbrook  
Christopher Hawthorn Mr. Charles Bibby  
Fanny Hawthorn .... Miss Muriel Pratt  
Mrs. Jeffcote ..... Miss Daisy England  
Nathaniel Jeffcote ... Mr. Herbert Lomas  
Ada ..... Miss Hilda Davies  
Alan Jeffcote ..... Mr. Leonard Mudie  
Sir Timothy Farrar .. Mr. Edward Landor  
Beatrice Farrar ..... Miss Evelyn Hope  
—Court.
- HIS GAL; OR, 'ER 'AT**, preliminary performance of a sketch by C. Douglas Carlile. June 6.—Bedford.
- HIS HONEYMOON**, dramatic episode, in one act, by G. W. Clifton. April 21.  
John Robertson .... Mr. Colton Mansell  
Irene ..... Miss Madge Trenchard  
—Royal, Bury.
- HIS LAST NIGHT OUT**, sketch, by P. T. Selbit. October 13.—London Pavilion.
- HIS SATANIC MAJESTY**, a farcical frenzy, in one act, by A. J. Darden. April 30.  
—David Lewis Hostel, Liverpool.
- HIS SON**, play, in four acts, by E. Henry Edwards and Edward Irwin. February 10.  
—Winter Gardens, New Brighton.
- HOLIDAY REVUE, THE**, London production of the musical extravaganza, written and arranged by Henry Curwen, with music by Alan D'Albert. June 30.—Chelsea Palace.
- HOME-COMING, THE**, drama, in one act, by Gertrude Robins. April 10.  
Ivan Loweski ..... Mr. Philip Guary  
Stefan ..... Mr. Sean Connolly  
Paul Loweski ..... Mr. Farrell Pelly  
Catherine Loweski ... Miss Helen Molony  
—Abbey, Dublin.
- HOME FROM THE BALL**, one-act play, by Edith Lyttelton. (Produced by the Theatre in Eyre.) November 18.  
—St. George's House, Regent St., W.
- HOME RULE**, sketch, by Judith Wogan. (Produced by Amateurs.) April 11.  
George Broadly ..... Mr. W. S. Maddock  
Dolly Broadly...Miss Claire Wogan Browne  
Jeanne ..... Miss Judith Wogan  
—Gaiety, Dublin.
- HONEYMOON EXPRESS, THE**. January 20.  
—Palace.
- HONI SOIT**, "Tune on a Triangle," by Laurence Cowen, April 28.—Tivoli.
- HONOURABLE WOMEN**, a caricature, in two acts, by James L. Dale. (Produced by the Stage Players.) November 4.  
Mrs. Abbey ..... Miss Lucy Sibley  
Raymond Abbey..Mr. Percival Madgewick  
Colonel Trant ..... Mr. Cyril Ashford  
Gwendoline Trant .. Miss Phyllis Thatcher  
Rosalys Mendelheim .. Miss Lilian Revell  
Netta ..... Miss Evelyn Cecil  
—Ambassadors'.
- HOO RAY!** one act farce, by Lew Hearn and Henry Clive. September 1.—Stratford Empire.
- HOOR AND THE WOMAN, THE**, play, in three acts, by Marion Cunningham. (Produced by the Advance Players.) April 25.  
Geoffrey Vane ..... Mr. Harold Holland  
Rhoda Vane ..... Miss Irene Greenleaf  
Tom Methlyn ..... Mr. Percy Vernon  
Rose Methlyn ..... Miss Crystal Rayne  
Mary Methlyn ..... Miss Maud Marshall  
Maurice Brant ..... Mr. Leslie Rea



*Hour and the Woman, The (continued).*

Louise Raymond .... Miss Edith Carter  
Carlo Toselli ..... Mr. Percy Herbert  
Pelligrini ..... Mr. Reginald Hargreaves  
Professor Faru ..... Mr. D. Welle  
Pearl Rudel ..... Miss Violet Rissell  
Paul Rudel ..... Mr. Laurence J. Clarence  
Alma Rudel ..... Miss Kate Cutler  
—Cosmopolis.

HOUSE IN SIMON STREET, THE. (Originally entitled "13, Simon Street"). First variety presentation of the play, in one act, by Anthony P. Wharton. October 13.

William Lassen ..... Mr. Charles White  
John Rutt ..... Mr. Rollo Balmaine  
Cecil Henry Carter .. Mr. Ronald Squire  
Miss Raeburn .... Miss Hilda Trevelyan  
—London Coliseum.

HOW D'YE DO? revue, book by Arthur Falkland, music by George Arthurs. December 8.—Grand, Clapham.

HOW HE LOST HIS TRAIN, one-act farce, by R. T. Gunton. April 16.—Clavier Hall.

HOW IT'S DONE, play, in one act. (First produced at the Globe, February 25.) June 2. Major Cardigan Vivian

Mr. Weedon Grossmith  
Clarice Manette De Vere  
Miss Shelley Calton  
Reginald Bantock .. Mr. Wilfred Forster  
Proprietor of Hotel .. Mr. Richard Harley  
Police Inspector .... Mr. Arthur G. Leigh  
Detective Fraser .... Mr. Duncan Druce  
Waiter ..... Mr. Hington  
—London Coliseum.

HULLO, CINDERELLA! pantomime revue, by Bertrand Davis, composed by Arthur Wood. June 3. (Actors' Orphanage Fête).—Royal Hospital Grounds, Chelsea.

HULLO, TANGO! revue, in nine scenes, by Max Pemberton and A. P. de Courville, lyrics by George Arthurs, music by Louis Hirsch. December 23.—London Hippodrome.

HUMAN NOTE, THE, one-act play, by Beatrice Heron-Maxwell. December 4.  
Petronia Warden ..... Miss Carrie Haase  
Jessie ..... Miss Kitty Brown  
William Hunt ..... Mr. Cyril Hardingham  
Hew Warden .... Mr. R. Carfax Bayley  
—Court.

HYLAS, classical pantomime, in one tableau, by D. L. Murray, with music by Norman Smith. January 2.

The Prince ..... Mr. Ottino  
Hylas ..... Mr. D. L. Murray  
A Satyr ..... Mr. Lindsay  
The Water-Nymph .... Miss Lillie Lauri  
—Rehearsal.

I DINE WITH MY MOTHER, revival of the one-act comedy, adapted from the French by Michael Morton. (February 21, 1910, Palace). May 26.

Sophie Arnould .. Miss Peggy Fitzmaurice  
Prince D'Hautville .. Miss Lewis Fledler  
Peter Didier ..... Mr. Eric Cowley  
The Chevalier ..... Mr. Rupert Lumley  
Marion ..... Miss Margaret Gros  
Chef ..... Mr. A. J. Charlwood  
Footmen: Messrs. Egbert, Carter, Alan Trotter, Eric Charles.  
—Savoy.

I DO LIKE YOUR EYES, revue, in three scenes, by Eustace Gray and Harold Simpson, lyrics by Harold Simpson, music by Charles J. Moore, some situations by Bay Waters and William Hargreaves, produced by Sidney Ellson. December 29.—Palladium.

IF, farce, in three acts, by Rutherford Mayne. November 25.

Col. Sylvester .... Mr. Rutherford Mayne  
Forbes ..... Mr. Jackson Graham  
Miles ..... Mr. Norman Gray  
Higgs ..... Mr. Herbert Grant  
Eckstein ..... Mr. Fred Kears  
Strang ..... Mr. Chas. K. Ayr  
Mooney ..... Mr. John Field  
Robinson ..... Mr. Donald McKay  
Mahaffy ..... Mr. Laurance M'Larnon  
Porsythe ..... Mr. William Murray  
Smyth ..... Mr. Philip Doyle  
McAlphine ..... Mr. J. C. Abbey  
Tom ..... Mr. Gerald M'Namara  
Joe ..... Mr. Joseph Roney  
Mrs. West ..... Miss Rose McQuillon  
Annie West ..... Miss Kathleen Lawrence  
Lily West ..... Miss Mary Magee  
Dorothy Manners .. Miss Josephine Mayne  
Mrs. Bradbury .... Miss Marian Cummins  
—Opera House, Belfast.

IF WE HAD ONLY KNOWN, revival of the play, in three acts, by Ingalls Allen (December 13, 1912, Little), November 19.

Myra Vale ..... Miss Mary Jerrold  
Meeks ..... Miss Jean Caddell  
Robert Vale ..... Mr. Malcolm Cherry  
Mrs. Moody ..... Miss Madge McIntosh  
Reggie Moody ..... Mr. P. Perceval-Clark  
Dr. Paul L'Estrange .. Mr. Rudge Harding  
A Loafer ..... Mr. George Desmond  
Edward Vaughan-Thompson

Mr. Arthur Cleave  
Mrs. Vaughan-Thompson  
Miss Alméo de Burgh  
Bobs ..... Miss Joyce Robey  
—Queen's.

I'VE BOUGHT A PUB, farcical sketch, in one act, by E. C. Matthews. April 7.—Shoreditch Empire.

I LOVE YOU! English adaptation, by James Parker, of a comedy, in three acts, by Richard Bracco. September 20. Last performance (the 24th) October 2, 1911.

Arthur Van Doorman .. Mr. W. B. Davis  
Christopher Milsom.. Mr. Herbert Bunston  
Viscount Withington .. Mr. Ivo Dawson  
Dr. Salvetti .... Mr. Arthur Scott-Craven  
Philip Head ..... Mr. H. Lawrence Leyton  
George Prenderby.. Mr. Robert Farquharson  
Popc ..... Mr. Martin Sands  
Giles ..... Mr. H. De Lange  
Sandra Marchesa di Fontanarosa (Mrs. Van Doorman).. Mme. Lydia Yavorska  
—Ambassadors'.

IMPORTANCE OF BEING EARNEST, THE. Sir George Alexander revived Oscar Wilde's play. February 15. Last performance (the 15th), March 7.—St. James's.

IMPULSE OF A NIGHT, THE, play, in one act, by David Ellis and Mrs. George Norman. December 26.

Lady Wainwright .... Miss Ruth Mackay  
Walter Blythe ..... Mr. Frank Randall  
Addle ..... Miss Falth Celli  
—Little.

IN A MAN'S GRIP, play, in a Prologue and three acts, by Charles Darrcil. August 4. Characters in the Prologue.

A Female Immigrant  
Miss Gertrude F. Godart  
The Decey ..... Mr. Booth Conway  
A Burglar ..... Mr. Juan d'Alberti  
Characters in the Play.  
Earl of St. Hilary .... Mr. Percy Ballard  
Count Caspar La Roque Mr. Juan d'Alberti  
The Hon. Percy Basham.. Mr. Hal Charlton  
Mr. Stephen Markham .. Mr. Aubry Norton  
Det.-Insp. Hobbouse .. Mr. Sidney Hughes



*In a Man's Grip (continued).*

Albert Thomas Parker  
 Mr. Ernest Plumpton  
 P.C. Traynor ..... Mr. Herbert F. Jones  
 Viscount Montessor  
 Little Dorothy Baker  
 Countess of St. Hilary  
 Miss Gertrude F. Godart  
 Lady Sophia Montessor  
 Miss Violet Craufurd  
 Lottie Hasluck ..... Miss Nellie Sheffield  
 —Lyric, Hammersmith.

IN AND OUT, play, in three acts, founded by "George Paston" on *Papillon dit Lyonnais le Juste*, by Louis Bénérier, December 16.  
 Silas Churchward .... Mr. Edmund Gwenn  
 Mr. Ripley ..... Mr. J. Rudge Harding  
 Mr. Luttrell ..... Mr. A. E. Benedict  
 Horace Fleming ..... Mr. Vernon Steel  
 Sir Henry Wollaston.... Mr. Athol Stewart  
 William Hubbard .... Mr. Gordon Tomkins  
 Thomas Salter ..... Mr. Norman Page  
 Crampton ..... Mr. Horton Cooper  
 Mrs. Ripley ..... Miss Lottie Venne  
 Eve Ripley ..... Miss Mary Jerrold  
 Mabel Fleming ..... Miss Marjorie Day  
 Susan Dyer ..... Miss Sydney Fairbrother  
 Lady Wollaston .. Miss Muriel Ashwynne  
 Mrs. Hubbard .... Miss Annie Chippendale  
 Watson ..... Miss Margaret Omar  
 —Shaftsbury.

INDIAN GIRL'S DEVOTION, AN, four-act American drama, by F. M. Browmann. March 10.

Jack Stevenson.. Mr. Mathew H. Grenville  
 Seth Preenes ..... Mr. Cecil A. Melton  
 Who Ray ..... Mr. Fred Osmond  
 Lanky Bill ..... Mr. Percy H. Wood  
 Limber Tim ..... Mr. Robert Mann  
 Indian José ..... Mr. Chas. H. Gallier  
 Eagle Eye ..... Mr. Reginald T. Fox  
 Bossie Hawkins ..... Mr. Oscar Power  
 Jonathan Hope .... Mr. C. Croxton Jones  
 Bucksin Charlie ..... Mr. Wm. Emery  
 Tony Foster ..... Mr. Harold Goodyler  
 Wild Flower ..... Miss Alice Buckland  
 Katie Walsh ..... Miss Elaine Vanbrugh  
 Golden Dawn ..... Miss Lillian Malvern  
 Bessie Hope ..... Miss Margaret Hobart  
 —Junction, Manchester.

INDIAN MUTINY, THE, revival of George Daventry's melodrama (originally produced December 26, 1892, Burnley), February 5. Last performance (the 45th) March 15.—Princes.

INDIAN ROMANCE, AN, musical scena, arranged by Florence Smithson, April 7.—London Coliseum.

INFERIOR SEX, THE, comedy, in three acts, by Frank Stayton. April 3. Last performance (the 20th) April 19.

Charles Winslow .. Mr. Kenneth Douglas  
 Bennett ..... Mr. O. B. Clarence  
 Luigi ..... Mr. Arthur Grenville  
 Ah Sin ..... Mr. Percy Goodyer  
 Engineer ..... Mr. Reyner Barton  
 Officer of R.M.S. "Dunottar Castle"  
 Mr. Gerald Ames  
 Eve Addison ..... Miss Renée Kelly  
 —Comedy.

IN HAARLEM THERE DWELT, musicdrame, in four pictures, by Dora Bright, from a story by Pieter Van Der Meer. January 22.

Minna ..... Miss Margery Maude  
 Gerritt ..... Mr. Mark Paton  
 Polman ..... Mr. James Dale  
 —Playhouse.

IN PURPLE INK, play, in three acts, by Percy Fullerton. (Produced by Amateurs.) December 16.

Walter James ..... Mr. James Sexton  
 Martha James .... Mrs. Harold Dickinson

*In Purple Ink (continued).*

Mary ..... Miss Lawrence  
 Wilson ..... Mr. Angus Wall  
 George Mannerling .. Mr. Harold Leighton  
 Nora James ..... Miss Helrol Hard'ig  
 Timothy Smiggins ..... Mr. E. Skinner  
 Howard Fletcher ..... Mr. J. Eric David  
 Chief Counting Assistant.. Mr. G. J. Mahor  
 Mannerling's Agent ..... Mr. F. B. Lunt  
 James Worthington... Mr. E. A. Strubnell  
 Worthington's Agent... Mr. G. T. Starbuck  
 Shakespeare, Liverpool.

INTERLOPERS, comedy, in four acts, by H. M. Harwood. September 15. Last performance (the 33rd), October 13.

Peter Ross ..... Mr. Dennis Eadie  
 Jack Chisholm ..... Mr. Norman Trevor  
 Mr. Ross ..... Mr. Hubert Harben  
 Amos Thorpe ..... Mr. Miles Malleson  
 Mr. Robertson .... Mr. Campbell Gullian  
 Waiter ..... Mr. Leonard Notcutt  
 Servant ..... Mr. Arthur Baxendell  
 Iris Mahoney ..... Miss Miriam Lewes  
 Margaret Chisholm .. Miss Evelyn Lewes  
 Isabel Ross ..... Miss Elizabeth Risdon  
 Mrs. Ross ..... Miss Gwynne Herbert  
 Beatrice Harbord ... Miss Elaine Steddall  
 Phyllis ..... Miss Lisa Stecker  
 Maid at Pinner ..... Miss Olga Ward  
 Nurse..... Miss Dorothy Dundas  
 —Royalty.

INTERLUDE OF THE CHARWOMAN, THE, monologue, by Barry Pain. Performed by Miss Nancy Price, January 30.—Bechstein Hall.

IN THE AIR, one-act drama, by Fredrick Fenn. August 23.

Hilda Marsden ..... Miss Mary O'Farell  
 Lieut. Geoffrey Tregenna

Mr. Cowley Wright  
 Lieut. Dennis Brady ... Mr. Leigh Lovel  
 Major-Gen. Stewart Pole

Mr. John Armstrong  
 —New.

IN THE BALKANS, romantic spectacle, book by L. F. Durell, invented and produced by Albert Hengler. March 17.

Maza Pasha ..... Mr. Costello  
 Princess Zeleka ..... Miss Marie Kildare  
 Irmak Hassan ..... Mr. Matt Powell  
 Konnia Hassan ..... Miss L. Melbourne  
 Hiram Maccarthy ..... Mr. M. R. Nono  
 Mackintosh ..... Mr. Doodles  
 Baltzik ..... Mr. L. F. Durell  
 Suli ..... Mr. Frank Eaglesfield  
 Kasyr ..... Mr. Albini  
 Captain Yetish ..... Mr. W. Almero  
 Muratzim ..... Mr. L. A. Cooke  
 —Hippodrome, Manchester.

IN THE DESERT, sketch, by John G. Brandon. September 29.

The Sheik El Thorab .. Mr. T. H. Bentham  
 Oran ..... Mr. A. T. Dancy  
 Paul Ardon ..... Mr. S. Elwyn Leslie  
 Zelie D'Armand ..... Miss Margot Dclan  
 —Pavilion, Leicester.

IN THE GRAY OF THE DAWN, "story of the New York Underworld," by Mary Asquith and David Higgins. February 10.

Jim Nolan ..... Mr. Walter Gay  
 Terry Sullivan ..... Mr. Lionel D'Aragon  
 Steve Henessy .... Mr. Cecil Morton York  
 Dave Morgan ..... Mr. William Dunlop  
 Bill ..... Mr. Arthur Byron  
 Reliable Jake ..... Mr. Charles Ashby  
 Molly Dowd ..... Miss Lillian French  
 Freda Ducommon .... Miss Rose Morison  
 Two Step Liz ..... Miss Doris Watson  
 Her Pard ..... Mr. Johnny Watson  
 Jessie Cassidy ..... Miss Maud Stuart  
 Kate Kerrigan ..... Miss Jessie Millward  
 —Chelsea Palace

IN THE GRIP OF FATE, dramatic sketch, by Alan York Charteris, November 6.

Jem ..... Mr. Fred Lake  
Mike ..... Mr. Michael Santley  
Liza ..... Miss Christine Rayner  
Doctor ..... Mr. King  
—Cosmopolis.

IN THE LIBRARY, drama, in one act, by W. W. Jacobs and Herbert C. Sargent, February 17.

Trayton Burleigh .... Mr. Roland Pertwee  
James Fletcher .... Mr. Cyril H. Sworder  
Burglar ..... Mr. Richard Norton  
Sergeant of Police .. Mr. Lancelot Lowder  
Policeman ..... Mr. Frederick James  
—London Opera House.

INVISIBLE MAN, THE, farce, in one act, by Cyril Twyford and Leslie Lambert (suggested by the story of the same title by H. G. Wells), November 3.

Denis Stewart ..... Mr. G. Trevor Rolter  
Harry Hamber ..... Mr. Cecil Bevan  
Police Inspector ..... Mr. Frank Snell  
P.C. Harris ..... Mr. Herbert Russell  
Miss Evelyn Cooper .. Miss Tommy Clancy  
—London Coliseum.

IN WAR TIME, dramatic sketch, by Emil Lock. (Produced by the Black Cat Club.) January 24.

The Princess Thordeski ..... Miss Hall  
Burgas ..... Mr. C. Fletcher  
Colonel Sorovitch .. Mr. Wilfred Stephens  
Olenka ..... Miss Alma Stanley  
—Rehearsal.

IOLE, tragedy, in one act, in verse, by Stephen Phillips, July 11.

Pelias ..... Mr. J. H. Stanners  
Laomedon ..... Mr. E. Ion Swinley  
An Old Man ..... Mr. Eugene Herbert  
A Priestess ..... Miss Katharine Herbert  
Attendants ..... { Miss Margaret Gerome  
                          { Miss Lillian Yates  
Ioie ..... Miss Efga Myers  
—Cosmopolis.

IRISH STEW, one-act comedy, by May Finney, May 12.

Mrs. Potter ..... Mrs. Monroe  
Dora Potter ..... Miss Dorothy Falkner  
Mrs. Murphy ..... Miss Sheelagh Tobin  
J. Murphy ..... Mr. W. Henry  
Servant ..... Miss Elsie Hughes  
—Abbey, Dublin.

IRIS OF THE RAINBOW, early Victorian fantasy, in two acts, by Gwen Forwood. (Produced by amateurs.) January 15.—Town Hall, Rickmansworth.

IRON BARS, sketch presented by Frances Deval. September 8. —Shoreditch Olympia.

IRON LAW, THE, one act play, by Ruth Young. (Produced by the Actresses' Franchise League.) July 8.

Mary Erdington ..... Miss Mildred Orme  
William Erdington.. Mr. Lancelot Lowder  
Dorothy Dawson .. Miss Vera Cunningham  
Mrs. Simkins ..... Miss Nancy Blackwood  
—Arts Centre, W.

I SHOULD SAY SO! "Cockney revue," by George Barclay, Fred Malcolm, and Herbert Rule, music by Herbert Rule, lyrics by Herbert Rule, Tom M'Ghee, and Fred Malcolm. December 8.—Surrey.

I SHOULD WORRY, extravaganza, with music, in three scenes, by Arthur Davenport, the lyrics by Clifford Harris, and the music composed, selected, and arranged by James W. Tate. (Preliminary production as IT IS SO, August 4, Willesden Hippodrome.) August 11.

Silas Q. Smith ..... Mr. Ben Zellar  
Mamie Jones ..... Miss Marie Courtenay  
President Nugget .... Mr. Barnsbury Dodd

*I Should Worry (continued).*

Miss Ragtime ..... Miss Bonnie Browning  
Bertie ..... Mr. Jack Waybo  
Miss Rosie Robinson }  
Signora Solfaino ..... Miss Marie Dalton  
Lavinia Oldfield ..... }  
Mr. Dewingham Hall }  
Dr. Wichliss ..... } .... Mr. Tom Payne  
Archibald ..... }  
Johnnie Walker ..... Mr. Harry Butler  
Mynheer Stolenhauser.. Mr. Jake Friedman  
—Palace.

IT'S THE POOR THAT HELPS THE POOR, play in one scene, by Harold Chapin (produced by the Play Actors), May 19.

Mrs. Harris ..... Miss Blanche Stanley  
Mr. Harris ..... Mr. Walter Hubert  
Charles King ..... Mr. Allan Jayes  
Mrs. Pipe ..... Miss Armine Grace  
Emily Pipe ..... Miss Kathleen Russell  
Willie Pipe ..... Mr. R. Grassdorff  
Mr. Pickard ..... Mr. Sebastian Smith  
Mrs. Manly ..... Miss Florence Harcourt  
Keity ..... Miss Lisa Stecker  
Alfred Wright ..... Mr. Vivian Gilbert  
Walter Wright ..... Mr. Sibley Hicks  
Mrs. Herberts ..... Miss Calypso Valetta  
Ted ..... Mr. Percival  
—Court.

IT'S UP TO YOU, farcical sketch, in one scene, by George Arliss. (Originally produced at the Empire, December, 1910, as WIDOW'S WEEDS), October 6.

William Waring ..... Mr. E. D. Nicholls  
Henry Lewson ..... Mr. H. G. Braudon  
Mrs. Waring ..... Miss Marie McAulay  
Mrs. Lewson ..... Miss Florence Barnes  
Jane, a Servant ..... Miss Jenny Hackett  
—Battersea Palace.

IT PAYS TO ADVERTISE, one-act comedy, by Sewell Collins, music by Arthur Kingston Stewart, October 13.

Clare Romney, an actress.. Miss Frederick  
Admiral Poster ..... Mr. Harry Bristow  
Lieut. Crawford ..... Mr. Gerald Master  
Lucie ..... Miss Janet Turner  
—Lewisham Hippodrome.

IVANHOE, play based on Sir Walter Scott's romance, May 22. Last performance (the 52nd), July 5.

Ivanhoe ..... Mr. Lauderdale Maitland  
Prince Johu ..... Mr. Fred Morgan  
Lucas de Beaumanoir.. Mr. Raymond Wood  
Ahmed ..... Mr. Gustave  
Abdul ..... Mr. H. Sulliman  
Cedric the Saxon ..... Mr. Allan Wilkie  
Gurth ..... Mr. J. T. MacMillan  
Wamba ..... Mr. Fred Ingram  
Atheistane ..... Mr. Norman Leyland  
Oswald ..... Mr. Percy Baverstock  
Sir Brian de Bois Guilbert

Mr. Henry Lonsdale  
De Bracy ..... Mr. W. E. Hall  
Claude Vipont ..... Mr. Maurice Smith  
Reginald Front de Boeuf Mr. Austen Milroy  
Philz Urse ..... Mr. K. McBean  
Philz Malvoisin ..... Mr. Allen Ellis  
Will Locksley ..... Mr. Frank Harvey  
Friar Aylmer ..... Mr. Jerrold Manville  
Much the Miller ..... Mr. George Milton  
Allan-a-Dale ..... Mr. Richard Bode  
Stamford ..... Mr. Charles Wingate  
Sarah ..... Miss Marjorie Battis  
Ulrica ..... Miss Grace Lester  
The Lady Rowena .. Miss Ethel Bracewell  
Elgitha ..... Miss Nancy Bevington  
Richard, King of England

Mr. E. A. Warburton  
Conrad ..... Mr. F. Elsworthy  
Francis ..... Mr. F. Wiling  
Isaac of York ..... Mr. Hubert Carter  
Rebecca ..... Miss Tittell-Brune  
—Lyceum.



**IVAN LE TERRIBLE.** First production in England of an opera, in three acts and five tableaux, music by Rimsky-Korsakov. July 8.

Tsar Ivan, "The Terrible".....M. Chaliapine  
 Prince Youri Tokmakoff.....M. Paul Andreev  
 The Boyard Nikita Matuta .....

M. Nicolas Andreev  
 Prince Athanasius Viazemsky .....

M. Zaporozetz  
 Michael Toucha .....

M. Damaew  
 Yushco Velebin .....

M. Zaporozetz  
 Princess Olga Tokmakoff .....

Mme. Brian  
 Stephanie Matuta .....

Mme. Nicolaewa  
 Viasyevna .....

Mme. Petrenko  
 A Sentinel .....

M. Semenov  
 Conductor, M. Emile Cooper. Opera produced by M. Alexandre Sainne. General stage director, M. P. Strobinder. Chorus, under the direction of M. D. Pokhitonov. Stage manager, M. O. Allegri.

—Drury Lane.

**JACKDAW, THE,** first variety production of Lady Gregory's play. August 4.—London Coliseum.

**J'ADORE CA, MM.** Celval and Charley's revue from the Ba-Ta-Clan, Paris. May 5. Second edition, with the addition of new tableaux, June 16.—Middlesex.

**JANE CLEGG,** play, in three acts, by St. John G. Ervine. (April 21, Gaiety, Manchester.) May 19.

Mrs. Clegg .....

Miss Clare Greet  
 Jane Clegg .....

Miss Sybil Thorndike  
 Jenny Clegg .....

Miss Mabel Salkeld  
 Johnnie Clegg .....

Mr. Tommy Nickson  
 Henry Clegg .....

Mr. Bernard Copping  
 Mr. Munce .....

Mr. Eliot Makeham  
 Mr. Morrison .....

Mr. Ernest Haines  
 —Court.

**JAPANESE CURIO, THE,** playlet, by Mr. A. C. Buntin. January 28.

Frokuchi .....

Mr. Alexander Price  
 O Chry San .....

Miss G. Vander Beck  
 O Tomatan .....

Miss Ellen Robinson  
 A Priest .....

Mr. Joseph Ireland  
 —Lyceum Club.

**JAPPY CHAPPY,** musical play for children, by E. L. Sbute, music by H. W. Hewlett. November 28.—Little.

**JEPHTHAH'S DAUGHTER,** play, in three acts and prologue, by X.Y.Z. (Produced by amateurs.) January 27.

Prologue.

Mr. Norton .....

Mr. Ross Hills  
 Priest .....

Mr. R. Ll. Hartley  
 Innkeeper .....

Mr. H. J. Bagley  
 Johanna .....

Miss Engine Bradshaw  
 First Peasant .....

Mr. Harold Skerrett  
 Second Peasant .....

Mr. J. Peake Jenson  
 Play.

Mr. Norton .....

Mr. Ross Hills  
 Mrs. Norton .....

Mrs. Rihan  
 Margot .....

Miss Della Rihan  
 Mme. De Beauvillage .....

Mrs. Ogden  
 Sir H. Mainwaring .....

Mr. R. Ll. Hartley  
 Gerald Farrington .....

Mr. T. Armstrong  
 Cardinal .....

Mr. E. R. Lingard  
 Hulda .....

Miss Margaret A. Borrett  
 Dr. Harbord .....

Mr. Basil Moorhouse  
 Butler .....

Mr. Albert Watthew  
 —Garrick Chambers, Stockport.

**JEWEL OF THE EAST, THE,** dramatic episode. March 17.—Bedford.

**JIM THE PENMAN.** Revival of the four-act play by the late Sir Charles L. Young, Bart. (Originally produced March 25, 1886, Haymarket.) June 18. Last performance (the 61st), August 9.

James Ralston .. Mr. Norman McKinnel  
 Lord Drellcourt .. Mr. Athol Stewart

*Jim the Penman (continued).*

Baron Hartfeldt .... Mr. J. Fisher White  
 Captain Redwood .. Mr. Kenneth Douglas  
 Louis Percival .....

Mr. Godfrey Tearle  
 Mr. Netherby .....

Mr. E. F. Mayeur  
 Mr. Chapstone .....

Mr. Arthur Grenville  
 Dr. Pettywise .....

Mr. Edgar Payne  
 Butler .....

Mr. D. Greene  
 Footman .....

Mr. Horace Bradley  
 George Ralston .....

Mr. Evan Thomas  
 Agnes Ralston .....

Miss Renée Kelly  
 Lady Dunscombe .....

Miss Helen Ferrers  
 Mrs. Chapstone .....

Miss Nellie Bouverie  
 Mrs. Ralston .....

Miss Grace Lane  
 —Comedy.

**JOAN OF ARC,** historical music drama, in a prologue, three acts, and seven tableaux, by Raymond Rôze. November 1.

Joan of Arc .....

Miss Lillian Granfelt  
 Jacques .....

Mr. Norman Williams  
 Durand Lazard .....

Mr. Furness Williams  
 Charles VII. ....

Mr. Henry Rabke  
 Gerald Machet .....

Mr. Manitto Kiltgaard  
 Regnault de Chartres ..

Mr. Cormac O'Shane  
 Etienne de Vignolles ..

Mr. Edward Ramsay  
 Earl of Dunols .....

Mr. Raoul Torrent  
 Philip, Duke of Burgundy

Mr. Charles Mott  
 Isabeau de Bavière ....

Miss Dora Gibson  
 An English Soldier ..

Mr. Julian Kimbell  
 Raymond .....

Miss Renée Gratz  
 De La Tremouille ....

Mr. John Belkirk  
 The Jester .....

Mr. Allan Glen  
 The Voices—Misses Marie Scott, Ethel

Duthoit, Florence Ludwig, Millicent Cane.

Première Danseuse, Karina. Premier Danseur, Roberty.  
 Assisted by Misses Marjorie Neville and Gwen Gauntlett.  
 Maître de Ballet, M. Espinosa.  
 Conducted by the Composer.  
 —Covent Garden.

**JOHN ANDERSON'S CHANCE,** a play, in one act, by Mrs. Steuart Erskine. March 12.

Maisie Anderson .. Miss Marjorie Hamilton  
 John Anderson .....

Mr. Jackson Wilcox  
 Olga Deane .....

Miss Inez Bensusan  
 —King's Hall, W.C.

**JONESSES, THE,** play of Welsh life, in three acts, by Laurence Cowen. November 1. Last performance (the 23rd), November 21.

John Thomas Jones .. Mr. Cadwalader Jones  
 Elizabeth Ann Jones .. Miss Nancy Roberts  
 Plantagenet Jones .. Mr. Harcourt Williams  
 David Morgan Jones .. Mr. H. West Gwynne  
 Eleazer Lewis Jones .. Mr. Tom Owen  
 Myfanwy Jones .....

Miss Eleanor Daniels  
 Jane Ellen Evans .....

Miss Lilian Mason  
 Moses Llwelllyn Watkin ..

Mr. Ted Hopkins  
 Nance Ellen Davies .....

Miss May Hopkins  
 Rev. Daniel Thomas ..

Mr. Harding Thomas  
 Captain Owen Thomas ..

Mr. R. A. Hopkins  
 Thomas Christmas Jenkins

Mr. Alec Thomas  
 William Glyndwr Morris

Mr. William Morgan  
 Hugh Tredegar Williams

Mr. Gareth Hughes  
 —Strand.

**JONES IN EARNEST.** play. In one act, by Francis M. G. Abell. October 24.

Luey Brind .....

Miss Daphne Erskine  
 Dick Brind .....

Mr. Ewart Scott  
 Gerald Soames .. Mr. R. Campbell Fletcher  
 Tomlin .....

Miss Catherine Lord  
 —Court.

**JOCK'S INVENTION,** Scotch comedy sketch. November 18.—Empire, Glasgow.



JOSEPH AND HIS BRETHREN, play, in four acts, by Louis N. Parker. September 2.

## ISRAELITES.

Jacob .....	Herbert Tree
Reuben .....	Mr. Phillip Morivale
Simon .....	Mr. H. A. Saintsbury
Levi .....	Mr. L. B. Hurley
Judah .....	Mr. Hubert Carter
Dan .....	Mr. Howard Rose
Naphtali .....	Mr. Bernard Storrs
Gad .....	Mr. Richard Neville
Asher .....	Mr. Stanley Howlett
Issachar .....	Mr. J. W. Mollison
Zebulun .....	Mr. Cyril Sworder
Joseph .....	Mr. George Relp
Benjamin .....	Mr. Alfred Willmore
Rachel .....	Miss Cynthia Brooke
Bilhah .....	Miss Frances Torrera
Zilpah .....	Miss Georgina Milne
Serah .....	Miss Rhoda Symons
A Singer .....	Miss Hilda Antony
Camel Driver .....	Mr. Dennis Wyndham
1st Slave .....	Mr. Alexander Sarner
2nd Slave .....	Mr. Victor M. Lewisohn
3rd Slave .....	Mr. Laurence Sterner

## EGYPTIANS.

Pharaoh .....	Mr. Henry Vibart
Potiphar .....	Mr. Owen Roughwood
Imhotep .....	Mr. Bassett Roc
Serseru .....	Mr. Roy Byford
Menthu .....	Mr. Edward Irwin
Enekheth .....	Mr. Henry Morrell
Zuleika .....	Miss Maxine Elliott
Asenath .....	Miss Jessie Winter
Wakara .....	Miss Alice Phillips
Tamai .....	Miss V. Vivien-Vivien
Ani .....	Mr. G. F. Weir
Heru .....	Mr. G. Diekson-Kenwin
Sehni .....	Mr. Chris Walker
Atha .....	Mr. A. H. Goddard
Ranofer .....	Mr. A. Nicholson Tucker
Peshes .....	Mr. A. Luhimoff
Mebu .....	Miss Patriella Stuart
Anset .....	Miss Esme Lee
Arlennu .....	Miss Joyce Francis
Taherer .....	Miss Louise Regnis
Nesta .....	Miss Eiga Myers
A Dancer .....	Miss Delphine Wyndham

—His Majesty's.

JOUR DE MME. OCTAVE AMELEE, LE (La

Bourgeoisie), an episode from Juliette Mylo's "Silhouettes Parisienne." March 7.	
Gaby .....	Mlle. Juliette Mylo
Mme. Dupuis .....	Mlle. Alice Dermont
Octave Amédée .....	M. Yves Schwarz
M. Gentil .....	M. René Hélie
M. Deroz .....	M. Jean Menetrez

—Cosmopolis.

JULIAN GETS RESPECTABLE, farcical comedy, by H. Browning. June 9.

Julian Terraine ..	Mr. Stephen T. Ewart
Mrs. Turnpenney ..	Miss Cecile Barelay
Mr. Turnpenney ..	Mr. E. W. Thomas
Luella Turnpenney ..	Miss Dorothy Dewhurst
Jackie Hinton .....	Mr. Rupert Lister
Miss Hinton .....	Miss A. Vansittart
Gibson .....	Mr. Wilfred E. Shlne
A Bailiff .....	Mr. J. A. Dodd
Lady Southwick .....	Miss Agnes Kuhlts
Emmy Southwick .....	Miss C. Formby
Laundry Maid .....	Miss A. Vansittart
Manager of Laundry ..	Mr. Edward Cooper
James Murphy .....	Mr. J. A. Dodd
John Murphy .....	Mr. Seiriol Rutherford
Mr. Hopkins .....	Mr. C. Edwards
Servant .....	Mr. A. Ceel

—Winter Gardens, New Brighton.

JULIUS CÆSAR, Sir Herbert Tree's revival of Shakespeare's play. June 23.

—His Majesty's.

JULIUS CÆSAR, Miss A. E. Horniman's company revived Shakespeare's tragedy, October 13.

Julius Cæsar .....	Mr. Brember Willa
Octavius Cæsar .....	Mr. Horace Braham
Marcus Antonius .....	Mr. Douglas Vigora
M. Æmil. Lepidus .....	Mr. Ernest Haines
Marcus Brutus .....	Mr. Lewis Casson
Cassius .....	Mr. Julius Shaw
Casea .....	Mr. Percy Foster
Trebonius .....	Mr. Fred A. Morley
Ligarius .....	Mr. Joseph Wright
Decius Brutus .....	Mr. Bernard Coppling
Metellus Cimber .....	Mr. Horace Braham
Cinna .....	Mr. Tom Kilfoy
Flavius .....	Mr. S. A. Elliot
Marullus .....	Mr. Ernest Bodkin
A Soothsayer .....	Mr. Frank Forbes-Robertson
Luclius .....	Master Wilfred Thorpe
Calpurnia .....	Miss Mary Fenner
Portia .....	Miss Sybil Thorndike
Artemidorus, of Cnidus ..	Mr. John Wardle
Cinna .....	Mr. Lionel Briggs
Another Poet .....	Mr. Noel Spencer
Luellius .....	Mr. Raymond Conway
Titinius .....	Mr. Bernard Coppling
Messala .....	Mr. Ernest Bodkin
Cicero .....	Mr. Noel Spencer
Publius .....	Mr. Arthur Esdale
Popilius Lena .....	Mr. Arthur Podmore
Young Cato .....	Mr. Frank Forbes-Robertson
Volumnius .....	Mr. Fred A. Morley
Varro .....	Mr. Hubert Hellwell
Clitus .....	Mr. Ernest Haines
Claudius .....	Mr. Charles Costello
Strato .....	Mr. John Wardle
Dardanius .....	Mr. James Dillon
Pindarus .....	Mr. S. A. Elliot
First Citizen .....	Mr. James Dillon
Second Citizen .....	Mr. Norman E. Laughton
Third Citizen .....	Mr. Charles Costello
Fourth Citizen .....	Mr. Joseph Wright
Antony's Servant .....	Mr. Ernest Haines
Cæsar's Servant .....	Mr. Raymond Conway
Octavius' Servant .....	Mr. John Wardle
First Commoner .....	Mr. James Dillon
Second Commoner .....	Mr. Elliot Makeham
First Soldier .....	Mr. Norman E. Laughton
Second Soldier .....	Mr. Tom Kilfoy

—Gaiety, Manchester.

JULIUS CÆSAR, revival of Shakespeare's play. April 29.

—Court.

JUNGLE ROMANCE, A, musical sketch, by Wilfred Douthitt. April 7.

—London Coliseum.

JURY RETIRE, THE, one-act play, by Austin Fryers. October 22.

Dr. Kenny .....	Mr. Charles Norman
Pat Casey .....	Mr. H. Tripp Edgar
Phelim O'Rourke ..	Mr. Edmund Gurney

—Arts Centre.

JUST A FLODDER, one-act play, by Erica Kathleen Beale. October 13.

John Faulkner .....	Mr. Geoffrey Carr
Gerald Faulkner .....	Mr. Seymour Beard
Mrs. Faulkner .....	Miss Violette Morice
Janet .....	Miss Marion King
Sybil Horton .....	Miss Hilda Tollemache
Mrs. Horton .....	Miss Margaret Murch

—Hippodrome, Brighton.

JUST IN TIME, monologue by William Graham and George Nash. Played by Mr. Sam Walsh. May 12.

—Palace.

KALENDS OF MARS, THE, Roman play in four acts, by Will King. September 30.

—Palace, Southend.

KEEPER OF THE KEYS, one-act play, by P. Biddulph Symonds. November 4.

Professor Nyton .....	Mr. F. E. Emson
Luella Warden .....	Miss E. V. Richardson
Edmond Warden .....	Mr. Powell Symonds
Parkerson .....	Mr. Ernest Raymond

—Empire, Littlehampton

**KEEPING SUNDAY**, farce, by Wilfrid Stephens. March 18.  
 Captain FitzJames ..... Mr. Dan Seymour  
 Cuthbert Savage ..... Mr. Wilfrid Stephens  
 Dan Dabble ..... Mr. Albert Hayzen  
 A Cabman ..... Mr. Arthur Campbell  
 Maidee Kent ..... Miss Mona Maughan  
 A Servant Girl ..... Miss Ena Haye Howe  
 —Rehearsal.

**KEEP SMILING**, revue, comedy scenes by Cosmo Gordon Lennox and L. E. Berman, lyrics by Hugh E. Wright, Assyrian ballet produced by Theodore Kosloff, dances and ensembles arranged by J. W. Jackson. October 6.—Alhambra.

**KHOVANCHINA**, LA, music drama, in three acts and four tableaux, by M. P. Mousorgsky, orchestration by Rimsky-Korsakow. July 1.  
 Dosithens ..... M. Chaliapine  
 Prince Ivan Khovansky ..... M. Zaporozet  
 Prince Andrew Khovansky ..... M. Damaev  
 Chaklovity ..... Mr. Paul Andrew  
 Maria ..... Mme. Petrenko  
 The Scribe ..... M. Nicolas Andreev  
 Emma ..... Mil. Brian  
 Varsonofiev ..... M. Bellanin  
 Kouska ..... M. Bokhakow  
 Three Streitsy ..... { M. Bellanin  
                                   M. Alexandrowitch  
                                   M. Strobinder  
 Suzanne ..... Mlle. Nicolaewa  
 The Persian dance in Tableau III. composed and arranged by M. Adolf Bolm.  
 Mlles. Astafleva, Tcherniohova, Maicherska, Pflac, Kopycinska, Konietska, Bonietska, Dombrowska, Jezerska, Gouluk, Maningsova, Bromney.  
 Conductor, M. Emile Cooper.  
 Opera produced by M. Alexandre Sanine.  
 Stage Manager, M. Charles Waltz. Dances composed and arranged by M. Adolf Bolm.  
 —Drury Lane.

**KID**, THE, sketch, presented by H. W. Waynes. March 10.—Olympia, Shoreditch.

**KILL THAT FLY!** a revised version of the revue was presented on January 16.—Alhambra.

**KING OF THE GOLDEN MOUNTAINS**, THE, children's fairy play, adapted from Grimm's Fairy Tales, by John J. Sullivan. December 29.—New, Manchester.

**KING'S BLESSING**, THE, play, in five acts, by Walter Savage Cooper. (Produced by amateurs.) February 10.  
 King Wenceslas ..... Mr. W. Savage Cooper  
 Prince Mordred ..... Mr. Dashwood Carter  
 Princess Agnes ..... Miss Adelaide Watts  
 Princess Mathilda ..... Miss Doris English  
 Count Stanislaus ..... Mr. Berkeley Cascoigne  
 Eric ..... Miss Christine Tempest  
 Lord Conrad ..... Mr. Eric Lester  
 Lord Oswald ..... Mr. Cyril Cheffins  
 Lady Edith ..... Mrs. Herbert Teasdale  
 Lady Ida ..... Mrs. Dashwood Carter  
 Lord Godwyn ..... Mr. Cecil Lowes  
 Sir Leofric ..... Mr. Cecil Lowes  
 Bertha ..... Miss Isobel English  
 Gurth ..... Mr. Sydney Gowlett  
 Grissel ..... Miss Margaret Way  
 Emm ..... Miss Ethel Cheffins  
 Robin ..... Mr. Cyril Cheffins  
 Gaffer Hugh ..... Mr. Claude Welch  
 Hal ..... Mr. Eric Lester  
 1st Officer ..... Mr. Joseph Baxley  
 2nd Officer ..... Mr. Geo. Blount  
 Grandad ..... Mr. Phillip Jewin  
 Crilplegate Institute.

**KING'S MINSTREL**, THE, play, in one act, by F. Randle Ayrton.—Coronet, February 17.

**KING'S OWN**, THE, dramatic sketch, in one scene, by Herbert Sidney. September 15.  
 Colonel Brett Sharples  
                                   Mr. Jerome Rollason  
 Mrs. Arundel ..... Miss Elsie Rollason  
                                   —Canterbury.

**KISS OF JUDAS**, THE, play, in ten scenes, by H. A. and Dora Langlois. September 29.  
 Archer Cameron ..... Mr. John Davidson  
 Harry Trehearne ..... Mr. Paul Neville  
 Dr. Sifton ..... } Mr. Cecil Ravenswood  
 Old Daring ..... }  
 Horace Blackoow, J.P.  
                                   Mr. Charles Dickens  
 Crocker ..... Mr. Leo Montgomery  
 John Jolliffe ..... } Mr. F. Arnold Mussett  
 Tom Tagget ..... }  
 Claffin ..... Mr. R. Seath Innes  
 Ostler ..... Mr. Charles Townsend  
 Mabel Cameron ..... Miss Evie Conway  
 Rose Daring ..... Miss Gwen Watson  
 Paula St. Osyth ..... Miss Bessie Thompson  
 Mrs. Trother ..... Miss Beatrice Hudson  
 Cyril Cameron ..... Miss Doris Neil  
 Bob ..... Miss Grace Emery  
                                   —Royal, Liverpool.

**KNIGHT OF THE GARTER**, THE, farcical comedietta, by J. E. Harold Terry, March 8.  
 Millicent Barton ..... Miss Gillian Dene  
 James Carey ..... Mr. Clarence Bigge  
 Septimus Barton ..... Mr. John Deverell  
                                   —Tivoli.

**LABOUR LEADER**, THE, melodrama, in ten scenes, by Frand Lindo. June 9.  
 Mark Staveley ..... Mr. Harry Tresham  
 Henry Dornton ..... Mr. J. Templar Ellis  
 Richard Carswell ..... Mr. Clavering Craig  
 Tom Lorrimer ..... Mr. Percy Boucher  
 Sam Stripes ..... Mr. Wm. A. Armour  
 Podgers ..... Mr. Ivor Smith  
 Rev. Wilfrid Lucas ..... Mr. John Belton  
 Andrews ..... Mr. Alfred Ames  
 Annette ..... Miss Alice Baines  
 Gracie Staveley ..... Miss Bertha Brocclhurst  
 Peggy Silber ..... Miss Molly Hackett  
 Countess of Castleburg  
                                   Miss Francis J. May  
 Mary ..... Miss Louise Hampton  
                                   —Alhambra, Openshaw.

**LADIES OF BAGDAD**, THE, Oriental comic opera, in two acts, written and composed by A. Stanley Gill. (Produced by amateurs.) January 26.  
 Haroun-al-Raschid ..... Mr. Percy W. Hobson  
 Prince Ahmed ..... Mr. Albert Farnsworth  
 Tipbad ..... Mr. Harry Farnsworth  
 El Akbar ..... Mr. J. H. Lees  
 Giafar ..... Mr. Frank Lees  
 Mesroum ..... Mr. Stanley Martin  
 Ibraheem ..... Mr. Digby Wootton  
 Herald of Ahmed ..... Mr. Wilfrid Robinson  
 Forbidden-Fruit ..... Miss Elsie Wilkins  
 Sweeping-Train ..... Miss Connie Harrison  
 Flutter-of-Frills ..... Mme. Florence Farnsworth  
 Pearl-of-the-Portal ..... Miss Dorothy Irene  
 Dish-of-Dainties ..... Miss Minnie Frost  
 Bul-Bul ..... Mme. Middleton Woodward  
 Candidates:—Misses W. Woollatt, D. Blee, I. Witham, N. Harper, I. Sargent, B. Greensmith, I. Hill, and G. Baumfield.  
                                   —Mechanics' Hall, Nottingham.

**LADY DOCTOR**, THE, one act play, by Richard Maurice. (Produced by the Black Cat Club.)  
 Dr. Joan Portland ..... Miss Joan Ashby  
 Dr. George Portland  
                                   Mr. Douglas Murray  
 Jack ..... Mr. F. A. E. Pine  
 Servant ..... Miss Dulcia Ellwood  
                                   —Rehearsal, June 27.

**LADY NOGGS**, play in three acts, adapted by Cicely Hamilton from stories by Edgar Jepson. February 15. Last performance (the 62nd), April 18.

Lord Orrington ..... Mr. Lyston Lylo  
 Billy Borrodalle .... Mr. E. Evan Thomas  
 Rev. Alfred Gregg .... Mr. Ashton Pearce  
 Lord Hartlepool ..... Mr. Lewis Fielder  
 Jimmy Cottenham .... Mr. Kenneth Kent  
 Colonel Stiffgate .... Mr. Arthur Greaville  
 Cotterill ..... Mr. Reyner Barton  
 Morton ..... Mr. Edgar B. Payne  
 Felicia Lady Grandison

Miss Mary Glynn  
 Countess Karskóvitch .. Mrs. Saba Raleigh  
 Miss Stetson ..... Miss Mary Mackenzie  
 Duchess of Huddersfield

Miss Hettie Cavendish  
 Lady Hartlepool ..... Miss May Warley  
 Suzette ..... Miss Margaret Chute  
 —Comedy.

**LAIRD AND THE LADY, THE**, comedietta, in one scene, by Jessie Millward and John Glendinning. August 4.

The Lady ..... Miss Jessie Millward  
 Mrs. McLean ..... Miss Lillian Caird  
 The McGregor ..... Mr. H. Nellson  
 The Laird ..... Mr. John Glendinning  
 —Chelsea Palace.

**LAND OF THE FREE, THE**, one act play, by Bertha N. Graham. January 27.

Mr. Hardacre ..... Mr. Ralph Hutton  
 Jenny ..... Miss Leah Bateman-Hunter  
 Clara Canninge ..... Miss Phyllis Relf  
 Mr. Romily ..... Mr. Charles Vane  
 —Cosmopolis, W.C.

**LAST ROLL CALL, THE**, Scottish sketch, by Wal Croft. May 26.

Sergeant Geordie Robertson  
 Maggie Robertson ..... Mr. Wal Croft  
 Miss Kathleen Naughton  
 —Empress.

**LAST SCENE, THE**, melodramatic sketch. May 19.

—Euston.

**LAST VISIT, THE**, one act play, by Hermann Sudermann. (Produced by the Pioneer Players). May 18.

Daisy ..... Miss Ruth Bower  
 Frau Mulbridge ..... Miss Marie Ault  
 Mulbridge ..... Mr. Tom Woods  
 Tempski ..... Mr. Eric Adeny  
 A Groom ..... Mr. Lionel Carlton  
 Lieutenant Von Wolters .. Mr. James Berry  
 Kellerman ..... Mr. Anthony Warde  
 The Unknown Lady .... Miss Hedda Faber  
 —Little.

**LATCHKEY, THE**, one act play, by Percy Fitzgerald. November 21.

Mrs. Winterton .. Miss Kitty Willoughby  
 Algernon Dormer ..... Mr. Walter Danks  
 Policeman Al ..... Mr. Charles Howe  
 Taxi Driver ..... Mr. Arthur Lindo  
 Passer-by ..... Mr. Shaun Desmond  
 Mr. Whelks ..... Mr. Clarence Hart  
 Mr. Winterton ..... Mr. Cyril Ashford  
 —Court.

**LAUGHING HUSBAND, THE**, musical comedy, in three acts, book by Arthur Wimperis, adapted from the German of Julius Brammer and Alfred Grünwald, music by Edmund Eysler, October 2. Last performance (the 78th) December 12. Presented under the title of "The Girl Who Didn't" at the Lyric on December 18. Ottakar Brückner .. Mr. Courtice Pounds  
 Hella Brückner ..... Miss Daisy Irving  
 Andreas Pipelhuber .. Mr. D. J. Williams  
 Luclnda ..... Miss Violet Gould  
 Dr. Rosenrot ..... Mr. James Blakely  
 Count Selztal ..... Mr. George Carvey

*The Laughing Husband (continued).*

Herr von Basewitz .... Mr. Howard Storge  
 Etelka ..... Miss Mabel Burnage  
 Lutz Nachtigall .... Mr. Edmund Goulding  
 Hans Zimt ..... Mr. Charles Chamler  
 Dolly ..... Miss Gwladys Gaynor  
 Wiedehopf ..... Mr. Alfred Barber  
 Jurowitz ..... Mr. Edmund D'gués  
 Wiedner ..... Mr. Otto Alexander  
 Baldrian ..... Mr. Stewart Paterson  
 Juliette ..... Miss Violet Graham  
 —New.

**LEFT LUGGAGE**, farcical sketch, by Harry Lowther. February 24.—Bedford.

**LEGEND OF THE DESERT, A**, playlet, in three chapters, by Ian Richardson. July 22.

Enid ..... Miss Nancy Blackwood  
 Ernest Allenhurst ..... Mr. Henry Wynn  
 Melnik ..... Mr. J. Fordham  
 Captain Redvers ..... Mr. Stanley March  
 —Cosmopolis.

**LESSON IN LOVE, A**, scene from THE HUNCHBACK. September 8.—Vaudeville.

**LET IN**, farce, in one act, by Eric R. Ward and Robert H. Scott. (Produced by amateurs.) December 3.

Colonel Fitzroy ..... Mr. C. P. Ogden  
 Edward Brown ..... Mr. D. McMaster  
 Ted ..... Mr. W. W. Morrice  
 Winifred Fitzroy ..... Miss Marjorie Speed  
 Mrs Toaster ..... Miss Frieda keep  
 —Lecture Hall, Wimbledon.

**LIE, THE**, play, presented by Mrs. Waldemar Leverton. November 6.

Gwen Hamilton  
 Miss Frediswyde Hunter Watts  
 Jack Hamilton .... Mr. R. Carfax Bayley  
 Lord Frederick Payne .. Mr. Arthur Lindo  
 Captain Fletcher ..... Mr. Clarence Hart  
 Edward Dent ..... Mr. H. Desmond  
 Prince Boris ..... Mr. Kenneth George  
 The Doctor ..... Mr. Walter Danks  
 Member of Police Force Mr. Charles Howe  
 —London Pavilion.

**LIGHT THAT FAILED, THE**, J. Forbes-Robertson revived "George Fleming's" adaptation of Kipling's novel. March 31.  
 —Drury Lane.

**LINK, THE**, August Strindberg's play, in one act, translated by Edwin Bjorkman. (Produced by the Century Play Society.) January 26.

The Judge ..... Mr. Desmond Brannigan  
 The Pastor ..... Mr. David Hallam  
 The Baron ..... Mr. Leigh Lovel  
 The Baroness .... Miss Octavia Kenmore  
 The Sheriff ..... Mr. George T. Grelg  
 The Constable ..... Mr. W. F. Thomas  
 The Lawyer ..... Mr. Wilfred Stanford  
 Alexander ..... Mr. Rupert Harvey  
 Alma Jonsson ..... Miss Jess Dorynne  
 The Milk-maid ..... Miss Edith Carter  
 The Farm-hand ..... Mr. Henry Rousell  
 The Jurymen. Messrs. Claude W. Sykes,  
 F. J. Sharp, John Beech, etc.  
 —Clavler Hall, W.

**LITTLE DEVIL CHOOSES, THE**, first variety production of the one-act Old-English play, by Fred A. Stanley and Kate Gallschalt. (Originally produced December 2, 1908, St. John's Hall, Wembley.) January 27.  
 Harry Linton ..... Mr. C. F. Collings  
 Burgess ..... Mr. H. Chanter Gordon  
 Jenny ..... Miss Vita Spencer  
 Kitty Clive ..... Miss Alice Crawford  
 —Hippodrome, Manchester.

**LITTLE FOWL PLAY, A**. Revival of Harrold Owen's one act play. (Originally produced Palace, Manchester, October 21, 1912.)  
 February 10.—Apollo.



**LITTLE MISS RAGTIME**, musical play in two acts, by Isa Bowman, music by W. Neale. July 24.  
 Teddy Walkover ..... Mr. Alf Passmore  
 George Mashwell ..... Mr. Frank Green  
 Harry Weston ..... Mr. Frank Barclay  
 K. Ragtime ..... Mr. Joseph R. Tate  
 J. Jackoby ..... Mr. Ernest Foster  
 Francois ..... Mr. George Russell  
 George Wise ..... Mr. Claude Farrow  
 Fred Knowal ..... Mr. Percy Pope  
 Ernest Cleaver ..... Mr. H. Rinaldo  
 Betty Barlow ..... Miss Dulcie Delmar  
 Connie Gardner ..... Miss Dora McCaskey  
 Miss Swankfirst ..... Miss Jessie Compton  
 Bridget Magee ..... Miss Kitty Kirwan  
 Peggy ..... Miss Lillie Ellis  
 Suzette ..... Miss Marie Jermaine  
 Lallie ..... Miss Nellie McCaskey  
 Marjje ..... Miss Winnie New  
 Mrs. Drummedout .. Miss Mollie Cuthbert  
 Mary Johnson ..... Miss May Warden  
 Lady Pat ..... Miss May Compton  
 The Hon. Miss Porter .. Miss R. T. Mack  
 Miss Hathaway ..... Miss M. Richardson  
 Little Miss Ragtime .... Miss Isa Bowman  
 —Royal, Margatec.

**LITTLE PRINCE, THE**, dramatic episode, taken from Shakespeare's **KING JOHN**. August 11.  
 Prince Arthur ..... Miss Cora Goffin  
 Hubert de Burgh ..... Mr. Clive Currie  
 —Grand, Clapham.

**LITTLE SECRET, THE**, comedy sketch, by Margaret Linton. March 7.  
 Hester Tanner ..... Miss Ethel Hall  
 Iris Clifford ..... Miss Bell Hames  
 Olive Hay ..... Miss Minnie Seymour  
 Arnold Broadfoote .. Mr. William Gourlay  
 —Rehearsal.

**LITTLE STOWAWAY, THE**, new version of the sketch, by Fred Bowyer, taken from Arthur Matthison's story, modernised by George Abel and Harry J. Robinson; Islington Empire. January 6.

**LIZA'S DISCOVERY**, dramatic monologue. May 26.—Victoria Hall, Walthamstow.

**LOLOTTE**, comedy in one act, adapted from the French of H. Meilhac and L. Halvey by John Pollock, March 10.  
 Lord Feltham ..... Mr. J. Clifford Brooke  
 Lady Feltham ..... Miss Lilian Talbot  
 Sir Augustus Pett .... Mr. Robert Horton  
 Maid ..... Miss Ethel Cannon  
 Manservant ..... Mr. W. Cadogan  
 Lolotte ..... Mme. Lydia Yavorska  
 —London Coliseum.

**LONDON ASSURANCE**, revival of the late Dion Boucicault's play at a special *matinée* in aid of King George's Pension Fund for Actors and Actresses, at which their Majesties the King and Queen were present (originally produced Covent Garden, March 4, 1841). June 27.  
 Sir Harcourt Courtly .... Sir Herbert Tree  
 Charles Courtly ..... Mr. Godfrey Tearle  
 Dazzle ..... Mr. H. B. Irving  
 Dolly Spanker ..... Mr. James Welch  
 Max Harkaway ..... Mr. Henry Ainley  
 Mark Meddle ..... Mr. Arthur Boucher  
 Cool ..... Mr. Charles Hawtrej  
 James ..... Mr. J. D. Beveridge  
 Martin ..... Mr. Dennis Eadie  
 Solomon Isaacs .... Mr. Weedon Grossmith  
 Lady Gay Spanker .. Miss Irene Vanbrugh  
 Grace Harkaway, Miss Phyllis Neilson-Terry  
 Pert ..... Miss Marie Tempcet  
 The play produced by Mr. Dion Boucicault.  
 —St. James's.

**LOST SHEEP, THE**, Scottish comedy, in one act, by Charles Hannan. February 10.  
 MacGregor ..... Mr. J. T. Macmillan  
 Mistress Mackie ..... Mrs. Blake Adams

*Lost Sheep, The (continued).*

The Minister ..... Mr. Kenneth Black  
 The Minister's Wife .... Miss Lindsay Grey  
 A Gipsy Girl ..... Miss Dahlia Gordon  
 —London Pavilion.

**LOST SILK HAT, THE**, episode by Lord Dunsany. August 4.  
 The Caller ..... Mr. Basil Ryder  
 The Labourer ..... Mr. H. F. Maltby  
 The Clerk ..... Mr. Leonard Chapman  
 The Poet ..... Mr. Ernest C. Cassel  
 The Policeman ..... Mr. Tom Kilfooy  
 —Gaiety, Manchester.

**LOST WAGER, THE**, play, in one act, by R. Campbell Fletcher. October 24.  
 Jack Spencer ..... Mr. Cyril Hardingham  
 Hugh Caulfield .. Mr. R. Campbell Fletcher  
 —Court.

**LOVE AND A THRONE**, play, in four acts, by C. A. Clarke. March 24.  
 Wenslane ..... } Mr. Percy Ballard  
 Pangar ..... }  
 Prince Gregori ..... Mr. Charles Adair  
 Philip Demetri ..... Mr. Ernest Digges  
 General McLachati ..... Mr. Kenyon Gray  
 Nkyas ..... Mr. Tom J. Taylor  
 Captain Klitos .. Mr. S. Conyers Radcliffe  
 Perikles ..... Mr. Fred G. Kay  
 Draco ..... Mr. Cyril Teale  
 Borsal ..... Mr. Albert Murray  
 Archbishop of Tiris ... Mr. Joseph Cantor  
 The Headsman ..... Mr. William Hall  
 Demos ..... Little Violet Lussanne  
 Piquant ..... Miss Lulu Bowes  
 Lydia ..... Miss Olive Warne  
 Helen ..... Miss Genna Lyndon  
 —Elephant and Castle.

**LOVE AND LAND**, comedy, in four acts, by Lynn Doyle. November 24.  
 Pat Murphy ..... Mr. Robert Gorman  
 Thos. Dorrian .... Mr. Charles M'Intyre  
 Peter O'Hare ..... Mr. J. G. Abbey  
 Brian O'Connor ..... Mr. Joseph Money  
 Hughy Rogan .... Mr. Rutherford Mayne  
 Billy Rourke .... Mr. Laurance M'Larnon  
 Widow Doherty .. Miss Margaret O'Gorman  
 Rose Dorrian ..... Miss Mary Cortham  
 Mary O'Connor .... Miss Marian Cummins  
 —Opera House, Belfast.

**LOVE AND LAUGHTER**, musical play in three acts, the libretto by Frederick Fenn and Arthur Wimperis, lyrics by Arthur Wimperis, music by Oscar Straus. September 3. Last performance (the 65th), October 30.

Princess Yolande .... Miss Evelyn d'Alroy  
 Zara ..... Miss Yvonne Arnaud  
 Queen of Magoria ..... Miss Amy Augarde  
 Balbus ..... Mr. Tom A. Shale  
 Lieutenant Skrydloff ... Mr. Nelson Keys  
 Schmidt ..... Mr. Eliot Skinner  
 1st Gardener ..... Mr. Iago Lewys  
 2nd Gardener ..... Mr. Joseph Ritte  
 3rd Gardener ..... Mr. Robert Eadie  
 1st Lady Gardener .. Miss Gooqo Murray  
 Prince Carol ..... Mr. Bertram Wallis  
 Grand Duke Boris .. Mr. Claude Flemming  
 Hunyadi ..... Mr. Frederick Volpe  
 Alfred Harris ..... Mr. A. W. Baskcomb  
 Sergeant ..... Mr. Arthur Ballance  
 1st Soldier ..... Mr. Jack Stephens  
 2nd Soldier ..... Mr. Jack Hornby  
 3rd Soldier ..... Mr. Frank Melville  
 4th Soldier ..... Mr. Ewart Baker  
 Sentry ..... Mr. Barry Calvert  
 Gipsy ..... Miss Doreen Langton  
 —Lyric.

**LOVE AND THE DRYAD**, masque adapted for the stage by Ruby Ginner, music by Agnes H. Lambert. April 29.  
 The Dryad ..... Miss Ruby Ginner  
 First Singing Nymph  
 Miss Evangeline Florence

*ove and the Dryad (continued).*

Second Singing Nymph

Miss Bingham Hall  
Chryses ..... Mr. Hubert Bromiflow  
The Goddess .... Miss Geraldine Stanford

Mr. Hall  
Mr. Guinness  
Shepherds ..... { Mr. Leslie Boosey  
Mr. Peter Upcher  
Mr. R. S. Prinsep

Shepherd Boy ..... Miss Angela Hubbard  
—King's Hall, W.C.

LOVE AND THE PRESS GANG, comedy in one act, by W. F. Mennion. May 21.—Assembly Rooms, Balham.

LOVE EPISODE, A, wordless play, in one scene, by Arthur K. Phillips. September 19  
Pierrot ..... Miss Eileen Thorndyke  
Pierrette ..... Miss Lola Hetherley  
—Repertory, Liverpool.

LOVE IN ALBANIA, musical scene, by Max Steiner. May 26.—Tivoli.

LOVE PASSAGE, A, comedy, in one act, adapted from W. W. Jacobs' story by the author and Philip E. Hubbard. February 3.—Little.

LOVE THAT FORGAVE, THE, drama, in four acts, by Grace Vasey. July 23.

Varian Brande ..... Mr. Chas. H. Lester

Staford Cavendish .. Mr. Marius St. John

Miser Brande ..... Gospodin A. Lubinoff

Jack Cavendish .... Mr. Harvey Macready

Mr. Carruthers .. Mr. William Bradford

John Laird ..... Mr. Charles Neville

Colonel Cavendish .... Mr. John A'Beckett

Sir Fortescue Clive .. Mr. J. Ellis, jun.

Nobbleton Clarke .. Mr. Arthur Granville

Rev. Mr. Goodchild .. Mr. Frank Lascelles

The Keeper ..... Mr. Wm. Ernstone

Lola La Vigne .... Miss Margaret Damer

Betty Cavendish .. Miss Marie Scharming

Faith ..... Miss Norma Russell

Hope ..... Miss Dorothy Hope

Charity ..... Miss Lilyan Desmond

Love ..... Miss Winifred Hamelin

Purity ..... Miss Marjorie Raymond

Dorothy Cavendish .. Miss Marie Duncan  
—Lyric, Hammersmith.

LOVE VERSUS SUFFRAGE, one-act comedy, by Erica Kathleen Beale. October 18.

Robert Quither ..... Mr. Edward Clarke

Ann Nenkay ..... Miss Molly Burrows

Mrs. Franker ..... Miss Marion King  
—Hippodrome, Brighton.

LUCK, THE, sporting sketch in five scenes, by W. P. Sheen and Eric Hudson. June 2.

Jack Linwood ..... Mr. Edward Jephson

Olive Dane ..... Miss Ivy Sheppard

Joe Felix ..... Mr. William P. Sheen

Dick Felix ..... Mr. Edward Josiah

Dick the Twister ..... Mr. Eric Hudson

Mrs. Leighton Mowbray .. Miss Enid Forde  
—Surrey.

LUCKY JIM, sketch. June 16.—Grand, Birmingham.

LUCKY MISS CHANCE, musical play in three acts, by W. T. Ivory and Kenneth Morrison. January 13.

Professor Tootle ..... Mr. Gus Darby

Dickie Avery ..... Mr. Frank Lester

Captain Filbert ..... Mr. Dudley Middleton

Basil Strong ..... Mr. Charles Shepley

Rhino Burns ..... Mr. Victor V. Norreys

Pimple ..... Mr. Edmund Richardson

Old Moore ..... Mr. Freddie Rode

Stella Fleece ..... Miss Amy Abereromle

Marion Bright ..... Miss Maudie Sheila

Winnie Wynson ..... Miss Phyllis Spalding

Virginia Creeper ..... Miss Minnie Best

Honey Suckle ..... Miss Cissie Best

*Lucky Miss Chance (continued).*

Rose Budd ..... Miss Madge Best

Lily White ..... Miss Madge Best

Della Chance ..... Miss Geraldine Verner  
—Alexandra, Poutefract.

LUCKY PIGS, farce, in one act. November 3.

Alan Terry ..... Mr. Henry Phillips

Reginald Lovell ..... Mr. Cyril Perry

Lulu La Zouche .... Miss Joan Harcourt  
—Pier, Eastbourne.

LUIGI'S WIFE, one-act play, by Mrs. Henry de la Pasture (an excerpt from the same author's *The Lonely Millionaire*). January 31.  
—St. James's.

LYDIA'S SACRIFICE, one-act play, by W. H. Pinchbeck. March 22.

Lydia ..... Miss Marie Royter

Libby Ann ..... Miss Muriel Pratt

Lydia's Mother ..... Mrs. Albert Barker

Peter Diggle ..... Mr. Francis Hope  
—Gaiety, Manchester.

MADE ABSOLUTE, farcical comedy, in one act, by Amella M. Barker. September 10.

Mr. Ayton (Arty) .... Mr. Albert Dudley

Mr. Beeton (Barty) .. Mr. E. Beal Bantock

Victor (Joseph) ..... Mr. Neil Erskine

Mrs. Ayton (Belle) .... Miss Myra Selwyn

Mrs. Beeton (Poppy) .. Miss Cæcilia Moore

Mrs. Dossit ..... Miss Marjorie Theobald  
—Arts and Dramatic Club.

MADELEINE COUTURAT (*Les Travailleurs*), an episode from Juliette Mylo's "Silhouettes Parisiennes." March 7.

Madeleine ..... Mlle. Juliette Mylo

Mme. Couturat ..... Mlle. Alce Dermont

Mons. Renaud ..... M. Henri Minsson

Jacques ..... M. Yves Schwarz  
—Cosmopolis.

MADemoiselle FIFI, play in one act, dramatised by Oscar Méténier from Guy de Maupassant. September 20.

Major ..... Mr. Herbert Bunston

Captain ..... Mr. Ivo Dawson

Lieut. Anatole .... Mr. H. Lawrence Leyton

Lieut. Cyril ..... Mr. William Armstrong

Lieut. Willy ..... Mr. Robert Farquharson

Priest ..... Mr. Edward O'Neill

Sacristan ..... Mr. H. de Lange

Orderly ..... Mr. G. Chaimers Colona

Pamela ..... Miss Peggy Talbot Daniel

Blondina ..... Miss Nancy Blackwood

Amanda ..... Miss Evelyn Walsh Hall

Eva ..... Miss Vera George

Rachel ..... Mme. Lydia Yavorska  
—Ambassadors.

MAGIC, fantastic comedy, in three acts and a prelude, by G. K. Chesterton. (Nov. 3, Devonshire Park, Eastbourne.) November 7.

The Stranger ..... Mr. Franklin Dyall

Patricia Carleon ..... Miss Grace Croft

Rev. Cyril Smith ..... Mr. O. P. Heggie

Hastings ..... Mr. Frank Randell

Doctor Grunthorpe .. Mr. William Farren

The Duke ..... Mr. Fred Lewis

Morris Carleon ..... Mr. Lyonel Watts  
—Little.

MAGIC FLUTE, THE, production in English of Mozart's opera. (December 13, 1912, Royal, Nottingham.) April 28.—Coronet.

MAGIC GLASSES, THE, play, in one act, by George Fitzmaurice. (December 13, 1912, Abbey, Dublin.) June 28.

Malveen Shanahan .... Miss Helena Molony

Padden Shanahan .... Mr. George St. John

Mr. Quille ..... Mr. Philip Gulry

Jaymony Shanahan .... Mr. Charles Power

Aunt Jug ..... Miss Una O'Connor

Aunt Mary ..... Miss Nora Desmond  
—Court.

**MAGIC SPELL, THE**, one act opera, by A. V. Rennison. November 14.—Craiglands Hydro.

**MAGIC VIOLIN, THE**, play, in one act, by Ena Hay Howe. April 26.  
 Martha ..... Miss Adelina Dinelli  
 Miss Dolly ..... Miss Elsa Dinelli  
 —Passmore Edwards Settlement.

**MAGNANIMOUS LOVER, THE**, play, in one act, by St. John G. Ervine. June 2.  
 Sam Hinde ..... Mr. J. A. Mourke  
 Mrs. Cather ..... Miss Helena Mo'ony  
 William Cather .... Mr. Sydney J. Morgan  
 Henry Hinde ..... Mr. J. M. Kerrigan  
 Maggie Cather ..... Miss Sara Allgood  
 —Court.

**MAHARANI OF ARAKAN, THE**, revival for the first performance of the Bushy Repertory Theatre of the play, adapted by George Calderon from a story by Rabindra Nath Tagore. November 29.  
 Amina ..... Miss Norah Delaney  
 Roshenara ..... Mrs. P. H. Gorle  
 Dalia ..... Mr. J. S. Wheelwright  
 Rahmat .... Mr. Richard H. M. Spooner  
 Tung Loo ..... Mr. Herbert Russell  
 Courtiers, Musicians, Attendants, etc., Mrs. Holt, Mrs. Burdett, Mrs. Fellows, Misses Heap, Lion, A. Jameson, and Elsa Hall; and Messrs. Mollison, Humphrey, Puller, and Merritt.

**MAIDEN IN MARS, THE**, musical play, by Graham Anderson. (Produced by amateurs.)—Town Hall, Aylsham.

**MAID OF MEMPHIS, THE, or, THE QUEEN'S PORTRAIT**, Egyptian comic opera, in two acts, book and lyrics by Richard Ogle, and music by Oscar Eve. Produced by amateurs. April 28.  
 Antiochus ..... Miss Jessie H. Rose  
 Amara ..... Miss Kay Blake  
 Sipah ..... Miss Violet Cooper  
 Apophis ..... Mr. Arthur Nye  
 Osorkon ..... Mr. C. Edward Bonton  
 Logrolo ..... Mr. Robert Cunningham  
 Lonoto ..... Mr. Rex Gurney  
 Rekh ..... Mr. T. F. Willis  
 Nefert ..... Miss Doris Cornford  
 Reshut ..... Miss Kitty Cornford  
 Mert ..... Miss Winifred Follett  
 Heknut ..... Miss Daisy Hancox  
 Ynert ..... Miss Violet James  
 Gert ..... Miss Christine van Eitzen  
 —King's.

**MAID OF THE MILL, THE**, Lancashire play, in three scenes, by E. Vivian Edmonds. August 22.  
 Characters in Prologue, 1892.  
 Adam Ackroyd .. Mr. Ernest E. Edwards  
 Ned Ackroyd .... Mr. E. Vivian Edmonds  
 Stephen Gaunt .... Mr. J. Adrian Byrne  
 Elizabeth Ackroyd ..... Miss E. Manning  
 Maggie Drake ..... Miss Ethel Vinroy  
 Mary Blackburn ..... Miss Ford-Howitt  
 Mrs. Blackburn ..... Miss Bella Power  
 Eli Platt ..... Mr. Fred Green  
 Dan Horrocks ..... Mr. W. C. Bland  
 Morris Barker ..... Mr. William Manning  
 Mr. Sidebottom ..... Mr. J. Hinnigan  
 P.C. Jones ..... Mr. Fred Hartington  
 Characters in Play. Present day.  
 Adam Ackroyd .. Mr. Ernest C. Edwards  
 Ned Ackroyd .... Mr. E. Vivian Edmonds  
 Stephen Gaunt .... Mr. J. Adrian Byrne  
 Dr. Mason ..... Mr. George Power  
 Jack Mason ..... Mr. Raymond Raynor  
 Otto Micklestein ..... The Stranger  
 Dan Horrocks ..... Mr. W. C. Bland  
 Morris Barker .... Mr. William Manning  
 James Binks ..... Mr. J. Hinnigan  
 John Hastings ..... Mr. F. Green  
 Maggie Drake ..... Miss Ethel Vinroy  
 Mrs. Ackroyd ..... Miss Eleanor Manning  
 Mary ..... Miss Gladys Ford-Howitt  
 —Prince's, Blackburn.

**MAISON DECOLLETE**, operetta, in one act, by Erich Urban and Louis Taufstein, music by Martin Knopf, English version by George Arthurs, lyrics by Sydney Morgan. January 13.  
 Duke Von Prascovia Mr. Charles Danvers  
 Bernhardt Décolleté .... Mr. Jack Denton  
 Chiffon ..... Mr. J. Warren Foster  
 Bob ..... Miss Winifred Delevante  
 Lucette ..... Miss Nan Stuart  
 Mannikins: Misses Florence Darrell, Ada Holt, Mary Graham, Madeleine Lamare, Eileen Dartry, Lucy Frank.  
 —London Pavilion.

**MANAGER'S DREAM**, THE, topical and musical "revuette," book and lyrics by Edgar Wallace, music by Arnold Blake. April 14.  
 Ivy Prunella ..... Miss Ivy Sawyer  
 Daniel Bromley ..... Mr. Dan Leuo  
 George Bromley .. Mr. James O. Harcourt  
 Perks ..... Mr. George Nash  
 Violet ..... Miss Netta Foster  
 Phyllis ..... Miss Connie Amor  
 —Chelsea Palace.

**MAN AT THE WORKS, THE**, play, by Austin Fryers. October 22.  
 Herbert Groves .... Mr. Charles Maunsell  
 Old Nip ..... Mr. H. Tripp Edgar  
 Pete ..... Mr. C. Child  
 Minnie Groves ..... Miss Kate Ruskin  
 Mrs. Chessle ..... Miss Elizabeth Dexter  
 —Arts Centre.

**MAN OF IDEAS**, A, comedy, in three acts, by Miles Mallico. (Produced by the Play Actors.) November 17. Reduced to a one-act piece and presented at the Queen's in December.  
 Billy ..... Mr. P. Perceval Clark  
 Frank Cartwright .. Mr. Douglas Gordon  
 Alice Cartwright .... Miss Ruth Parrott  
 Neville Foster .... Mr. Campbell Gullan  
 Helen Gardner .. Miss Amy Ravenscroft  
 Mary ..... Miss Margaret Omar  
 —Court.

**MAN WHO CAME BETWEEN, THE**, melodrama, in eight scenes, by Edward Thane. July 28.  
 Dick Barnett ..... Mr. Joseph Millane  
 Ben Brown ..... Mr. John S. Millward  
 Daniel Barnett ..... Mr. Villiers Stanley  
 Alderman Barnett .... Mr. H. Earlesmore  
 Teddy Edwards .... Mr. V. Garnet-Vayne  
 Warder Bates ..... Mr. George Lester  
 Sporty ..... Mr. E. Maydew  
 Marmaduke Poole Martin Mr. Frank Evans  
 Major O'Donovan ..... Mr. James Revill  
 Billy White ..... Mr. R. Kirk  
 Rev. Charles Saunders .... Mr. Mill Warde  
 Martha ..... Miss Phyllis Claude  
 Mrs. Edwards ..... Miss Edith Blauze  
 Vera Maxwell ..... Miss Mabel Rose  
 —Queen's, Poplar.

**MAN WHO MARRIED BENEATH HIM, THE**, play, in four acts, by Jack Denton (preliminary performance). October 25.  
 —Knightstone Pavilion, Weston-super-Mare.

**MAN WITH A MAID**, A, one-act play, by Donald Jeans. November 10.  
 Robin ..... Mr. John Napper  
 Cecily ..... Miss Beatrice Smith  
 Rose ..... Miss Barbara Hannay  
 George ..... Mr. Charles Groves  
 —Galety, Manchester.

**MARCH HARE, THE**, farce, in three acts, by Harold Smith. (April 26, 1909, Royal Birkenhead, Amateurs. July 7, Pier Pavilion, Herne Bay.) July 10. Last performance (the 24th) July 30.  
 Uncle John Croker .. Mr. Spencer Trevor  
 Dr. Dart ..... Mr. Robert Horton  
 Rev. Joshua Flewitt .. Mr. J. H. Brewer  
 James Bolton ..... Mr. Stanley Turnbull





*Matter of Money, A (continued).*

Lucia Coventry ..... Miss Sarah Brooke  
 Dr. Channing ..... Mr. Ben Webster  
 Jacob ..... Master Walter Plinge  
 Mr. Bentley ..... Mr. Ernest Thesiger  
 Mrs. Meadows ..... Miss Winifred Mayo  
 Marjorie ..... Miss Inez Benusan  
 Mrs. Channing ..... Miss May Whitty  
 Maid ..... Miss Angela Colenso  
 Porter ..... Mr. Edmond Bron  
 —Little.

**MENDEL BELISS**, Yiddish play of Russian life, founded by J. Marcovitch upon incidents in the "ritual murder" case at Kieff, November 14.

—Pavillon.

**MEN IS SICH FULES**, Scotch sketch, by Charles Hannan, February 3.

Macgregor ..... Mr. Milroy Cooper  
 Mistress Mackie ..... Miss H. Cavendish  
 Greta ..... Miss Eva McRoberts  
 Macconochie ..... Mr. George Tawde  
 Jimmy of the Hills .... Mr. Geo. Gordon  
 —Empress.

**MERCHANT OF VENICE, THE**, Sir Herbert Tree's ninth London Shakespeare Festival, at His Majesty's, opened on Monday, June 9, with a week's performances of *The Merchant of Venice*.

**MERCHANT OF VENICE, THE**, Shakespeare's comedy, First London production of Mr. Forbes-Robertson revival, (August 31, 1906, Royal, Manchester), May 5.

Duke of Venice .... Mr. Ian Robertson  
 Prince of Morocco ... Mr. Grendon Bentley  
 Shylock ..... Mr. J. Forbes-Robertson  
 Antonio ..... Mr. Percy Rhodes  
 Bassanio ..... Mr. Basil Gill  
 Lorenzo ..... Mr. Charles Graham  
 Gratiano ..... Mr. Alex Scott-Gatty  
 Salanio ..... Mr. Walter Ringham  
 Salario ..... Mr. George Hayes  
 Tubal ..... Mr. Montague Rutherford  
 Launcelot Gobbo ... Mr. H. Athol Forde  
 Old Gobbo ..... Mr. S. T. Pearce  
 Leonardo ..... Mr. E. A. Ross  
 Balthazar ..... Mr. Robert Atkins  
 Gaoler ..... Mr. Eric Adeney  
 Clerk of the Court .. Mr. Richard Andean  
 Portia ..... Miss Gertrude Elliott  
 Nerissa ..... Miss Audrey Ford  
 Jessica ..... Miss Joan Tuckett  
 —Drury Lane.

**MERELY PLAYERS**, lyrical comedy, in one act, by Fred Macrae, music by Mary Maryon. (Produced by the Black Cat Club), February 24.

Gilbert Goldacre .... Mr. Denis E. Cowles  
 Charles Golightly .... Mr. Arthur Hare  
 Dulcie Golightly .... Miss Annie Matson  
 Lady Goldacre ..... Miss Ella Daincourt  
 Mary ..... Miss Clarice Vernon  
 —Rehearsal.

**MEXICAN HEARTS AFLAME**, drama, in four acts, by Jean Marvin, April 28.

Chiquita ..... Miss Jean Marvin  
 Jack Hamlin ..... Mr. Thomas Rhyde  
 Carlos Mendoza ..... Mr. Ernest Dare  
 John Maynard ..... Mr. Mark Henry  
 Howard Waring

Mr. Clarence L. Managan

Bully Briggs ..... Mr. Laurence Atkins  
 Frank Maynard ..... Mr. A. W. Ashton  
 Indian Jim ..... Mr. Harry Roberts  
 Pantages ..... Mr. Steve Jackson  
 Captain Donez ..... Mr. George Toseland  
 Sergeant Morillo ..... Mr. Bud Monroe  
 Arana ..... Mr. Horace Cobham  
 Grace Maynard ..... Miss Lillian Rignold  
 Fawn Afraid ..... Tree-Pe-Dee  
 Mrs. Doppldinger .. Miss Lizzie Maddocks  
 —Royal, Belfast.

**MIDNIGHT**, dramatic sketch, by Herber C. Sargent, February 10.

Domingo ..... Mr. Stephen Sorley  
 Pedro Sebastian .... Mr. Rupert Stutfield  
 Bartrey ..... Miss Doris Lawford  
 Beatrice Sebastian .. Miss Ruth Maitland  
 —Hippodrome, Manchester.

**MIDSUMMER MADNESS; THE CURIOUS HAPPENINGS OF ONCE UPON A TIME**, musical fantasy, in two acts, by Nancy Borrett. (Produced by amateurs.) November 10.

Pierrot ..... Mr. Harry Craymer  
 Pierrette ..... Mr. Jessie Rose  
 Bunty ..... Miss Bertha Sandland  
 Jaenemma ..... Miss Muriel Strickson  
 Max ..... Mr. Max Thompson  
 The Showman ..... Mr. Basil Mercer  
 Marionette ..... Miss Nancy Borrett  
 —Cripplegate Institute.

**MIDSUMMER MADNESS**, comedy, in one act, by Christopher Sandeman (produced by the Ocomers' Society), May 30.

Dr. Robert Wingfield... Mr. Ernest Haines  
 Harris ..... Mr. Eldrett Gulson  
 Mrs. Seaton ..... Miss Helen Pendennis  
 Nancy ..... Miss Lillian Cavanagh  
 Sir Marcus Hamilton.. Mr. Vivian Gilbert  
 —Little.

**MIDSUMMER NIGHT'S DREAM, A**, Mr. Richard Flanagan's revival of Shakespeare's play, November 3.

Mortals.

Theseus ..... Mr. Geo. H. Montford  
 Egeus ..... Mr. S. Leigh Courtney  
 Lysander ..... Mr. Harvey Braban  
 Demetrius ..... Mr. Archie W. Chappell  
 Philostrate ..... Mr. Wilfred Leighton  
 Quince ..... Mr. J. H. Atkinson  
 Snug ..... Mr. Sidney Dench  
 Bottom ..... Mr. Ryder Boys  
 Flute ..... Mr. Archibald McLean  
 Snout ..... Mr. Arthur Gilroy  
 Starveling ..... Mr. Julian J. Gallier  
 Hippolyta ..... Miss Claire Welby  
 Hermia ..... Miss Emd Lorimer  
 Helena ..... Miss Evelyn Hope

Immortals.

Oberon ..... Mr. Norman Partridge  
 Puck ..... Miss Edith Blair-Staples  
 Peaseblossom ..... Miss Bertha Sweeney  
 Cobweb ..... Miss Florence Kennedy  
 Moth ..... Miss Elsie Cosey  
 Mustardseed ..... Miss Ethel Mee  
 First Singing Fairy

Miss Queenie Westbrooke  
 Second Singing Fairy .. Miss Averilla Peers  
 Titania ..... Miss Beatrice Terry  
 Principal Dancers, Miss Elaine Middleton  
 and Mlle. Adele Durrand.  
 —New, Manchester.

**MILLIE'S LITTLE DECEPTION**, domestic farcette, by T. Bonsall and Fuller Stein, February 24.

Millie Newby ..... Miss Maud Davies  
 Dick Newby ..... Mr. D. Jephson  
 Mrs. Williams ..... Miss Sylvia St. Quentin  
 Uncle Timothy ..... Mr. Gus Wheatman  
 —Camberwell Empire.

**MILLIONS**, comedy-dramatic sketch, by Ernie Lotinga and Leonard F. Durell, December 15.

Thomas Radford ..... Mr. A. Cavendish  
 Milly Radford ..... Miss Maud Linden  
 Antoinette ..... Mlle. Ric Costa  
 Harry Law ..... Mr. Bert Roper  
 Jake Jude ..... Mr. Harold Hawk  
 William Plowden ..... Mr. Adolph Luck  
 Jimmy Josser ..... Mr. Ernie Lotinga  
 —Metropolitan.

**MIND YOUR BACKS**, revue, in three scenes, "made, fashioned, and produced" by Harry Grattan; music by Hermann Darewski. December 9.  
—Hackney Empire.

**MINE LAND, THE**, comedy of Ulster country life, in three acts, by Joseph Connolly. October 2.

Matta Lynn ..... Mr. Sydney J. Morgan  
Barney O'Hara ..... Mr. Philip Gully  
Mr. Burnett ..... Mr. Charles Power  
Mr. Lavelle ..... Mr. H. E. Hutchinson  
Mr. Hardy ..... Mr. George St. John  
Alec Liddell ..... Mr. Farrell Polly  
William Liddell ..... Mr. H. E. Hutchinson  
Charlie McCrea ..... Mr. Sean Connolly  
Jane Lynn ..... Miss Una O'Connor  
Annie McKendry ..... Miss Ethne Magee  
—Abbey, Dublin.

**MINUET, THE**, comedy, in one act, by Ena Hay Howe. July 12.—Battersea Polytechnic.

**MIRAGE OF MISFORTUNE**, A, one-act play, by McNeil Ireland. November 21.

Groffrey Braithwaite..Mr. R. Carfax Bayley  
Tam McBean ..... Mr. Cyril Ashford  
Mrs. Braithwaite  
Miss Edith Waldemar-Leverson  
Jos.elyn Braithwaite..Miss Daphne Erskine  
Betty Chalmers .. Miss Mabel Mannering  
Harry Braithwaite  
Mr. Charles Trevor-Roper  
—Court.

**MISCHIEVOUS MISSIVE**, A, one-act play, by F. Cyril Leighton. November 10.

Colonel Warrington..Mr. F. Cyril Leighton  
Major Tommy Barton

Mr. Edward Ouston  
Captain Billy Mathews..Mr. P. Hunt Lewis  
Gertrude Warrington ..Miss Cynthia Hales  
James .....Mr. Lionel West  
Maid .....Miss Viola Hales  
—Pier, Eastbourne.

**MISER, THE**, three scenes from Molière's "L'Avare," translated by Lady Gregory. June 14.—Court.

**MISERABLES, LES**, drama, in four acts, founded on Victor Hugo's novel, by Ivan Patrick Gore. November 10.

Bishop Myriel Ponternery

Mr. Charles Cameron  
Jean Valjean ..... }  
M. Madeleine ..... } Mr. F. B. Wouffe  
M. Blane ..... }  
Thenadier ..... Mr. Frank Pettingell  
Javert ..... Mr. Terry Davies  
The Judge ..... Mr. Alfred Waghorn  
Counsel for Prosecution  
Counsel for Defence.....Mr. Alfred Wade  
Claquesous ..... Mr. Fred Blake  
Marius ..... Mr. Ernest R. Allen  
Sister Sulpice ..... Miss Winifred Alban  
Fantine ..... Miss Ruby Lee  
Cosette ..... Miss Edith Loraine  
Mme. Magloire .. Miss May Irene Wright  
Mme. Thenadier ..... Miss Marie Thorne  
Eponine ..... Miss Irene Sheppard  
Little Cosette ..... Miss Allee Lee  
—Royal, Stratford.

**MISS BROWN'S BROTHER**, one-act play, by Dorothy Sadler. December 18.

Bobbie Watson ..... Mr. Milton Frey  
Charlie Richards ..... Mr. Charles Howe  
Dora Brown .. Miss Marguerite Harland  
Mr. Brown ..... Mr. Telford Hughes  
—Court.

**MR. PERKINS'S PENSION**, dialogue, by Stanley Killby. (April 21, Galety, Manchester.) May 15.

Luclnda Perkins ..... Miss Muriel Pratt  
Josiah Perkins ..... Mr. Brember Wills  
—Court.

**MR. VANDERHYDE IS OUT**, dramatic episode, in one scene, by Damerell and Rutland and Denton. February 3.

Julian Braithwaite.. Mr. William F. Grant  
Dudley Howden ... Mr. Jackson Wilcox  
Max Vanderhyde ..... Mr. Norton Hayne  
—Euston.

**MR. WU**, Chinese play, in three acts, by H. M. Vernon and Harold Owen. (October 27. New, Manchester.) November 27.

Ah Sing ..... Mr. Frank Royd  
Mr. A. Seaton  
Mr. Ivor Smith  
Mr. Claude Burt  
Mr. Alex Brown

Servants in Mr. Wu's House....

Chinese Girls ...

Miss Dorrie Meyer  
Miss Winifred Phillips  
Miss Dorothy Turner  
Miss Gladys St. Clair

Nang Ping ..... Miss Hilda Bayley  
Low Loong ..... Miss Ethel Evans  
Basil Gregory ..... Mr. Evan Thomas  
Mrs. Gregory ... Miss Lillian Braithwaite  
Hilda Gregory ..... Miss Althna Gover  
Ah Wong ..... Miss Marian Lind  
Mr. Gregory ..... Mr. Leslie Carter  
Tom Carguthers .... Mr. Martyn Roland  
Wu Li Chang ..... Mr. Matheson Lang  
Chinese Clerk ..... Mr. Chas. Wemyss  
The Compadore ... Mr. Lou's Ashmeade  
Murray ..... Mr. Eldrett Gulson  
Holman ..... Mr. Harcourt Beatty  
A Coole ..... Mr. Frank Thorndike  
Slupson ..... Mr. Sydney Vautier

**MRS. PECKHAM'S CAROUSE**, farcical sketch, March 17.

—London Pavilion.

**MRS. WARREN'S PROFESSION**, revival of the play, in four acts, by G. Bernard Shaw. (New Lyric Club, January 6, 1902), April 10.

Praed ..... Mr. Owen Roughwood  
Sir George Crofts .. Mr. Richard Fielding  
Rev. Samuel Gardner .. Mr. George Elton  
Frank ..... Mr. Frederic Sargent  
Vivie ..... Miss Helen Brown  
Mrs. Warren ..... Miss Ruth Mackay  
—Royalty, Glasgow.

**MONEY TALKS**, comedy playlet, presented by Barton and Ashley. February 3.

—Empire Palace, Sheffield.

**MONTE CARLO TO TOKIO**, ballet-revue, book by John Tiller, music by Herman Fluck and Sydney Baynes, and lyrics by Eustace Baynes, John Tiller, and Frank Gordon. July 7.

Miss Josie Jefferson ..... Miss Lily Vine  
Mrs. Jaxone Jones .. Miss Fanny Wallace  
Lord Harkshire, of Mayfair..Mr. Leslie Cliff  
Tiger Tom ..... Miss Albee Maud  
Major Fitz-Browne ... Mr. Edwin Jaye  
Mrs. Fitz-Browne ..... Miss May Sharples  
Lady Mary Montessor..Miss D. M. Cooke  
Corporal Kapp ..... Mr. J. G. Taylor  
Private Knapp ..... Mr. Jimmy Rous  
Prince To To .... Mr. Taggart Craughan  
Wuu Tu ..... Mr. Jimmy Rous  
Ko Ki ..... Mr. J. G. Taylor  
O So So ..... Miss Fanny Wallace  
—Winter Gardens, Blackpool.

**MONTH OF MARY, THE**, one-act play, by Salvatore Di Giacomo (translated by Constance Hutton). (Produced by the Pioneer Players.) May 18.

Don Gaetano Laurito ... Mr. Ivan Berlin  
Mazzia ..... Mr. Frederick Cully  
Ferentino ..... Mr. John Ridley  
Raffaele ..... Mr. J. Leslie Frith



*Month of Mary, The (continued).*

Varriale ..... Mr. Austin Fehrman  
 Gennaro ..... Mr. Leonard Craske  
 Carmela Battimelli .. Miss Annie Schletter  
 Maddalena ..... Miss Rosamund Belmore  
 Sister Cristina ..... Miss Olive Terry  
 Sisters of Charity—Misses Nellie Moore,  
 Alys Mutch, Margaret Chute, Martha  
 Vigo.

Children of the Infant Asylum.—Irene  
 Ross, Willie Courtney, E. Linnett, etc.  
 —Little.

**MOOR GATE, THE**, one act play, by H. Murray Gilchrist. August 11.

Mrs. Thrall ..... Miss Agnes Knights  
 Miss Lockett ..... Miss Helen Pendennis  
 Myra Allott ..... Miss Dorothy Kingsley  
 Hezekiah Green .... Mr. Ernest C. Cassel  
 Postman ..... Mr. Christian Morrow  
 —Gaiety, Manchester.

**MORE RESPECTABLE**, play, in one act, by W. F. Casey. May 12.

Millie ..... Miss Mary Byron  
 Doris ..... Miss Mabel Salkeld  
 Mrs. Wood ..... Mrs. Albert Barker  
 Roberts ..... Miss Muriel Pratt  
 Alf Wood ..... Mr. Eliot Makeham  
 Charlie ..... Mr. H. F. Malby  
 —Court.

**MORE WAYS THAN ONE**, sketch, in one scene, by James Horan. January 27.

Trixie Flyte .... Miss Beatrice McKenzie  
 Jack Hastings ..... Mr. Walter Shannon  
 Chas. Gana Ibsen .... Mr. Tom Shannon  
 Janitor and Model .... Mr. Chas. Entwistle  
 Mald ..... Miss Winnie B. Williams  
 —Palladium.

**MORMON AND HIS WIVES, THE**, drama, in four acts, by H. F. Housden. (Originally produced June 3, 1912, Junction, Manchester.) February 24.

The Rev. Dudley Wade .. Mr. Oswald Cray  
 Josiah Beamish ..... Mr. Clifton Earle  
 Silas Mellish .... Mr. William H. Burton  
 Michael Maloney .... Mr. Ernsat A. Duval  
 Jerry Ackroyd ..... Mr. Bert H. Reynolds  
 Jasper Weirdale ..... Mr. Harold Stevens  
 Zacariah Papp ..... Mr. Leslie Howard  
 Gawkins ..... Mr. Leonard H. Rooke  
 P.C. Skinner ..... Mr. G. W. Wright  
 Osprey ..... Mr. Chas. A. Chandler  
 White Hawk ..... Mr. Charles Fields  
 Mrs. Weirdale ..... Miss Helen Lowther  
 Rosie May ..... Miss Pattie Dene  
 Julia Beamish .. Miss A. Grattan-Clyndes  
 Silver Bell ..... Miss Mamie Reindeer  
 Nellie Weirdale ..... Miss Sybil Hare  
 —Elephant and Castle.

**MORNING POST, THE**, one-act play, by Morley Roberts and "Henry Seton," March 11.

Bertram Michelmore .. Mr. Rudge Harding  
 Eve Michelmore .... Miss Ellen O'Malley  
 Chalmers ..... Mr. W. R. Stavely  
 —Court.

**MORT DE CLEOPATRE, LA**, play, in one act by H. Cain and M. Bernhardt. October 13.

Cleopâtre, Reine d'Egypte  
 Mime. S. Bernhardt  
 Iras ..... Mlle. Duc  
 Marc Antoine ..... M. R. Joubé  
 Pharos ..... M. Deneubourg  
 Phrao ..... M. Favières  
 Mel ..... M. Mariani  
 La Centurion ..... M. André Cernay  
 —London Coliseum.

**MOTHERLESS**, play, by Herbert Fuller. May 12.

Captain Harry Roberts  
 Mr. Stanley Hoban  
 Nornan Brassy ..... Mr. Arthur C. Goff  
 Bill Rousby ..... Mr. Ambrose Horton  
 Lieut. Scarbrick ..... Mr. Will Beasley

*Motherless (continued).*

Lord Scarbrick ..... Mr. Bertram Damer  
 Teddy Holmes ..... Miss Lily Fuller  
 P.C. Softly ..... Mr. Herbert Ful'er  
 Dr. Bradley ..... Mr. Kit Carson  
 Tom Western ..... Mr. Harry Owen  
 Jack Stern ..... Mr. David Harrison  
 Tod Bayles ..... Mr. Jhibberd Marks  
 Rev. Childs ..... Mr. Clarence Mynon  
 Footman ..... Mr. F. D. Walls  
 Bill ..... Miss Mignon Briscoe  
 Jackie ..... Miss Ray Briscoe  
 Nell ..... Miss Yolande Briscoe  
 Sallie Flapper ..... Miss Cissie Hall  
 Mrs. Harry Roberts }  
 Alicia Roberts } Miss Emillienne Terry  
 Joan Roberts }  
 Alicia Roberts } The Three Little Dops  
 Alida Roberts }  
 Nurse Harvey ..... Miss Ance Whineer  
 Joan Roberts ..... Miss Dorothy Love  
 Alida Roberts ..... Miss Florence Delmar  
 —Grand, Lancaster.

**MOTHER'S BILL**, one-act play, by Mary Burnham. March 10.

Mrs. Merritt ..... Miss Maud Morris  
 Mary Merritt ..... Miss Ethel Russell  
 Bill Merritt ..... Mr. Paul Smythe  
 —Royal, Manchester.

**MOTHER'S MISTAKE**, farce, in one scene, by Ada Roscoe. June 9.

Jim Jenkins ..... Mr. Edward Lewis  
 Mary Jenkins ..... Miss Ruby Louis  
 Mrs. Davls ..... Miss Emily Mellon  
 —London Pavillion.

**MOTHER, THE**, play, in four acts, by Eden Phillpotts. October 22.

Arthur Brown ..... Mr. Algernon Greig  
 Lizzie Pomeroy ..... Miss Eileen Thorndike  
 Ruth Rindle ..... Miss Dorothy Thomas  
 Ives Pomeroy .... Mr. F. Pennington-Gush  
 Emanuel Codd ..... Mr. Howard Cochran  
 Avisia Pomeroy ..... Miss Gertrude Sterroll  
 Nathan Cawker ..... Mr. Wilfred E. Shine  
 Matthew Northmore

Mr. Lawrence Hanray  
 Inspector Forrest ..... Mr. Lawrence Anderson  
 Nicholas Toop ..... Mr. Cecl Rose  
 Constable ..... Mr. A. C. Rose  
 Constable ..... Mr. Leonard Clarke  
 Jill Wickett ..... Miss Kathleen Fitzsimons  
 George Bonus ..... Mr. George Dewhurst  
 Samuel Wickett ..... Mr. J. A. Dodd  
 Butcher Boy ..... Mr. Leonard Clarke  
 —Repertory, Liverpool.

**MUM'S THE WORD**, sketch, in three scenes, by Edward Marris. (February 17, Palace, Maidstone.) March 10.

—Walthamstow Palace.

**MY LADY'S GARDEN**, play in three acts, by R. Duncan McNab, produced by the Play Actors. June 22.

Patterson ..... Mr. Hubert Willis  
 Mrs. Jarvie ..... Miss Blanche Stanley  
 John ..... Mr. George Tawde  
 Mr. Tracy ..... Mr. H. K. Ayliff  
 Lady Graham ..... Miss Mary Mackenzie  
 Amy ..... Miss Barbara Everest  
 Sir Malcolm ..... Mr. P. Perceval Clark  
 —Court.

**MY LORD**, play, in one act, by Mrs. Bart Kennedy. October 16.

My Lord ..... Mr. Arthur Sinclair  
 Dermot ..... Mr. J. A. O'Rourke  
 Curran ..... Mr. Philip Guiry  
 O'Grady ..... Mr. Sydney J. Morgan  
 Malone ..... Mr. J. M. Kerrigan  
 Nurse ..... Miss Helena Maloney  
 —Abbey, Dublin.

**MYSTERY PLAY IN HONOUR OF THE NATIVITY OF OUR LORD** was performed at All Hallows' Hall, Poplar, on January 2.



- NIGHT WITH THE POETS, A, arranged by Percy Boggis. October 13.—Victoria Palace.
- NINETTE, episode, by Hugh de Selincourt. Produced by the Playfellows. June 22.  
 Ninette ..... Miss Efga Myers  
 Mother ..... Miss Hannah Jones  
 Peter ..... Mr. Hunter Neshitt  
 Mr. Smith ..... Mr. Arthur Coke  
 —King's Hall, W.C.
- NOBBY, V.C., musical military play, in one act, to book and music by Daisy McGeoch. September 22.  
 "Nobby" ..... Mr. C. Hayden Coffin  
 Nurse Rose .... Miss Gladys Doree-Thorne  
 Captain McKellish ..... Mr. John Browne  
 "Sloppy" ..... Mr. Sam Walsh  
 —Oxford.
- NOTHING LIKE LEATHER, one act "Indiscretion," by Allan Monkhouse. September 29.  
 Mr. Topaz ..... Mr. Percy Foster  
 Mr. Nuncot ..... Mr. Noel Spencer  
 Mr. Push ..... Mr. Horace Braham  
 Mr. Cash ..... Mr. Ernest Haines  
 Mr. Ball ..... Mr. Brember Wills  
 Miss Stormit ..... Miss Sybil Thorndike  
 Mr. Harrow ..... Mr. Douglas Vigers  
 Mr. Lullum ..... Mr. Bernard Copping  
 A Call Boy ..... Master Tommy Nickson  
 —Gaiety, Manchester.
- OBERST CHABERT, opera, in German, in three acts, by H. W. von Waltershausen. April 24.  
 Chabert ..... Herr Rudolf Hofbauer  
 Ferraud ..... M. Jean Buysson  
 Rosine ..... Fr. Perard-Petzi  
 Derville ..... Herr Werner Engel  
 Godeschal ..... Herr Johannes Föns  
 Boueard ..... Herr Hans Bechstein  
 —Covent Garden.
- ODD NUMBERS, farce, by Alec Badham. November 6.  
 —Memorial, Tewkesbury.
- OFFICE BOY, THE, serio-comic sketch, by Horace Kenney. March 17.  
 —Iford Hippodrome.
- OFFICER 666, revival of Augustin McHugh's three-act "melodramatic farce." July 2. Originally produced at the Globe, October 30, 1912, where it ran until February 1, 1913 (110 performances). Last performance of revival (the 51st), August 16.  
 Travers Gladwin ..... Mr. Percy Hutchison  
 Alfred Wilson ..... Mr. Ben Webster  
 Whitney Barnes ..... Mr. Sam Sothorn  
 Officer Phelan 666 ..... Mr. F. G. Thurstans  
 Police-Captain Stone ..... Mr. Harry Parker  
 Detective Kearney ..... Mr. George Stephenson  
 Watkins ..... Mr. Alfred Wiltshire  
 Bateato ..... Mr. Wilfred Stanford  
 Ryan ..... Mr. Aubrey Mather  
 Sadie Small ..... Miss Claire Milvain  
 Mrs. Burton ..... Miss Laura Hansen  
 Helen Burton ..... Miss Enid Bell  
 —New.
- O'FLANAGAN, episode, by Ena Mary Howe. November 21.—Passmore Edwards Settlement.
- OH! I SAY! farce, in three acts, adapted by Sydney Blow and Douglas Hoare from Henry Kéroul and Albert Baud's *Une Nuit des Noce* (April 28 Royal, Bournemouth). May 23.  
 Marcel Durosel ..... Mr. James Welch  
 Henri Gourdon ..... Mr. Robert Averell  
 Monsieur Duportal ..... Mr. Bruce Winston  
 Jacques Laverdet ..... Mr. Clifton Alderson  
 Sorbier ..... Mr. Langdon Bruce  
 Langely ..... Mr. W. Lindsey  
 Batinot ..... Mr. Eric Albury  
 A Cook ..... Mr. Cecil Fairfax  
 A Waiter ..... Mr. James Ashfull  
 A Gendarme ..... Mr. George Muir
- Oh! I Say! (continued).  
 A Gendarme ..... Mr. Tom Fenton  
 Joseph ..... Mr. Bertram Phillips  
 Suzette Durosel ..... Miss Sybil de Bray  
 Marguerite ..... Miss Maxine Hinton  
 Madame Duportal ..... Miss Hannah Jones  
 Claudine ..... Miss Ruby Miller  
 Madame Pigache ..... Miss Emma Chambers  
 Gabrielle ..... Miss Eileen Northe  
 Julia ..... Miss Kathleen Gower  
 Sidonie de Matisse  
 Mlle. Marguerite Scialtiel  
 —Criterion.
- OH, JOY! revue, produced by Bertie Shelton. December 15.—Shepherd's Bush Empire.
- OH! OH!! DELPHINE!!! musical comedy, in three acts, book and lyrics by C. M. S. McLehlan, music by Ivan Caryll, founded on the French farce, *Villa Primrose*, by Georges Berr and Marcel Guillemaud. February 18. Last performance (the 174th), July 26.  
 Colonel Pomponnet .. Mr. Courtice Pounds  
 Fernande ..... Miss Cissie Debenham  
 Blun ..... Mr. Coningsby Brierley  
 A Hall Porter ..... Mr. Charles Chamier  
 Victor Jolibeau ..... Mr. Harry Welchman  
 Jacqueline ..... Miss Winifred Roma  
 Tutu ..... Miss Gwenyth Hughes  
 Antoinette ..... Miss Marjorie Compton  
 Amandine ..... Miss Mollie Hanbury  
 Lulu ..... Miss Connie Luttrell  
 Distinguette ..... Miss Marjorie Wiles  
 Louis Gigoux ..... Mr. Reginald Owen  
 Alphonse Bouchotte .. Mr. Walter Passmore  
 Delphine ..... Miss Iris Hoey  
 Finette ..... Miss Winifred Delevanti  
 Bimboula ..... Miss Dorothy Jardon  
 Uncle Noel Jolibeau ..... Mr. Fred Lewis  
 Pluchard ..... Mr. Fred Evison  
 Simone ..... Miss Nan Stuart  
 Mme. Bax ..... Miss Violet Gould  
 —Shaftesbury.
- OLIVE BRANCH, THE, play, in three acts, adapted by Frederick Fenn from the French of *Les Petits*, by Lucien Népoty. July 14.  
 Charles Willoughby .. Mr. Chas. V. France  
 Mary Willoughby .... Miss Emma Lascelles  
 Hubert Willoughby ..... Mr. Max Leeds  
 Fanny Willoughby .. Miss Dulcie Greatwich  
 Richard Burdon ..... Mr. Robert Minster  
 George Burdon ..... Mr. Bobbie Andrews  
 Betty ..... Miss Phyllis Williams  
 Ellen ..... Miss Mabel Trevor  
 Dorothy ..... Miss Gwenda Wren  
 Sam Murdoch ..... Mr. Charles Daly  
 Maid ..... Miss Esther Whitehouse  
 —Devonshire Park, Eastbourne.
- OLIVER TWIST, revival of the play, in four acts, founded on Charles Dickens's novel. (First presented at the Lyceum, November, 1912.) July 9. Last performance (the 46th) August 16.  
 Oliver Twist ..... Miss Mary Glyne  
 Mr. Brownlow ..... Mr. C. F. Collings  
 Mr. Grimwig ..... Mr. Edward Hayne  
 Mr. Sowerberry ..... Mr. Frank Harvey  
 Mr. Bumble ..... Mr. J. T. Macmillan  
 Monks ..... Mr. Fred Morgan  
 Noah Claypole .... Mr. Lawrence Phillips  
 Giles ..... Mr. George Dayton  
 Brittles ..... Mr. H. Smith  
 Harry Maylie .. Mr. Lauderdale Maitland  
 Bill Sikes ..... Mr. Henry Lonsdale  
 Toby Crackit ..... Mr. Henry G. Wright  
 Fagin ..... Mr. Albert Ward  
 The Dodger ..... Mr. Herbert Williams  
 Charley Bates ..... Mr. Hal Charlton  
 Turnkey ..... Mr. George Aston  
 Susan ..... Miss Nancy Bevington  
 Rose Maylie ..... Miss Lillian Hallows  
 Nancy ..... Miss Lillian Hallows  
 Mrs. Corney ..... Miss Blanche Stanley  
 —Lyceum.



- OLIVER TWIST, new version of Charles Dickens's novel, in four acts, by G. Henry Doughty. May 12.  
—Lyceum, Sheffield.
- ONCE A THIEF, dramatic sketch, in three scenes, by Henry Blosson. April 21.  
Flora Saola ..... Miss Hilda Moore  
"Mother" ..... Munchenhielm  
Miss Helen Leyton  
Matty ..... Mr. Yorke Stephens  
"Gumshoe" Gus ..... Mr. Nixon Hold  
Inspector Flynn ..... Mr. Charles Weir  
Big Bill ..... Mr. T. Horsfall  
—Empress, Brixton.
- £100 AND A', Scottish duologue, by Hugh Marlin. May 28.  
Angela ..... Miss Edith Corrl  
Fred ..... Mr. George Wylcy  
—Rehearsal.
- ONE OF THE NUTS, comedy sketch, presented by Aubrey Fitzgerald, for the first time in London. October 20.—Collins's.
- ONE OF US, farce, in one act, by Barnett Lando. March 3.  
Israel Burnstein ..... Mr. Barnett Lando  
Ray ..... Miss Gracie Emery  
Sidney Elton ..... Mr. Arthur Delamere  
—Camberwell Empire.
- ONLOOKER, THE, play, in one act, by L. Bamberg. October 12.  
Randolph Morier ..... Mr. Frederick Annerley  
Lady Sybil Winterby ..... Miss Dolores Diorgio  
Frances Morier ..... Violet Fauchaux  
Dr. Merivale ..... Mr. C. Denier Warren  
Wyckley Bassett ..... Mr. Stanley Roberts  
—Arts Centre.
- ONLY ACTING, burlesque sketch, by George Arthurs. May 19.—Empire, Smethwick.
- ONLY A DREAM, musical sketch, in one scene, by Roland Carse. June 23.  
Lady Diana ..... Miss Marion Meath  
Sir Ralph ..... Mr. J. Edward Fraser  
Lord Hastings ..... Mr. Tom Squire  
Gladys ..... Miss Sylvia Bassano  
—Islington Empire.
- ONLY AN ARTIST'S MODEL, romantic drama, in six scenes, by Nita Rae (March 24, Alexandra, Hull). September 1.  
Victor Ballard ..... Mr. William Vane  
Rupert Slim ..... Mr. Edward Cudd  
Tommy Allspice ..... Mr. Fred Garside  
Reggy Fairfax ..... Mr. Gerald Lee  
John Smith ..... Mr. Edwin Turner  
Bill Shingles ..... Mr. Percy Garland  
Police X 71 ..... Mr. Frank Woolton  
Judge Lawrence, M.P. .... Mr. Edward Mason  
Mr. R. Powell, K.C. .... Mr. Edward Lester  
Mr. E. Shackle ..... Mr. Charles Damer  
Diana Barclay ..... Mr. Leslie M. Cudd  
Belle Loraine ..... Miss Ruby Lee  
Mrs. Mason ..... Miss Isabel Marte  
Alice Mason ..... Miss Grace Heath  
—Royal, Woolwich.
- ONLY SON, THE, Yiddish drama. September 18.  
—Pavilion.
- ONLY WAY, THE, revival of the play, founded by Freeman Wills on Charles Dickens's story, "A Tale of Two Cities" (originally produced at the Lyceum, February 16, 1899). June 30; last performance (the 30th) July 25.—Prince of Wales's.
- ON THE HIGH VELDT, one-act play, by Sybil Bristowe. November 4.  
Jack Braddon ..... Mr. Francis J. Duguid  
Norah Nevern ..... Miss Nell Carter  
Terry Blake ..... Mr. Garrett Hollick  
—Lyceum Club.
- ON TOUR, farce, in one act, by Wilfrid Stephens. April 3.  
—Rehearsal.
- OPEN OR SHUT, new English version, by Rathmell Wilson, of *Il faut qu'une Porte soit ouverte ou fermée*, a Proverb, in one act, by Alfred de Musset. (Produced by the Drama Society.) December 2.  
The Count ..... Mr. Frederick Moyes  
The Marquise ..... Mlle. Juliette Mylo  
—Cosmopolis.
- OPEN WINDOWS, play, in three acts, by A. E. W. Mason. March 11. Last performance (the 90th) May 30.  
John Herrick ..... Sir George Alexander  
Sir Henry Cluffe ..... Mr. E. Vivian Reynolds  
Captain Cluffe ..... Mr. Reginald Malcolm  
Philip Brook ..... Mr. Sydney Valentine  
Henri Fournier ..... Mr. A. E. Benedict  
Hobbs ..... Mr. H. Templeton  
Footman ..... Mr. John Hildy  
Howard ..... Mr. Austin Fehrman  
Lady Cluffe ..... Miss May Whitty  
Cynthia Herrick ..... Miss Irene Vanbrugh  
Elsie Herrick ..... Miss Rosalie Toller  
—St. James's.
- ORANGE-MAN, THE, Irish play, in one act, by St. John Ervine. October 10.  
John McClurg ..... Mr. Desmond Brannigan  
Tom McClurg ..... Mr. W. J. Rea  
Jessie McClurg ..... Miss Una Gilbert  
Andy Haveron ..... Mr. J. A. Keogh  
—Palace, Maldstone.
- ORIGIN OF ALE, THE, play, in one act, by Jane Wells. June 12.  
—Apollo.
- ORIGIN OF SPECIES, THE, one-act farcical comedy, by Richard Maurice. (Produced by the Black Cat Club.) April 28.  
Rally Cardover ..... Mr. D. Elliot Watson  
Dr. Dunchureh ..... Mr. Douglas Murray  
Mrs. Dunchurch ..... Miss Joan Ashby  
Giles ..... Mr. C. Rivers Gadsby  
Mrs. Middell ..... Miss Brunette Blalberg  
Arabella ..... Miss Edith Carter  
—Rehearsal.
- OTHELLO, Sir J. Forbes-Robertson's revival of Shakespeare's play. May 19.—Drury Lane.
- OTHER LADY, THE, farcical comedy, in three acts, by George Elton. January 13.  
Archibald Pennilove ..... Mr. Leonard Calvert  
Valentine Chapman ..... Mr. Powis Pinder  
Wycheed ..... Mr. Edward S. Petley  
Colonel Bullinger ..... Mr. F. E. Brennan  
Joseph Bowers ..... Mr. Alfred Philipps  
George ..... Mr. John Beamish  
Inspector Renshaw ..... Mr. Arthur Hambling  
Carlotta Pennilove ..... Miss Una Gilbert  
Diana Fitzaubyn ..... Miss Dorothy Dale  
Virginia Weston ..... Miss Rita Spontil  
Ellse ..... Miss Renée de L'Estrade  
Mary ..... Miss Lilian Earle  
—West Pier, Brighton.
- OTHER PEOPLE'S BABIES, comedy, in three acts, by Lechmere Worrall. August 11.  
Gerald Devereux ..... Mr. Basil Ryder  
Mary Devereux ..... Miss Dorothy Kingsley  
Mrs. Devereux ..... Miss Lydia Busch  
Mrs. Trevenna ..... Miss Helen Penden's  
Mark Stanmore ..... Mr. E. W. Thomas  
Mrs. Stanmore ..... Miss Agnes Knights  
Alethea Stanmore ..... Miss Frances Kendall  
Miss Tween ..... Miss Dorothy Mayfield  
Tim Hadley ..... Mr. Ernest C. Cassel  
Rev. Septimus Hadley  
Mr. Herbert G. Phillips  
—Gaiety, Manchester.
- OTHER WOMAN, THE, play, in four acts, by Francis Daniel. December 15.  
Henri, Count Lenoir ..... Mr. Escott Robson  
George St. Albans ..... Mr. Eric Morden  
Col. Jack Mustard ..... Mr. H. Ryeland Leigh  
Lord Fitz Ponsonby ..... Mr. Syd. Serton  
Gaston Le Blon ..... Mr. Brooke Sherry  
Lafleur ..... Mr. Harold Blackett  
Hopkins ..... Mr. Frank Radcliffe

Other Woman, *The* (continued).

Servant ..... Mr. Jones Rutland  
 Edith Somerville .... Miss Altona Stafford  
 Mrs. Cresswell ..... Miss Violet Malton  
 Sniffles ..... Miss Effie Macintosh  
 Lucille ..... Miss Cissie Bellamy  
 —Royal, South Shields.

OUR KID, farcical comedy, in two acts, by  
 Erskine McKenzie. September 22.  
 Sir John Ballantyne ..... Mr. Cyril Dane  
 Hon. Bunny Ballantyne. Mr. Jack Kelyvn  
 James ..... Mr. Arthur Hunt  
 Grimes ..... Mr. F. Couch Clarke  
 Professor Wood ..... Mr. Eric Wingfield  
 Pansy Plantagenett .... Miss Alice Nixon  
 Lady Haversham .. Miss Ernestine Walter  
 Lizzie Wood .....  
 Mrs. Maggie Wood .... } Miss Madge Grey  
 Leon Lorraine ..... }  
 Our Kid ..... }

—Grand, Chorley.

OUR MUTUAL WIFE, comedy, in one act, by  
 Arthur Eckersley. March 29.

Sir Mervyn Jenkins, M.D. Mr. Chas. Kenyon  
 Bland ..... Mr. Edward Rigby  
 Mr. Hutton ..... Mr. Robert Pateman  
 Mr. Jones ..... Mr. Cyril Ashford  
 Sal ..... Miss Dora Barton  
 —Metropolitan.

OUTCOME OF AGITATION, THE, comedy, in  
 one act, by J. A. Douglas. June 7.

—Aldwych.

OUT OF THE DEPTHS, play, in one act, by  
 R. Beresford and Foster Howard. Novem-  
 ber 17.

An Adventuress .... Miss Florence Russell  
 A Detective ..... Mr. R. Beresford  
 A Forger ..... Mr. Morton Powell  
 —Star Palace, Glasgow.

OUT OF THE PAST, play, in one act, by Hugh  
 NOLAN. (February 4, 1898, Royalty, Bar-  
 row.) December 29.

Hugh Seaton ..... Mr. Leonard Robson  
 Ada Seaton ..... Miss Helen Russell  
 Captain Somerset .... Mr. Leslie Rycroft  
 Willis ..... Mr. G. McLeod  
 Grace Harding ..... Miss Maisie Stuart  
 —Alexandra, N.

PADLOCK DOMES; OR, WHO STOLE THE  
 JAPANESE PAPER BASKET? sketch, by  
 Charles Leftwich. January 7.

Padlock Domes .... Mr. Charles Leftwich  
 Dr. Jotson ..... Mr. Hubert Woodward  
 Billikin ..... Mr. Andrew Baird  
 Mr. B. Lowe Parr ..... Mr. Leslie Kyle  
 Professor Notoriety Mr. Wilfred S. Stanford  
 Murgatroyd Parr ..... Miss Grace Vicat  
 —Rehearsal.

PAINTED NUN, THE, costume drama, in one  
 act, by Priscilla Craven and Sybil Ruskin.  
 March 12.

Annette de Regniere .... Miss Alice Greeven  
 Père Xavier ..... Mr. Albert Wainwright  
 Denise de Briancourt

Miss Beatrice Wilsou  
 Vicomte de Laisac .... Mr. Charles Vane  
 Thibaut ..... Mr. Rollo Balmain  
 Jacques ..... Mr. Harry Collier  
 —King's Hall, W.C.

PAN AND THE WOODNYMPH, dramatic  
 scena, written and composed by Harrison  
 Frewin. April 29.

Syrinx ..... Miss Evangeline Florence  
 Pan ..... Miss Joyce Lambert  
 —King's Hall, W.C.

PANEL DOCTOR, THE, Scottish sketch, by  
 Katherine Mann. May 5.

—Pavilion, Glasgow.

PANTHEA, play, in four acts, by Monckton  
 Hoffe. June 5. Last performance (the  
 15th) June 18.

Gerard Mordaunt .. Mr. Leon Quartermaine  
 Baron de Duisiort ..... Mr. C. V. France

## Panthea (continued).

Pablo Centeno ..... Mr. J. D. Beveridge  
 Henry Simon Mordaunt

Mr. George Fitzgerald  
 Percival Mordaunt .... Mr. Rudge Harding  
 Dr. Von Reichstadt .. Mr. Stanley Turnbull  
 François Bonito ..... Mr. Ralph Hutton  
 Count Stephanoff .... Mr. G. Mayor-Cooke  
 Rev. Walter Pringe .... Mr. Reginald Lamb  
 Little Pogo ..... Master Harley Merica  
 Gibson ..... Mr. John Probert  
 Cynthia Mordaunt .... Miss Caroline Bayley  
 Mrs. Kilby Cubitt .... Miss Lena Flowerdew  
 Princess Malchi .... Miss Barbara Conrad  
 Matilda Vanier ..... Miss Edie Graham  
 Gilda Bonito ..... Miss Nona Wynn  
 Lucie la Var ..... Miss Vera Cunningham  
 Priska ..... Miss Evelyn Beaumont  
 Rosa ..... Miss Vera Gay  
 Babette ..... Miss Iris White  
 Elsa ..... Miss Elise Claire  
 Julie ..... Miss Cynthia Goodc  
 Panthea ..... Miss Lillemor Halvorsen  
 —Ambassadors.

PANTOMIME REHEARSAL, A, Revival of the  
 burlesque by Cecil Clay and Edward Jones.  
 (June 6, 1891, Terry's.) December 15.

Lord A. Pomeroy. Mr. Weedon Grossmith  
 Captain Tom Robluson. Mr. Robert Horton  
 Sir Charles Grandison. Mr. Alfred Drayton  
 Jack Deedes ..... Mr. Frederic Norton  
 Lady Muriel Beauclerc. Miss Muriel Barnby  
 Hon. Lily Eaton-Belgrave

Miss Gwendolen Brogden  
 Hon. Violet Eaton-Belgrave

Miss Dorothy Selbourne  
 Hon. May Russell-Portman

Miss Eileen Temple  
 Hon. Rose Russell-Portman

Miss Alice Mosley  
 Frederick ..... Mr. Duncan Druce  
 —Palace.

PARIS FRISONS, musical comedietta, by  
 L. E. Berman, with lyrics by M. Tharp  
 and music by Herman Finck. December 29.

Philippe Tourneveau. Mr. Robert Nainby  
 Gerald Stirley ..... Mr. George Grundy  
 Loveday ..... Miss Esme Hubbard  
 Laura Bellingham .... Miss Alice Leigh  
 Alice ..... Miss Jessie Wharton  
 Betty ..... Miss Georgia Cairns  
 Christine ..... Miss Annie Lorraine  
 Dora ..... Miss Minnie Shaw  
 Edith ..... Miss Rosie Day  
 Frances ..... Miss Kitty Dolan  
 Gladys ..... Miss Teresa Mac Spirit  
 Harriet ..... Miss Nelly Whiting  
 Babette ..... Mlle. Régine Flory  
 —Palace.

PARSIFAL, a Series of Tableaux Illustrative  
 of Wagner's "Parsifal" were presented at  
 the London Coliseum on June 23.PASSER-BY, THE, new English version, by  
 Rathmell Wilson, of *Le Passant*, by Fran-  
 çois Coppé. (Produced by the Drama  
 Society.) May 26.

Zanetto ..... Miss Rita Sponti  
 Silvia ..... Miss Christine Willmore  
 —Cosmopolis.

PASSING OF THE THIRD FLOOR BACK,  
 THE, by J. K. Jerome. (Harrigate Opera  
 House, August 17, 1903; St. James's Sep-  
 tember 1, 1903; Terry's, November 9, 1905)  
 (Forbes-Robertson's farewell season); Drury  
 Lane, March 31.PASSING SHOW, THE, revue, in fifteen items,  
 the libretto by G. D. Wheeler and Bert  
 Morley, the lyrics and music by G. D.  
 Wheeler, with incidental and dance music  
 by William Bailey, jun. August 4.

—Pavilion



**PASSIONS IN LITTLE PUDDICOMBE**, farcal Interlude, by Irene Tillard. June 24.  
 Mary ..... Miss Margaret Marshall  
 Rev. Pyc-Smith .... Mr. Lamont Dickson  
 Mrs. Smallwood .... Miss E. W. Leverton  
 Mrs. Josiah Guthrie .... Miss Edith Parker  
 Rev. O. Townshend Mr. E. Thornley-Dodge  
 Miss Virginia Fairweather  
 Miss H. L. Tottenham  
 —Court.

**PASSPORTS, PLEASE**, play, in one act, by the late W. Yardley and B. C. Stephenson, arranged by Cyril Hogg. June 24.  
 —Little.

**PASSWORD, THE**, play, in one act, by Frank Ernest Potter. February 17.  
 King of Boravia .... Mr. John B. Shinton  
 Marshal Rheinberg .. Mr. Fred H. Constable  
 Trooper Duroc .. Mr. Leonard S. Harrison  
 Fritz ..... Mr. Bert Atherton  
 Vasilli ..... Mr. Edward Lowrie  
 Jacqueline ..... Miss Ada M. Ryder  
 —Avenue, Sunderland.

**PAULINE**, duologue, by John Reynolds. May 16.—Repertory, Liverpool.

**PAYING THE PENALTY**, Russian farce, in one act, by G. G. Sasoulin. April 19.—Cosmopolis.

**PEARL GIRL, THE**, musical comedy, book and lyrics by Basil Flood, music by Hugo Felix and Howard Talbot, in three acts. September 25.

The Duke of Trent .. Mr. Harry Welchman  
 Robert Jaffray ..... Mr. Jack Huibert  
 Mr. Jecks ..... Mr. Lauri de Frece  
 Mr. Mugeridge .... Mr. Edgar Stannore  
 Mr. Banbury ..... Mr. Duncan Tovey  
 Mr. Poulter ..... Mr. Sebastian Smith  
 Mr. Hopkins ..... Mr. Harry Ray  
 Byles ..... Mr. Alfred Lester  
 Lord George Matlock

Mr. Reginald Sharland  
 Captain Cunningham .. Mr. T. Bryce-Wilson  
 Mr. Pringle ..... Mr. H. V. Tollemache  
 James Ogilvie ..... Mr. Rix Curtis  
 Higgins ..... Mr. George Elton  
 Ernest ..... Mr. Reginald Andrews  
 Duchess of Trent .. Miss Dorothea Temple  
 Lady Betty Biddulph

Miss Cleely Courtneidge  
 Lady Catharine Wheeler

Miss Sadrène Storri  
 Mme. Alvarez .... Miss Marjorie Maxwell  
 Miss Mabel Cheyne Walker .. Miss Joan Hay  
 Mrs. Baxter-Browne .... Miss Ada Blanche  
 Miss Fitzroy ..... Miss Violet Blythe  
 Miss Beresford .... Miss Violet Crompton  
 Miranda Peploo ..... Miss Iris Hoey  
 —Shaftesbury.

**PEARLS**, one-act play, by Stanley Houghton. January 6.—London Coliseum.

**PEG AND THE 'PRENTICE**, play, in four acts, adapted by Ernest Hendrie from the novel by Frank Barrett. May 23.

King Charles II. Mr. H. Humbertson-Wright  
 John Goodman .. Mr. James Carter Edwards  
 Robin Fairfellow .... Mr. John R. Turnbull  
 Benjamin Wedge .... Mr. Horace Hodges  
 Père Fenailles .... Mr. Leslie H. Gordon  
 Master Blakey ..... Mr. Arthur Williams  
 Samuel Pepys ..... Mr. Telford Hughes  
 Rev. Anthony Pym .... Mr. George Dudley  
 The Duke of Monmouth .. Mr. Henry Hewitt  
 Lord Ralph Baxter .. Mr. Bellenden Clarke  
 A Notary ..... Mr. Alex. R. Ladeu  
 Barbary Clip ..... Miss Winifred Rae  
 Mistress Wedge ..... Miss Emily Spiller  
 Margaret Goodman Miss Violet Farebrother  
 First Wench ..... Miss Madge Spencer  
 Second Wench ..... Miss Pearl Gardner  
 —Royal, Portsmouth.

**PEOPLE LIKE OURSELVES**, comedy, in four acts, by Robert Vanaltart. October 16. Last performance (the 31st) November 15.  
 Sir Joseph Juttle ..... Mr. Frederick Kerr  
 Mervyn Juttle ..... Mr. Kenneth Douglas  
 Lord Walter Sark ..... Mr. Geoffrey Kerr  
 Señor Laguera ..... Mr. Gerald Lawrence  
 Lord Morecombe .. Mr. Dreilcourt Odium  
 Sir George Rawley .. Mr. Ernest Mainwaring  
 Hon. John Jepson .. Mr. Phillip Cunningham  
 James May ..... Mr. Oliver Johnston  
 Mander ..... Mr. Richard Carfax  
 Parsons ..... Mr. Edgar Coyne  
 Luis ..... Mr. Leslie Ryeoort  
 Lady Juttle ..... Miss Lottie Venne  
 Lady Morecombe .... Miss Mary O'Farrell  
 Lady Sybil Salden Miss Ethel Trevor-Lloyd  
 Princess Torentini ..... Miss Hilda Antony  
 Vivienne Vavasour .. Miss Ethel Warwick  
 —Globe.

**PERFECT CURE, THE**, comedy, in three acts, by Stanley Houghton. June 17. Last performance (the 4th), June 20.

Vincent Cray ..... Mr. Charles Hawtrey  
 Madge Gray ..... Miss Cathleen Nesbitt  
 Jack Probyn ..... Mr. Lionel Watts  
 Miss Scandrett ..... Miss Maude Millett  
 —Apollo.

**PERFECT GENTLEMAN, THE**, an adaptation, by W. Somerset Maugham, of Molière's comedy *LE BOURGEOIS GENTILHOMME*. See *ARMANE IN NAXOS*.

**PERILS WHICH BESET WOMEN, THE**, drama, in ten scenes, by Arthur Jefferson (produced July 10, 1890, Empire, Merthyr Tydfil, as *THE WORLD'S VERDICT*). June 30.

Sir Geoffrey Woodleigh .. Mr. James English  
 Jasper Woodleigh ..... Mr. Elliott Ball  
 George Ashford .... Mr. Marius St. John  
 Sammy Carrot ..... Mr. Arthur Jefferson  
 Nathan Black .... Mr. G. Eardley Howard  
 Jeremiah Screw ..... Mr. J. R. La Fane  
 Old Ned ..... Mr. Ernest Walters  
 Inspector of Police .. Mr. Edward Mitchell  
 Jones ..... Mr. J. Sanger  
 Dyson ..... Mr. W. A. James  
 Florence Woodleigh .. Miss Ethel Wensley  
 Nellie Ashford ..... Miss Mary Duncan  
 Sally Jenkins ..... Miss Merela Russell  
 Cora Cassills .... Miss Kathleen Cavanah  
 —Broadway.

**PETER PAN**, revival of J. M. Barrie's play, in three acts (December 27, 1904, Duke of York's). December 23.

Peter Pan ..... Miss Pauline Chase  
 James Hook ..... Mr. Godfrey Tearle  
 Mr. Darling ..... Mr. Basil Foster  
 Mrs. Darling ..... Miss Nina Sewening  
 Wendy ..... Miss Mary Glyne  
 John Napoleon .... Mr. Alfred Willmore  
 Michael Nicholas .. Mr. Reggie Sheffield  
 Nana ..... Mr. Edward Sillward  
 Tinker Bell ..... Miss Jane Wren  
 Tootles ..... Miss Gertrude Lang  
 Nibs ..... Miss Marjorie Graham  
 Slightly ..... Miss Noel Coward  
 Curly ..... Miss Prudence Bouchier  
 1st Twin ..... Miss Doris MacIntyre  
 2nd Twin ..... Miss Joan Conithuret  
 Smee ..... Mr. George Shelton  
 Gentleman Starkey .. Mr. Charles Trevor  
 Cookson ..... Mr. Charles Medwin  
 Mullins ..... Mr. James Prior  
 Cecco ..... Mr. William Luff  
 Jukes ..... Mr. James English  
 Noodler ..... Mr. John Keit  
 Great Big Little Panther

Mr. Humphrey Warden  
 Tiger Lily ..... Miss Margaret Fraser  
 Mermaid ..... Miss Dona Sewening  
 —Duke of York's.

**PETER'S REPUTATION**, comedy in four acts, by Cyril Cox. December 16.  
 —Batham Assembly Rooms.



**PETIT CABARET, LE, revue.** First London presentation, March 24 (second edition, November 17, Palladium).—Palace.

**PETROUCHKA.** Russian ballet, music by Stravinsky. February 4.—Covent Garden.

**PETTICOAT PRINCE, A, opera,** in three acts, libretto by Charles Wintthrop, music by Bernard Johnson. (Produced by amateurs.) January 28.

Louis, King of Petronia.. Mr. W. P. Wood  
Paul, Grand Duke ..... Mr. Val Gould  
Feodor ..... Miss Dorothy Cranswick  
Sergius ..... Mr. Hubert Grantham  
Perekoff ..... Mr. Wm. Cooper  
Vladimir ..... Mr. G. Lacy Wallis  
Peter ..... Mr. S. Dobson  
Vaneshka ..... Mrs. Frank Moor  
Annetta ..... Mrs. J. J. Wardill  
Daria ..... Miss Olive Joy  
—Spa, Bridlington.

**PHANTOM BURGLAR, THE,** comedy, in one act, by Edward Ellis and W. Cary Duncan. April 4.

Mr. Blacker ..... Mr. Roland Pertwee  
Doctor Madlson ..... Mr. James Dale  
Mrs. Madlson ..... Miss Helen Hamilton  
Thompson ..... }  
Burns ..... } Mr. Lancelot Lowder  
—Court.

**PHEDRE, Mlle. Bérénd's** revival of Racine's play. September 23.—New.

**PHYL, play,** in three acts, by Cicely Hamilton. March 10.

Betty Ponsonby ..... Miss Zola Woodruff  
Olive Ponsonby ..... Miss Oliva Novina  
Mabel Ponsonby ..... Miss Cicily Fairfield  
Maid ..... Miss Agnes Bain  
Cathy Chester ..... Miss Helen Mackenzie  
Phyllis Chester ..... Miss Mona Limerick  
Jack Folllott ..... Mr. J. H. Irvine  
Mrs. Ponsonby ..... Miss Ine Cameron  
Walter ..... Mr. Arthur Phillips  
Mr. Westmacott ..... Mr. Claude Haviland  
—West Pier, Brighton.

**PICTURE OF DORIAN GRAY, THE,** play, in a prologue and three acts, adapted by G. Constant Lounsbury from the late Oscar Wilde's novel of the same name. August 28. Last performance (the 35th) September 27.

Dorian Gray ..... Monsieur Lou-Tellegen  
Basil Hallward .. Mr. Arthur Scott Craven  
Lord Henry Wooten .. Mr. Franklyn Dyall  
James Vane ..... Mr. Edmund Goulding  
Mr. Isaacs ..... Mr. Ivan Berlyn  
Dr. Alan Campbell .... Mr. Charles Kenyon  
Parker ..... Mr. Stanley Roberts  
Victor ..... Mr. André Cernay  
Mrs. Vane .... Miss Molly Hamley Clifford  
Sybil Vane ..... Miss Julia James  
—Vaudeville.

**PIE IN THE OVEN, THE,** play, in one act, by J. J. Bell. November 10.

John McNab ..... Mr. T. G. Bailey  
Susie McNab ..... Miss Lucy Beaumont  
Flora ..... Miss Christie Laws  
Peter Duff ..... Mr. Leonard Mudie  
—Royal, Bury.

**PIGEON, THE.** Miss Horniman's revival of John Galsworthy's play (January 30, 1912, Court) May 12.—Court.

**PILARS OF THE STATE,** play, in one scene, by Henry Arncliffe Sennett. (Produced by the Play Actors.) May 19.

Mr. Chance ..... Mr. F. Morland  
Mrs. Lynn ..... Miss Alice Arden  
Rupert ..... Mr. Vivlan Gilbert  
Sally ..... Miss Rosalie Notrelle  
—Court.

**PINK NIGHTGOWN, THE,** comedy, in one act, by F. Kinsey Peile. September 22.

Lord Arthur Tollemeche Mr. F. Kinsey Peile  
Lady Tollemeche ..... Miss Kate Cutler  
Inspector Barratt ..... Mr. John Evans  
—Tivoli

**PIRATE SHIP, THE,** drama, in four acts, by C. Watson Mill. September 1.

Steven Gaunt ..... Mr. C. Watson Mill  
Vasco Del Arno..Mr. Beresford Whitcombe  
Rex Hungerford .. Mr. Sidney A. Monckton  
Sir John Hungerford .. Mr. Herman Soutar  
Grim Farriday ..... Mr. Sidney Rousaf  
The Weasel ..... Mr. Sidney Ernest  
Simon Brew ..... Mr. Charles Walker  
Haggard ..... Mr. R. J. Hamer  
Carrots ..... Miss Mabel Hall  
Kraul ..... Massa Ben Webba  
William Black ..... Mr. Curtis Johnson  
Sebastian Sancho ..... Mr. Carlos Vembre  
Mary Keston ..... Miss Lottie Pearce  
Millicent Maul ..... Miss Mysie Monte  
Lorraine Ives ..... Miss Mabel Lowe  
—Royal, Sunderland.

**PLACE IN THE SUN A,** play, in three acts, by Cyrll Harcourt. (July 21, Devonshire Park, Eastbourne.) November 3.

Dick Blair ..... Mr. Robert Lorraine  
Sir John Capel, Bart. .... Mr. Lyston Lyle  
Stuart Capel ..... Mr. Reginald Owen  
Arthur Blagden ..... Mr. Cyrll Harcourt  
Parsons ..... Mr. Gissing Walters  
Marjorie Capel ..... Miss Jean Cavendish  
Rose Blair ..... Miss Ellen O'Malley  
Agnes ..... Miss Ivy Williams  
Mrs. Moutrie ..... Miss Vane Featherston  
—Comedy.

**PLANCHETTE,** dramatic sketch. November 21.

Grace ..... Miss Frances Ivor  
Olga ..... Miss Gertrude Scott  
—Court.

**PLAYGOERS,** domestic episode, by Arthur W. Pinero. March 31.

The Master ..... Mr. A. E. Benedict  
The Mistress ..... Miss Mary Clare  
The Cook ..... Miss Margaret Yarde  
The Kitchenmaid .... Miss Iris Fraser Foss  
The Parlourmaid.. Miss Elizabeth Chesney  
The Housemaid ..... Miss Annie Walden  
The Useful Maid ..... Miss Esmc Church  
The Odd Man .... Mr. E. Vivian Reynolds  
—St. James's.

**PLAYMATE, THE,** mystery play, by Mrs. Percy Dearmer. Produced by the Morality Play Society. July 3.

The Mother ..... Miss Ida Molesworth  
The Child ..... Miss Moya Nugent  
The Playmate ..... Miss Mavis Yorke  
—Little.

**POINT OF VIEW, THE,** one-act play, by Eden Phillpotts. (Produced by the Theatre in Eyre.) November 18.—St. George's House, Regent Street, W.

**POLICY 1313,** sketch, by Neil F. Grant. January 30.—Victoria Palace.

**POLITICAL PAIR, A,** one-act play, by Ernest Hilder Godbold. Produced by the Black Cat Club. June 27.

Margaret Trent .... Miss I. M. Cockburn  
Gilbert Marshall Mr. Frothingham Lysons  
Parker ..... Mr. Percy H. Vernon  
—Rehearsal.

**POOR LITTLE RICH GIRL, THE,** play, "of Fact and Fancy," in three acts, by Eleanor Gates. December 30. Last performance (the 14th) January 10, 1914.  
In Fact. In Fancy.

Dancing Master	Ducks and Drakes	{	Mr. Clarence Blakiston
German Teacher			Miss May Laarhoven
French Teacher			Miss Peggy Tandy
Music Teacher			Miss Josset Ellis
Potter (the Butler)			Mr. George Mallett
Miss Royle			Miss Helen Haye
Jane			Miss Florence Lloyd
Gwendolyn			Miss Stephanie Bell

Poor Little Rich Girl, *The* (continued).

Thomas (the First Footman) Big Ears  
 Mr. J. Cooke-Beresford  
 Plumber..The Piper..Mr. Fewlass Llewellyn  
 Organ Grinder..The Man who makes Faces  
 Mr. Ernest Henarie  
 Mother..The Bee Woman { Miss Evelyn  
 Weeden  
 Father..The Money Man..Mr. Lionel Atwill  
 Doeter..The Hobby Rider { Mr. Malcolm  
 Cherry  
 First Society Woman.. { Miss Helen  
 Green  
 Second Society Woman { Miss Rosemary  
 Greville  
 Third Society Woman { Miss Dorothy  
 Willoughby  
 Mr. Percy  
 First Society Man .... Marmont  
 Second Society Man .. Mr. Paul Wynter  
 Broker.. The Breaker.. Mr. Herbert Jarman  
 Policeman.. Heels over Head { Mr. Frank  
 G. Dunn  
 Teddy Bear..Live Bear..Mr. Edward Sillward  
 King's English... Mr. Edmund Kennedy  
 Little Bird ..... Mr. Sidney Leighton  
 —New.

POST OFFICE, *THE*, play, in two acts, by Rabindranath Tagore. July 10.

Madhav ..... Mr. Arthur Sinclair  
 The Doctor ..... Mr. J. M. Kerrigan  
 Gaffer ..... Mr. Fred O'Donovan  
 Amal ..... Miss Lillian Jagoe  
 The Dairyman ... Mr. Sydney J. Morgan  
 The Watchman ... Mr. H. E. Hutchinson  
 The Headman ... Mr. Phillip Guiry  
 Sudha ..... Miss Eithne Magee  
 The King's Herald ..... Mr. U. Wright  
 The King's Physician .. Mr. J. A. O'Rourke  
 —Court.

POUPEE LA, condensed and revised version of Maurice Ordonneau and Arthur Sturges's comic opera. July 7.—Grand, Clapham.

PRAIRIE OUTLAW, *THE*, drama, in four acts, by Mrs. F. G. Kimberley. March 3.

Rob Middleton ..... Mr. Ashley Page  
 Josh Hawkins ..... Mr. Terry Davis  
 Rube Thompson ..... Mr. Edward Bikker  
 Blue Hawk ..... Mr. Herbert Sydney  
 Happy Harry ..... Mr. Hyland T. O'Shea  
 Black Pete ..... Mr. George Sculley  
 Blue Stone ..... Mr. F. Wright  
 Great Star ..... Great Star  
 Wah Wahne ..... Mr. J. Jones  
 Running Elk ..... Running Elk  
 Prairie Joe ..... Mr. Ernest Greene  
 Yellow Flower ..... Miss Nellie Lorraine  
 Little Moon ..... Miss Nellie Masterson  
 Morita ..... Miss Marion Denvil  
 —Royal, Woolwich.

PRETENDERS, *THE*, historic drama, in five acts, translated by William Archer, from *Kongsemnerne*, by Henrik Ibsen, music by Norman O'Neill. February 13. Last performance (the 35th) March 15.

Hakon Hakonsson ..... Mr. Basil Gill  
 Inga of Varteig  
 Miss Yvonne Q. Orchardson  
 Dagfinn Bonde ..... Mr. Montagu Love  
 Earl Skule ..... Mr. Laurence Irving  
 Lady Ragnhild ..... Miss Helen Ifaye  
 Sigrid ..... Miss Tita Brand  
 Margrete ..... Miss Netta Westcott  
 Nicholas Arnesson ..... Mr. William Haviland  
 Sira William ..... Mr. Henry Hargreaves  
 Ivar Bodde ..... Mr. Henry Crocker  
 Master Sigard of Brabant  
 Mr. Frank Ridley  
 Guthorm Ingesson ..... Mr. Robin Shiells  
 Gregorius Jonsson ..... Mr. Ewan Brook  
 Paul Flida ..... Mr. E. A. Warburton  
 Chief Bratte ..... Mr. Allan Jeayes  
 Jatgelr Skald ..... Mr. Guy Rathbone

Pretenders, *The* (continued).

Ingeborg ..... Miss Madge McIntosh  
 Peter ..... Mr. E. Ion Swinley  
 —Haymarket.

PRICE OF SILENCE, *THE*, play, in four acts, by Alexander J. Haviland. January 13.

Jack Ainsley ..... Mr. Alex. J. Haviland  
 James Mansfield ..... Mr. Geo. Edwin Clive  
 The Stranger ..... Mr. Herbert Vere  
 Willie Tubbs ..... Mr. Harry Colbeck  
 Joe Morgan ..... Mr. Edward Ashworth  
 Fred Armstrong .. Mr. T. Castello Williams  
 P.C. Squirrel ..... Mr. Stephen Markley  
 Jules Bernstein ..... Mr. Frank Forest  
 Williams ..... Mr. Herbert Wright  
 Police Sergeant ..... Mr. Tom Russell  
 Pip ..... By Herself  
 Mona Dainton ..... Miss Joan Harcourt  
 Dora Grayham ..... Miss Amber Wyville  
 Emily Wright ..... Miss Phyllis Vaughan  
 —Palace, Ramsgate.

PRICE OF THOMAS SCOTT, *THE*, play, in three acts, by Elizabeth Baker. September 22.

Leonard Scott ... Mr. Leonard Chapman  
 Annie Scott ..... Miss Sybil Thorndike  
 May Rufford ..... Miss Christie Laws  
 Johnny Tite ..... Mr. Ernest Haines  
 Peters ..... Mr. Horace Braham  
 Thomas Scott ..... Mr. Brember Willis  
 Ellen Scott ..... Miss Dorothy Hick  
 George Rufford ..... Mr. Douglas Vigors  
 Wicksteed ..... Mr. Bernard Copping  
 Lucy Griffin ..... Miss Mary Byron  
 Tewkesbury ..... Mr. Noel Spencer  
 —Gaiety, Manchester.

PRIDE O' THE MILL, *THE*, four-act drama, by Sheila Walsh. November 5.

John Butterworth ... Mr. Harry Foxwell  
 Jim Lancaster ..... Mr. Arthur Chisholme  
 Paul Darnton ..... Mr. William Bradford  
 Percy George Shutticworth  
 Mr. Cecil A. Raymond  
 Don Bruno Di Vilanos.. Mr. Frank Lyndon  
 Peter Robinson ..... Mr. Sydney P. Clewlow  
 Bright Smart ..... Mr. Joseph Foster  
 Alphonso ..... Mr. John Porter  
 Norma Darnton ..... Miss Grace Lester  
 Eliza May Shutticworth  
 Miss Cissie Cleveland  
 Martha Butterworth ... Miss Mary Dawson  
 Jessie Butterworth ... Miss Sheila Walsh  
 —Junction, Manchester.

PRISE DE BERG-OP-ZOOM, *LA*, comedy, in four acts, by Sacha Guitry. April 6.

Charles Hério ..... M. Renato-Mariani  
 Léo Vannaire ..... M. André Cernay  
 Paul Rocher ..... M. Henry de Bray  
 Vidal ..... M. Adrien Lamy  
 Schutz ..... M. Victor Marcel  
 General La Gobetto ..... M. Hunaut  
 Duroseau ..... Mr. Francis Serle  
 Georges ..... M. Marteau  
 Un Jeune Homme ..... Mr. Gerald Ames  
 Un Valet de Chambre..... M. Deroiy  
 L'Homme de 2 m. 5..... Mr. T. Weguelin  
 Paulette Vannaire ..... Mme. Nicole Clary  
 Lulu ..... Mme. Carène  
 Mme. Vidal ..... Miss Mary Mackenzie  
 Une Ouvreuse ..... Mme. Vallienne  
 La Femme de Chambre.. Mlle. Gaby Briséis  
 Mmc. Duroseau ..... Mlle. Marthe Preval  
 —King's Hall, W.C.

PRIZEFIGHTER'S MISTAKE, *A*, domestic scena. December 8.—Camberwell Empire.

PROSELYTE, *THE*, one-act play, by Mrs. Haden Guest. December 11.—Adler Hall, Stepney.

PROSERPINE, Greek musical play, by Edith Veitch, composed by Norman K. Veitch. December 10.—Socialist Hall, Newcastle.



**PURSUIT OF PAMELA, THE**, play, in four acts, by C. B. Fernald. November 4.  
 Alan Greame ..... Mr. Dennis Eadle  
 Peter Dodder ..... Mr. Eric Lewis  
 John Dodder ..... Mr. Campbell Gullan  
 Doctor Joyce ..... Mr. George Tully  
 Fah-Ni ..... Mr. Azooma Sheko  
 Haranobu ..... Mr. J. Z. Coby  
 Janet ..... Miss Olga Ward  
 Ume San ..... Miss Aya Yamada  
 Nurse Tracey ..... Miss Eve Balfour  
 Pamela ..... Miss Gladys Cooper  
 —Royalty.

**QUALITY OF MERCY, THE**, playlet, by J. A. Campbell (March 31, Hulme Hippodrome, Manchester). April 28.  
 Hon. Frances Challoner

Mr. Herbert Mansfield  
 Lord Burchell ..... Mr. Richard Bosco  
 Mrs. Taylor ..... Miss Martha Jephson  
 Katharine Challoner ..... Miss Mary Fulton  
 —Bedford.

**QUALITY STREET**, revival of the comedy, in four acts, by J. M. Barrie (September 17, 1902, Vaudeville). November 25.

Valentine Brown ..... Mr. Godfrey Tearle  
 Ensign Blades ..... Mr. Austin Melford  
 Lieutenant Spicer ..... Mr. Edward Douglas  
 Recruiting Sergeant ..... Mr. George Tully  
 A Waterloo Veteran ..... Mr. Charles Daly  
 Master Arthur Wellesley Tomson

Master Ronald Hammond  
 Miss Susan Throssel ..... Miss Nina Boucicault  
 Miss Phœbe Throssel

Miss Cathleen Nesbitt  
 Miss Willoughby ..... Miss Mary Barton  
 Miss Fanny Willoughby

Miss Marie Hemingway  
 Miss Henrietta Turnbull  
 Miss Muriel Martin Harvey

Miss Charlotte Parratt  
 Miss Susan Richmond  
 Patty ..... Miss Louie Pounds  
 Harriet ..... Miss Doris Macintyre  
 Isabella ..... Miss Moya Nugent  
 —Duke of York's.

**QUEEN MARY OF ENGLAND**, historical sketch, in one scene, founded on Tennyson's work. February 10.

Queen Mary ..... Australasia's Bernhardt  
 Lady Clarence ..... Miss Adelida Montagne  
 Lady Magdalene Dacres

Miss Elsie Hayman  
 Alice ..... Miss Lucie Conway  
 Louise ..... Miss M. Godwin-Norris  
 Emmeline ..... Miss E. Godwin-Norris  
 Sir Nicholas Heath

Mr. Shakespeare Stewart  
 Father Bourne ..... Mr. C. Everett  
 —Kilburn Empire.

**QUEEN MOTHER, THE**, romantic drama, in four acts, by J. A. Campbell (October 30, 1912, Junction, Manchester). September 1.  
 King of Montania ..... Mr. Eardley Howard  
 Duke of Carola ..... Mr. C. W. Standing  
 Prince of Menteburg ..... Mr. Charles Adair  
 Lieut. Adrian Loritza

Mr. Leonard Seymour  
 Count Jentzer ..... Mr. Fred Elvin  
 Peter ..... Mr. Arthur Denton  
 Francis ..... Mr. Stanley Marsh

Baron Von Melsch ..... Mr. Douglas Tremayne  
 Marshal Lanitsch ..... Mr. Archer Brown  
 Capernick ..... Mr. John Rimmer  
 Prince Osric ..... Master Frank Beresford  
 Duchess of Miramar ..... Miss Winifred Pearson  
 Countess of Ebenstadt ..... Miss Peggy Dare

Widow Capernick ..... Miss Helena Bracewell  
 Elsa ..... Miss Hilda Bateman  
 Queen of Montania ..... Miss Lilian Hallows  
 —Elephant and Castle.

**QUEEN OF THE AIR**, melodrama, in four acts, by Edward Thane. (December 8, Alexandra, Birmingham.) December 22.  
 Jack Harding ..... Mr. Arthur Haviland

*Queen of the Air (continued).*

Terry Miles ..... Mr. Joseph Magrath  
 Suja Khan ..... Mr. Doré Lewin Mannering  
 Captain Dudley Wynne

Mr. Charles Lind-Vivian  
 Col. Sir Henry Vibart ..... Mr. Henry Ellesmere  
 Ganesha ..... Mr. Herbert Willis  
 Hon. Ronald Gughes

Mr. Victor Garnet-Vayne  
 Grimshaw ..... Mr. Arthur Ross  
 A Priest ..... Mr. Ernest Dutton  
 Bentley ..... Mr. Tom Fuller  
 Sergeant Webster ..... Mr. Richard Kirk

P.C. Johnson ..... Mr. Fred James  
 Horace ..... Mr. James Neville  
 Azeema ..... Miss Grace Edwards  
 Myra Curtiss ..... Miss Olga Jefferson  
 Rose Vibart ..... Miss Joan Ellis

—Royal, Stratford.

**QUEEN TARA**, tragedy, in three acts and seven scenes, by Darrell Figgis. February 25.

Julian ..... Mr. Henry Herbert  
 Serge ..... Mr. Horace Braham  
 Peter ..... Mr. H. Pardoe Woodman

Anthony ..... Mr. John Cairns  
 Stephen ..... Mr. Charles Warburton  
 Lyof ..... Mr. Basil Rathbone

Brabo ..... Mr. Duncan Yarrow  
 Mark ..... Mr. Basil Osborne  
 Hagen ..... Mr. Edmund Sulley

First Soldier ..... Mr. S. B. Bickmore  
 Second Soldier ..... Mr. Frank Freeman  
 A Servant ..... Mr. F. W. Demman

Tara ..... Miss Gladys Vanderzee  
 Cathna ..... Miss Brunhild Muller  
 A Page ..... Miss Muriel Dawn

—Gaiety, Dublin.

**QUESTION OF DUTY, A**, one-act play, by Cyril Ashford, produced by the Stage Players. July 10.

Mrs. Fulton ..... Miss Lisa Coleman  
 Mrs. Nesbitt ..... Miss Helen Vicary  
 Frank Fulton ..... Mr. Olaf Hytten  
 Wiggins ..... Mr. John R. Collins  
 Maid ..... Miss Clarice Vernon

—Little.

**QUESTION OF PROPRIETY, A**, comedy, in one act, by George Owen. July 11.

The Dad ..... Mr. George Owen  
 Mumsie ..... Miss Nell Du Maurier  
 Mollie ..... Miss Efga Myers

—Cosmopolis.

**QUESTION, THE**, an episode in the War of La Vendée, by Robert Dudley. June 24.

Gourgaud ..... Mr. J. Poole-Kirkwood  
 Roux ..... Mr. Harold Anstruther  
 Duval ..... Mr. R. Carfax Bayley  
 Jean ..... Mr. Dacre Marshall

Jacqueline ..... Miss Edith Waldemar Leverton  
 Marguarite de Marolles  
 Miss Isabel Christison  
 Captain Marny ..... Mr. E. Thornley-Dodge

—Court.

**RACE FOR HONOUR, A**, sketch, in four scenes, by T. Allan Edwards and Clifford Rean. April 25.—Hippodrome, Stoke-on-Trent.

**RAGMANIA**, February 17.—Oxford.

**RAGTIME REVUE, THE**, revue, written and produced by Austen Hurgon. February 17.

—New Cross Empire.

**RATNAVALI**; or, A NECKLACE, drama, by King Sri Harsha Deba. (Produced by the Indian Art, Dramatic, and Friendly Society.) May 20.

Vatsa (King of Kansambi)  
 Mr. Albert E. Raynor  
 Vashanta ..... Mr. Newis Benson  
 Yogandha ..... Mr. Geo. W. Hodgson  
 Debandatta ..... Ram Singh

Verma  
 Vashu ..... Dhira Swami  
 Siddha

Queen Vasava ..... Miss Olga Ward



*Ratnavali; or, A Necklace (continued).*

Ratnavali ..... Miss Adela Weekes  
 Bella .....  
 Meera .....  
 Madarika ..... Miss Isabel Johns  
 Latika .....  
 Joya ..... Miss Barbara L. Murray  
 Heera ..... Miss Elsie May  
 Rom ..... Miss P. Wheeler  
 Nalini ..... —Cosmopolis.

RE-ADJUSTMENT, A, comedy of inversion, by  
 Reginald Hargreaves (Produced by the  
 Playfellows.) June 22.  
 Hon. Farnival Scrope

Mr. Reginald Hargreaves  
 Stenson ..... Mr. Reginald Master  
 Cynthia Brookes .. Miss Vera Cunningham  
 —King's Hall, W.C.

REAL THING, THE, comedy, in three acts,  
 adapted from the French of *La Prise de*  
*Berg op-Zoom*, by Sacha Guitry. August 29.

Charles Hério .... Mr. Allan Aynesworth  
 Dr. Duval ..... Mr. T. Weguelin  
 Léo Vannaire ..... Mr. George Bealby  
 Henri Vidal ..... Mr. Spencer Trevor  
 Paul Rocher ..... Mr. Max Leeds  
 Emile ..... Mr. Chas. Daly  
 George ..... Mr. Claude Edmonds  
 Suzanne Vidal ..... Miss Mary Mackenzie  
 Lulu ..... Miss Dorothy Minto  
 Marie ..... Miss Phyllis Thatcher  
 Paulette Vannaire ..  
 Miss Phyllis Nellson-Terry  
 —Garrick.

REAPER'S DREAM, THE, ballet-Idyll, in one  
 scene, the music by Leo Delibes and  
 Tchaikowsky, with additional numbers by  
 Cuthbert Clarke, February 11.

The Reaper ..... Miss F. Martell  
 Sun Ray ..... Miss Phyllis Bedells  
 The Spirit of the Wheatsheaf

Miss Lydia Kyasht  
 —Empire.

REAPER, THE, dramatic sketch. December 8.  
 —Kingston Empire.

RED 'RIA, first presentation in variety of the  
 play, in one act, by Gertrude and Jack  
 Landa. January 20.

'Idia ..... Miss Edyth Goodall  
 Mrs. Perkins ..... Miss Esther Phillips  
 Countess Tollhurst .. Miss Gladys Anderson  
 Major Fitzaylwin .. Mr. Patrick S. Murray  
 —Tivoli.

REGULATING A HOME, sketch, in one scene,  
 by Edward Godal. June 16.

Henry Marsden ..... Mr. Eldrett Gulson  
 Gladys Marsden .... Miss Estelle Desmond  
 Conrad Stephens ..... Mr. James Edouin  
 —Islington Empire.

RETURN OF COLUMKILLE, THE, play, in two  
 acts. (Produced by the Irish Historical  
 Players.) January 15.—Hibernian Hall,  
 Dublin.

REVUE GIRL, THE, comedy revue, in three  
 acts, by W. T. Ivory and Kenneth Mor-  
 rison. December 1.

Basil Strong ..... Mr. Chas. Adam  
 Prof. Tootle ..... Mr. Irvy Palmer  
 Dickie ..... Mr. Ernest Heathcote  
 Capt. Filbert ..... Mr. Arthur Loman  
 Pimple ..... Mr. Bert Swan  
 Rhino Burns ..... Mr. Will Stiles  
 Stella Fleece .... Miss Cathleen Cavanagh  
 Winnie Winsome ..... Miss May Rodney  
 Millie ..... Miss Sadie Sadler  
 Pollie ..... Miss Grace Stuart  
 Daisy ..... Miss Dolly Payne  
 Violet ..... Miss Marie Minto  
 Grace ..... Miss Bertha Roberts

*Revue Girl, The (continued).*

May ..... Miss Julia Warner  
 Lily ..... Miss Lily Leslie  
 Bella ..... Miss Belle Wilson  
 Della Chance ..... Miss Lily Walbrook  
 —Fulham.

REWARD, THE, Western American sketch, in  
 one scene, by Edward Ferriss. Novem-  
 ber 10.—Surrey.

RIB-NOSED BABOON, THE, farcical sketch,  
 in four scenes, by W. C. McKibbin.  
 Maharajah of Marmalada

Mr. Harry Roberts  
 Pompos ..... Mr. Harry Lavers  
 Alardi ..... Mr. Ernest Webb  
 Kartan ..... Mr. Harry Morris  
 The Baboon ..... Mr. Richard Lomas  
 Conchita ..... Miss Maggie Allwood  
 Abe ..... Mr. Charley Sequin  
 Jerry ..... Mr. Bob Morris  
 Nobbler ..... Mr. Lew Lake  
 —Islington Empire.

RIGHT TO DIE, THE, play, in one act, by  
 Kathleen Lion. February 5.

Dora Wimpole .... Miss Eileen Thorndike  
 Mary Bailey ..... Miss Doris Loyd  
 Miss Summers .... Miss Nora Charrington  
 Dolly Compton .... Miss Estelle Winwood  
 Mrs. Steon Stepon .. Miss Nina Henderson  
 Dr. A. Keith Norton .. Miss Mona Smith  
 Rachel Mendoza

Miss Kathleen Fitzsimmons  
 Miss Agnes Keppel ..... Miss Ethel James  
 —Repertory, Liverpool.

RIVER, THE, play, in three acts, translated  
 from the German of Max Halbe, by Christo-  
 pher Sandemann. November 20.

Jacob Doorn ..... Mr. Esme Percy  
 Reinhold Ulrichs .. Mr. J. Augustus Keogh  
 Frau Phillippine Doorn .. Miss Iné Cameron  
 Peter Doorn .... Mr. Desmond Brannigan  
 Renate ..... Miss Darragh  
 Henry Doorn ..... Mr. W. J. Rea  
 Hannah ..... Miss Judith Wogan  
 —Repertory, Birmingham.

ROBESPIERRE, "an Episode in the Life of  
 the Great Revolutionary Leader," by Marie  
 Vantini. (Produced by the Black Cat  
 Club.) April 28.

Robespierre ..... Mr. H. Bonhote Wilson  
 Pierre Morin ..... Mr. Rathmell Wilson  
 Louis Bernier ..... Mr. Wilfrid Stephens  
 Diane de Seviuenc .... Miss Eva Trevenna  
 —Rehearsal.

ROBINA IN SEARCH OF A HUSBAND, farce,  
 in four acts, by Jerome K. Jerome.  
 (November 3.) Palace Pier, Brighton,  
 December 16. Last performance (the 22nd),  
 January 10, 1914.

Lord Rathbone ..... Mr. Harold Chapin  
 Horace Greenleaf ..... Mr. Richard Evans  
 Amos Jordon ..... Mr. Edmond Broom  
 "The Doctor" ..... Mr. E. G. Cove  
 Inspector Flanelly Jones

Mr. W. O. Billington  
 Jollyboy ..... Mr. Chris Simpson  
 Dolove ..... Mr. F. J. Rorke  
 Post Boy ..... Mr. F. St. Aubyn  
 Robina Pennicluque .. Miss Rowena Jerome  
 Kate Gambett ..... Miss Winifred Beech  
 Susan Raffleton .... Miss Lillian Williams  
 Mrs. Mulberry ..... Miss Jeannie Thomas  
 —Vaudeville.

ROMANCE OF NELL GWYNNE, THE. Feb-  
 ruary 19. Last performance (the 98th),  
 May 17.—Lyceum.

ROME AND JULIET. Sir Herbert Tree's  
 revival of Mr. Fred Terry and Miss Julia  
 Neilson's presentation of Shakespeare's  
 play (September 2, 1911, New). June 30.—  
 His Majesty's.

ROMEO AND JULIET, Messrs. W. and F. Melville's revival of Shakespeare's play. March 22. Last performance (the 26th) April 12.

Romeo ..... Mr. E. Harcourt-Williams  
 Mercutio ..... Mr. Gordon Bailey  
 Tybalt ..... Mr. Philip Hewland  
 Paris ..... Mr. Henry Hargreaves  
 Benvolio ..... Mr. Frederick Leister  
 Montague ..... Mr. John Melton  
 Capulet ..... Mr. Rothbury Evans  
 Friar Laurence ..... Mr. Alfred Brydone  
 Friar John ..... Mr. George Fellowes  
 Kinsman to Capulet .. Mr. Alfred Weston  
 Apothecary ..... Mr. Victor Lorraine  
 Escalus, Prince of Verona

Mr. Asheton Tonge  
 Peter ..... Mr. Willie Garvey  
 Abram ..... Mr. H. H. Stanton  
 Gregory ..... Mr. Percy Bray  
 Balthasar ..... Mr. Eric Snowdon  
 Officer of the Guard... Mr. Charles Cleave  
 Page to Paris ..... Mr. W. T. Smith  
 Lady Montague ..... Miss Rose Withers  
 Lady Capulet ..... Miss Grace Lester  
 Nurse ..... Miss Blanche Stanley  
 Juliet ..... Miss Lillian Hallows  
 —Prince's.

ROMEO AND JULIET, Mr. Richard Flanagan's revival of Shakespeare's tragedy. March 3.

Romeo ..... Mr. Dennis Neilson-Terry  
 Escalus ..... Mr. Alfred Hilliard  
 Paris ..... Mr. Farrar Peel  
 Montague ..... Mr. W. F. Stirling  
 Capulet ..... Mr. Story Gofton  
 Uncle to Capulet ..... Mr. M. Clifford  
 Mercutio ..... Mr. Norman Partridge  
 Benvolio ..... Mr. Bartlett Garth  
 Tybalt ..... Mr. Lincoln Calthorpe  
 Friar Laurence ..... Mr. Ryder Boys  
 Balthasar ..... Mr. Wilfrid Beckwith  
 Peter ..... Mr. J. H. Atkinson  
 An Apothecary ..... Mr. Frank Follows  
 Sampson ..... Mr. R. Conway  
 Abram ..... Mr. Sidney Dench  
 Gregory ..... Mr. Gordon Kingsley  
 Page to Paris ..... Miss A. Mathews  
 Lady Montague ..... Miss Clare Welby  
 Lady Capulet ..... Miss Una Rashleigh  
 Nurse to Juliet .... Miss Clare Pauncefote  
 Juliet ..... Miss Margaret Halstan  
 —New, Manchester.

ROSALIND, first variety presentation of J. M. Barrie's one-act play. February 10. (Originally produced October 14, 1912, Duke of York's.)—London Coliseum.

ROSARY, THE, play, in four acts, by Edward E. Rose June 30.

Father Brian Kelly .. Mr. John Glendinning  
 Eruce Wilton ..... Mr. Rayson-Cousens  
 Kenward Wright .... Mr. G. Steer Flinders  
 Charley Harrow ..... Mr. Dan Kelsey  
 Vera Wilton .... } Miss Beatrice Burdett  
 Alice Marsh ..... }  
 Lee Martin (Skeeters).. Mr. Harry Hartley  
 Kathleen O'Connor .. Miss Evelyn Kingston  
 Lesura Watkins ..... Miss Lillian Caird  
 —Elephant and Castle.

ROSENKAVALIER, DER, "a comedy for music," in three acts (in German), by Hugo von Hofmannsthal, music by Richard Strauss. January 29.

Princess von Werdenberg  
 Frau Margarete Siems  
 Baron Ochs of Lerchenau  
 Herr Paul Knupfer  
 Octavian ... Fräulein Eva von der Osten  
 Herr von Faninal Herr Friedrich Brodersen  
 Sophie ..... Fräulein Claire Dux  
 Mistress Marianne Leitmetzger  
 Fräulein Elsa Julich  
 Valzacchi ..... Herr Hans Bechstein  
 Annina ..... Fräulein Anna Gura-Hummel

Rosenkavalier, Der (continued).

A Commissary of Police  
 Herr Ernst von Pick  
 Major-Domo of the Princess  
 Herman Kant  
 Major-Domo of Faninal  
 Herr Georg Nieratzky  
 The Princess's Attorney  
 Herr Arthur Paeyna  
 Landlord ..... Mr. Denis Byndon-Ayres  
 A Singer ..... Mr. Frederick Blamey  
 A Milliner ..... Miss Gwenn Trevitt  
 Boots ..... Mr. Albert Chapman  
 Three Orphans  
 Misses May Storia, E. Bailey, Roy  
 Four Footmen  
 Messrs. Booth, Dini, Fenwick, Lansbury  
 Head Waiter ..... Mr. Allen Johnstone  
 Four Waiters  
 Messrs. Cornish, Williams, Dunbar,  
 Brahms  
 Octavian's Courier ..... Mr. J. Bargeman  
 Och's Servants  
 Messrs. Treadaway, Morgan, Parsons  
 A Little Negro .... Master Harold Barrett  
 Conductor, Mr. Thomas Beecham.  
 The opera produced by Herr Hermann.  
 —Covent Garden.

RUIN OF A COUNTESS, THE, first London production of the drama, in four acts, by O. Silverstone and Miss G. H. Walton. February 24.

Hon. Francis Hunter .. Mr. O. Silverstone  
 Lord Wilfred Effingham .. Mr. Ernest Dare  
 Dr. Stephen Webster Mr. Sydney Humphries  
 Jack Carruthers ..... Mr. Geoffrey Chate  
 Barney O'Rourke ..... Mr. Ted Mooney  
 Quong Hi and Chung Li

Mr. Harry C. Rutland  
 Black Mike ..... Mr. Joe Nicholas  
 Bertie Effingham ..... Miss Olive Yorke  
 Lucette ..... Miss Maud Grainger  
 Ivy Hunter ..... Miss Mary Douglas  
 Lady Marion Effingham .. Miss Jessica Ford  
 —Royal, Woolwich.

RULING VICE, THE, dramatic sketch, by Jack Fortescue. March 17.—Olympia, Shoreditch.

RUNAWAYS, THE, musical farcical fairy fantasia, by Mr. St. J. Sellon. December 30. —St. Alban's Hall, North Finchley.

SACRAMENT OF JUDAS, THE, revival of the play, in three acts, adapted by Louis N. Parker from the French of Louis Tiercelin (Prince of Wales's, October 9, 1899; altered version, Comedy, May 22, 1901). March 31. —Drury Lane.

SAINT AND SINNER, THE, dramatic episode, in one act, by Maude Williamson. February 17.

The Man ..... Mr. Alfred Woods  
 The Woman ..... Miss Maud Williamson  
 The Saint ..... Mr. G. Mayor Cook  
 The Sinner ..... Miss D. E. Woods  
 The Hypocrite ..... Mr. James Saunders  
 The Profligate ..... Mr. Cyril Delevanti  
 —Euston.

SAMARITAINE, LA (The Woman of Samaria), act two, by Edmond Rostand. September 8.

Photine ..... Mme. Bernhardt  
 Une Femme ..... Mlle. Seylor  
 Une Jeune Fille ..... Mlle. Duc  
 Une Femme ..... Mme. Boulanger  
 Le Centurion ..... M. R. Joubé  
 Le Grand Prêtre ..... M. Favières  
 Azriel ..... M. Deneubourg  
 Un Homme ..... M. Terestri  
 Un Marchand ..... M. Maillard  
 —London Coliseum.

SAMMYWELL SMITH'S VISIT TO LONDON, preliminary performance of a sketch, by A. C. Torr. February 5.—Royal, Ycadon.



SANCTUARY, play, in one act, by Frank Flowerdew. March 2.  
Rev. James Bertram

Mr. Laurence J. Clarence  
Geoffrey Rochester ..... Mr. Claude Bonser  
John Bradley ..... Mr. Reginald Maaster  
Alan MacKie ..... Mr. Newton Wetherill  
Diana Tempest ..... Miss Edith Carter

—Clavier Hall, W.

SAVAGE ENCOUNTER, A, comedy sketch, in one scene, by Laurence Steamer. September 22.—Islington Empire.

SAVING SILVER CITY, sketch, in three scenes, by Harry M. Vernon (June 2, Hippodrome, Birmingham). July 14.

Jeremiah Kelly ..... Mr. F. Jacques  
Tom Dugan ..... Mr. E. H. Templeton  
Bill Murray ..... Mr. W. Melford  
Rube Martin ..... Mr. J. Collison  
Pete Simmons ..... Mr. C. Clayton  
One-Eyed Henderson ..... Mr. T. Dawe  
Scar Face Sam ..... Mr. Chisholm  
Jasbo Jim ..... Mr. Hamilton  
Eat-em-up Jake ..... Mr. Lingard  
Dirt Road Buck ..... Mr. W. Barnes  
Mrs. Kelly ..... Miss Minnie Rayner  
Miners—Messrs. A. Howell, B. Parnell, W. Johns, L. Bleech, and E. Grey.

—Shoreditch Olympia.

SAY NOTHING, comic sketch, by Wai Pink and Herbert Darnley. June 16 (first London production).—Surrey.

SAY WHEN, musical, dramatic, farcical comedy, by L. F. Durell. December 15, 1913.—Hippodrome, Manchester.

SAY WHEN, revue, produced by Adolph Isenthal. December 22.—Lewisham Hippodrome.

SCALPED, musical playlet, by Edward McCullen Jennings, music by Julian H. Wilson. March 10.

Bobs ..... Mr. Ed. E. Ford  
His Pal ..... Mr. Arthur Bravo  
Professor Cruncher ..... Mr. Jack Bland  
His Nephew ..... Mr. Arthur Ballard  
His Flunkiey ..... Mr. Chas. Owen  
Neva ..... Miss Dorothy Funstone

—Palace, Bath.

SCARLET BAND, THE, play, in three acts, by John Emerson and Robert Baker. August 27. Last performance (the 36th), September 27.

Rose Towne ..... Miss Victoria Addison  
Shipman ..... Mr. R. A. Clifford  
Colonel Schultz ..... Mr. Reyner Barton  
Kaufman ..... Mr. J. Robertson Hare  
Margaret Holt ..... Miss Marie Doro  
Jack Howell ..... Mr. H. Marsh Allen  
Captain Ryan ..... Mr. Lewis Fielder  
Winthrop Clavering .. Mr. J. Fisher White  
Mr. Christopher ..... Mr. Ashton Pearse  
Uncle Mark ..... Mr. Edgar B. Payne  
Martha ..... Miss Gertrude Irving  
Juanita ..... Miss Edyth Latimer  
Enrico Savelli ..... Mr. Arthur Grenville  
Weinberg ..... Mr. Alfred P. Phillips  
Victor Holt ..... Mr. Malcolm Tearle  
Newsboy ..... Master Leslie Stones

—Comedy.

SCHOOL FOR SCANDAL, Miss Hornman's revival of Sheridan's comedy. December 22.—Gaiety, Manchester.

SCHOOL FOR SCANDAL, THE, Sir Herbert Tree's revival of Richard Brinsley Sheridan's comedy. April 12. Last performance (the 47th), May 23.

Sir Peter Teazle ..... Sir Herbert Tree  
Sir Oliver Surface ..... Mr. A. E. George  
Sir Harry Bumper ..... Mr. Harry Williams  
Sir Benjamin Backbite .. Mr. Nigel Playfair  
Joseph Surface ..... Mr. Philip Merivale  
Charles Surface ..... Mr. Matheson Lang  
Careless ..... Mr. C. Hayden Coffin  
Snake ..... Mr. Ben Field

School for Scandal, The (continued).

Crabtree ..... Mr. J. Fisher White  
Rowley ..... Mr. Henry Morrell  
Mosca ..... Mr. G. W. Anson  
Sir Toby ..... Mr. Roy Byford  
Trip ..... Mr. Stanley Howlett  
Servant to Joseph .. Mr. Alexander Barner  
Lady Teazle .... Miss Phyllis Neilson-Terry  
Mrs. Candour ..... Miss Rose Edouin  
Maid to Lady Teazle .. Miss Winifred Fitch  
Maria ..... Miss Marie Hemingway  
Maid to Lady Sneerwell .. Miss Irene Delisse  
Lady Sneerwell ..... Miss Frances Dillon

—His Majesty's.

SCHOOLMISTRESS, THE, revival of the farce, in three acts, by Arthur W. Pinero (originally produced March 27, 1886). February 25. Last performance (the 103rd), May 24.

The Hon. Vere Queckett

Mr. Dion Boucicault

Rear-Admiral Archibald Rankine, C.B.

Mr. Edmund Gwenn

Lieutenant John Mallory Mr. Ronald Squire

Mr. John Saunders .... Master C. Saint-Eve

Mr. Reginald Paulover

Mr. Stafford Hillard

Mr. Otto Bernstein .. Mr. Walter Westwood

Tyler ..... Mr. Archie McCalg

Goff ..... Mr. Douglas Munro

Jaffray ..... Mr. Oliver G. Johnston

Miss Dyott ..... Miss Winifred Emery

Mrs. Rankine ..... Miss Gwynne Herbert

Dinah ..... Miss Muriel Martin Harvey

Gwendoline Hawkins .... Miss Crisley Bell

Ermytrude Johnson .... Miss Nell Carter

Peggy Hesslerigge .... Miss Hilda Trevelyan

Jane Chipman ..... Miss Lillian Mason

—Vaudeville.

SCRUB LADY, THE, sketch by Sewell Collins. (February 17, Hippodrome, Manchester.) March 3.

Mr. Hellbecker ..... Mr. George Stephenson

Mr. Smith ..... Mr. Alfred Field Fisher

Mr. Forbes ..... Mr. Victor Kerr

Mr. Adams ..... Mr. Patrick S. Murray

Charwoman .... } Miss Margaret Moffat

Miss Moffat .... }

—London Coliseum.

SCULPTOR'S STRAD, THE, play in one act, by Adelina Dinelli. April 26.

David Shirley ..... Miss Adellina Dinelli

Ernest Vale ..... Mr. Valentine Selva

Terpsichore ..... Miss Elsa Dinelli

—Passmore Edwards Settlement.

SEALED ORDERS, drama, in three acts and sixteen scenes, by Cecil Raleigh and Henry Hamilton. September 11. Last performance (the 115th) December 12.

John Le Page ..... Mr. C. W. Hallard

Ellen Le Page ..... Miss Mildred Cottell

Ruth Le Page ..... Miss Marjorie Walker

Mendel Hart ..... Mr. Robert Ayrton

Bertie Hart ..... Mr. E. H. Kelly

Monty Bevis ..... Mr. Bryan Powley

Joe Allan ..... Mr. Clifton Alderson

Bill Corry ..... Mr. Herbert Vyvyan

Harry Symonds ..... Mr. George Forest

Inspector ..... Mr. Henry Leader

Hannibal K. Calhoun .. Mr. Hale Hamilton

Mrs. O'Mara ..... Miss Fanny Brough

Admiral Gaveston ..... Mr. Edward Sass

Lady Felicia Gaveston .. Miss Madge Fablan

Gaston Fournal ..... Mr. C. M. Hallard

Ruth Fournal ..... Miss Myrtle Tannehill

Hon. Dennis Willoughby

Mr. Langhorne Burton

Edward Hay ..... Mr. Forrester Harvey

Cecil Drummond ..... Mr. Gerald Ames

Lady Violet Faux ..... Miss Alice Chartres

Baron Kurdmann ..... Mr. Julian Royce

Lady Othwaite ..... Miss Violet Lewis

Ronald Caversham .... Mr. Arthur Poole



*Scaled Orders (continued).*

Sir John Denshire	..... Mr. Laurence Caird
Old Alf	..... Mr. E. W. Royce
Auctioneer	..... Mr. Fred Pearse
Ned Corry	..... Mr. Denler Warren
Ginger	..... Mr. Edward Morgan
Capt. Pomfret	..... Mr. A. Robertson
Admiral Von Rinck	..... Mr. C. Towle
Admiral Don Diego Valdez	..... Mr. P. Hughes
Sacha	..... Mr. Herbert Wilson
Duchess of Farnborough	..... Miss Jean Bloomfield
Jim Saunders	..... Mr. Arthur Leigh
Valet to Calhoun	..... Mr. Edwin Palmer
Butler to Gaston Fournal	..... Mr. R. A. Brandon
Capt. Trevor-Rawson	..... Mr. H. Watson
Spriggs Fortescue	..... Mr. Walter Teale
Jean Morny	..... Mr. T. Richards
Stefan	..... Mr. L. Ashdowne
Flower Girl	..... Miss Florence Vaughan
	..... —Drury Lane.
SECOND MRS. BANKS, THE, one-act domestic drama, by F. H. Rose, October 15.	
Eliza	..... Miss Dorothy Thomas
Polly	..... Miss Rasima Anton
Sam Briscoe	..... Mr. Cecil Rose
Billy Magginson	..... Mr. Lawrence Anderson
Joe Banks	..... Mr. J. A. Dodd
	..... —Repertory, Liverpool.
SECOND MRS. TANQUERAY, THE, Sir George Alexander's revival of Arthur Wing Pinero's drama, in four acts. (Originally produced May 27, 1893, St. James's.) June 4. (Last performance (the sixty-eighth), August 8.)	
Aubrey Tanqueray	..... Sir George Alexander
Sir George Orreyed	..... Mr. James Lindsay
Captain Hugh Ardale	..... Mr. Reginald Malcolm
Cayley Drummle	..... Mr. Nigel Playfair
Frank Misquith	..... Mr. A. E. Benedict
Gordon Jayne	..... Mr. E. Vivian Reynolds
Morse	..... Mr. Frank G. Bavly
Servant	..... Mr. John Ridley
Lady Orreyed	..... Miss Lettice Fairfax
Mrs. Cortelyon	..... Miss Kate Bishop
Paula	..... Mrs. Patrick Campbell
Ellen	..... Miss Rosalie Toller
	..... —St. James's.
SECRET, LE, play, in three acts, by Henry Bernstein, June 23.	
Gabrielle Jeannelot	..... Mme. Simone
Henriette Hozleur	..... Mlle. Blanche Toutain
Comtesse de Savageat	..... Mlle. Marcelle Josset
Denis Le Guenn	..... M. Victor Boucher
Charlie Ponta Tull	..... M. Henri Roussel
Constant Jannelot	..... M. Claude Garry
	..... —New.
SEEN' REASON, one-act play, by Roland Pertwee, November 21.	
Ike Rutter	..... Mr. Roland Pertwee
Ned Rutter	..... Mr. Reginald Grasdorff
Alf	..... Mr. R. Carfax Bayley
Sal Rutter	..... Miss Edith Waldemar-Leverton
Bessie Rutter	..... Miss Avice Schultz
Sam Lewis	..... Mr. Charles Trevor-Roper
	..... —Court.
SEVEN DAYS, play, in three acts, by Mary Roberts Rinchart and Avery Hopwood, February 20.	
Jimmie Wilson	..... Mr. James Welch
Tom Harblson	..... Mr. Vivian Gilber
Dallas Brown	..... Mr. James Lindsay
Flannigan	..... Mr. Lemprière Pringle
The Burglar	..... Mr. J. H. Brewer
A Footman	..... Mr. Henry Agar Lyons
Bella Knowles	..... Miss Audrey Ford
Kitty McNair	..... Miss Marie Hemingway
Anne Brown	..... Miss Athene Seyler
Miss Carruthers	..... Miss Ada Blanche
	..... —Opera House, Harrogate.

SEVEN SISTERS, THE, farce, by Ferencz Herczegb. May 14. Last performance (the 29th) May 31.

Mrs. Gyurkovics	..... Miss Mary Rorke
Katinka	..... Miss Enid Bell
Sari	..... Miss Heather Featherstone
Ella	..... Miss Peggy Fitzmaurice
Mici	..... Miss Laura Cowie
Terka	..... Miss Florence Pigott
Liza	..... Miss Olive Walter
Klari	..... Miss Mattie Block
Tom	..... Mr. Bertram Steer
Yanko	..... Mr. Arthur Cleave
Baron Radviany	..... Mr. Edmund Maurice
Baron Gida Radviany	..... Mr. Ernest Thesiger
Sandorffy	..... Mr. Sam Sothern
Count Feri Horkoy	..... Mr. Norman Trevor
	..... —Savoy.

SHADOW OF THE 'GUILLOTINE, THE, drama, in four acts, by Edward Darbey, October 13.

The Duc de Rochefort	..... Mr. Will Elythborne
Henri de St. Cyr	..... Mr. Walter Clarke
Claude de St. Cyr	..... Mr. Oscar Wyatt
Pierre Duval	..... Mr. Vic C. Rolfe
Colonel Lebœuf	..... Mr. Ernest Lodge
Jacques	..... Mr. Will Kirk
Lieutenant Antoine	..... Mr. A. James
Jailor	..... Mr. A. Sawny
Soldier	..... Mr. Henderson
Executioner	..... Mr. Johnson
Executioner's Assistant	..... Mr. Appleby
Officer	..... Mr. H. George
Adele de Rochefort	..... Miss Margaret Tieskie
Hortense Lefevre	..... Miss Hilary Bureleigh
Jean	..... Miss Bessie Courtney
Julian	..... Miss Rosa Thornbury
Madame Duval	..... Miss Rose Bclie Douglas
Julie	..... —Royal, Stratford.

SHADOW, THE, drama, in a prologue and three acts, by Eden Phillpotts (October 6, Gaiety, Manchester), October 20.

Nanny Coaker	..... Miss Mary Byron
Sarah Dunnybrig	..... Miss Lucy Beaumont
Wiles Gay	..... Mr. Percy Foster
Thomas Turtle	..... Mr. Brember Wills
Elias Waycott	..... Mr. Bernard Copping
Hester Dunnybrig	..... Miss Sybil Thorndike
Philip Blanchard	..... Mr. Julius Shaw
	..... —Court.

SHE PAYS THE PENALTY, mimo-drama, by Dr. Stefan Vacano, March 3.

Mrs. Ruth Sybil	..... Mlle. Lotte Sarrow
General Dimitriff	..... M. Von Kelety
Captain Gray	..... M. Morosoff
	..... —Palladium.

SHEPHERDESS WITHOUT A HEART, THE, fairy fantasy, music by Franklin Harvey, December 19.

Kasper Peterkin	..... Mr. E. W. Garden
Martha (his wife)	..... Miss Florence Haydon
Pip	..... Chris. Saint-Eve
Pippen	..... Gloria Gold
Pippinette	..... Herma Hilar
Old Simon	..... Mr. Ernest Cockburn
Nathaniel Piper	..... Mr. Cyril Cattle
Dreams	..... Mr. Bertram Forsyth
Cuckoo	..... Miss Mercia Cameron
Bonzo	..... Mr. Harry Hilliard
Little Brown	..... Miss Viola Parry
Mrs. Little Brown	..... Miss Joan Dilla
Plixie	..... Mai Deacon
Trixie	..... Nora Edwards
Blotch	..... Mr. Bertram Forsyth
Old Old	..... Mr. Kenneth Dennys
Pa Stork	..... Mr. Harry Hilliard
Ma Stork	..... Miss Doris Hardy
Freda	..... Mai Deacon
Olav	..... Nora Edwards
Grizel	..... Charles Wareham
Malkin	..... James Mummyer
Snow Boy	..... Miss Viola Parry
Snow Girl	..... Doris Hardy
Fuel	..... Mr. Eric Bass

*Shepherdess Without a Heart, The (continued).*

The Voice .....  
 Mother Goose ..... Miss Joan Dilla  
 Father Christmas .... Mr. Moffat Johnston  
 Christie ..... Mr. Basil Sydney  
 Christol ..... Miss Evangeline Hilliard  
 —Globe.

**SHEPHERDLAND**, vocal and instrumental scena, by Max Erard. February 3.—Wood Green Empire.

**SHEPHERDS, THE**, revived by the Birmingham Repertory Theatre for the Christmas season.

**SHERIFF AND THE OUTLAW, THE**, Canadian playlet, in one act, by R. S. Beresford. May 19.

Harry Earle ..... Mr. R. S. Beresford  
 James Harrison ..... Mr. Harry Leslie  
 Rosey Graham ..... Miss Esmal Ellys  
 Nelly Alvarez ..... Miss Florence Russell  
 —Camberwell Empire.

**SHERIFF'S WIFE, THE**, preliminary performance of a sketch, by Harry Furniss. February 4.  
 —Royal, Castleford.

**SHOEMAKER'S HOLIDAY, THE**, Thomas Dekker's comedy, was presented by the O.U.D.S. January 29. (Originally produced on January 1, 1599.)

The King ..... Count J. de Salis  
 The Earl of Cornwall ..... Mr. M. Wrong  
 Sir Hugh Lacy ..... Mr. J. H. Turner  
 Rowland Lacy ..... Mr. G. W. S. Hopkins  
 Sir Roger Oateley ..... Mr. T. B. O'Connor  
 Masters Hammon, Warren, and Scott

Messrs. E. G. Sebastian, B. F. Lawrence, and H. W. Cook

Simon Eyre ..... Mr. C. K. Allen  
 Hodge, Frisk, and Ralph

Messrs. A. K. Gilmour, W. O. P. Rosedale, and A. G. Garrod

Lovell ..... Mr. T. Longworth  
 Dodger ..... Mr. P. H. B. Lyon  
 A Dutch Skipper ..... Mr. F. E. Hill  
 Servant ..... Mr. W. E. Houston Boswall  
 A Boy ..... Mr. W. R. F. Wyley  
 Prentice ..... Mr. N. P. Birley  
 Rose ..... Miss J. Anstin Taylor  
 Sybil ..... Miss Ruth Jefferson  
 Margery ..... Mrs. A. Francombe  
 Jane ..... Mrs. Ainley Walker  
 Prologue spoken by Mr. A. K. Gilmour.

—New, Oxford.

**SHORT WAY WITH AUTHORS, A**, burlesque, by Gilbert Cannan. May 26. (Produced by the Drama Society.)

Mr. Bessemer Steel

Mr. R. Henderson Bland  
 Mr. Percy Vigo ..... Mr. Noel Phelps  
 Mr. Cheeseman Clay ..... Mr. Rathmell Wilson  
 Mr. Bauckeller ..... Mr. Ernest Shiel-Porter  
 Bateman ..... Mr. Stanley Roberts  
 Miss Britannia Metal ..... Miss Ella Erskine  
 —Cosmopolis.

**SHOULD A WOMAN TELL?** "controversial domestic morality problem." in one act, by the Rev. A. J. Waldron. October 27.

The Woman ..... Miss Mary Deverell  
 The Man of the World ..... Mr. Alfred Brandon  
 The Convert ..... Mr. George Cooks  
 The Vicar ..... Mr. E. Story Goffon  
 —Victoria Palace.

**SIBERIA**, revival of the spectacular play. May 5.—Olympia, Liverpool.

**SIGN OF THE ROSE, THE**, sketch, in one act, by George Beban. May 26.  
 The Detective ..... Mr. Henry Weaver  
 The Wardman ..... Mr. George McBarrow  
 The Mother ..... Miss Edith Shyne

*Sign of the Rose, The (continued).*

The Father ..... Mr. Felix Krembs  
 The Cashier ..... Miss Edith MacBride  
 The Italian ..... Mr. George Beban  
 —Palladium.

**SILVER BOX, THE**, Mr. Grauville Barker revived John Galsworthy's play on December 18 during his repertory season.—St. James's.

**SILVER LINING, THE**, domestic episode, by Burford Delannoy. (Produced by amateurs.) April 19.

Marston ..... Mr. Grant Molene  
 Mabel Marston ..... Miss Margaret Knappiana  
 Dick Matthews ..... Mr. Gordon Baker  
 —Cripplegate Institute.

**SIMPLE HEARTED BILL**, miniature musical comedy, by Percy Barrow and "Alch," music by Howard Talbot. (August 11, Empire, Liverpool.) December 1.

Edwin Thornton ..... Mr. Fitz Lewis  
 Professor Gollop ..... Mr. Lewis Fielder  
 Anny Gollop ..... Miss Florence Wray  
 Bill ..... Mr. Huntley Wright  
 —London Coliseum.

**SIROCCO, THE**, play, in one act, adapted by Arthur Scott Craven from August Stringberg. August 28

Biskra ..... Miss Ella Erskine  
 Yussuf ..... Mr. Edmund Goulding  
 Guimard ..... Mr. Vernon Steele  
 —Vaudeville.

**SISTER HELEN**, one-act play, by Dante Gabriel Rossetti arranged by Miss Bateman (Mrs. Crowe). January 27.

Little Brother ..... Miss Marie Goldie  
 Sister Helen ..... Miss Leah Bateman-Hunter  
 The Voice ..... Miss Phyllis Relp  
 —Cosmopolis, W.C.

**SITUATION AT NEWBURY, THE**, comedy, in four acts, by Charles McEvoy. April 28. (Originally produced Repertory, Liverpool, March 18, 1912.)

Iris ..... Miss Pearl Keats  
 Miss Ham'yn ..... Miss Alison Gillies  
 Philip Perrin ..... Mr. William Stack  
 Chauffeur ..... Mr. John Napper  
 Morris ..... Mr. Stanley Lathbury  
 George Yonge ..... Mr. Eille Norwood  
 Mrs. Perrin ..... Miss Madge McIntosh  
 Maid ..... Miss Kitty Woodbridge  
 —Repertory, Croydon.

**SIXTY MILES AN HOUR**, dramatic sketch, by Harold Simpson (first London presentation). September 22.

Cyrus Blaney ..... Mr. Henry Brooke  
 Mrs. Blaney ..... Miss Sara DeLyroot  
 Williams ..... Mr. Douglas Phillips  
 The Baronet ..... Mr. Edgar Lighting  
 —Kilburn Empire.

**SIX WEEKS HENCE**, Scottish comedy sketch, by Walter Roy. December 15.

John Robinson ..... Mr. Walter Roy  
 Carrie Glen ..... Miss Jean Robinson  
 Sandy Wilson ..... Mr. Joseph Barker  
 —Empire, Glasgow.

**SKYCRAPERS, THE**, by A. Shirley James. October 13.—Bedford.

**SLAVES OF VICE**, drama, in four acts, by Dennis Clyde (July 28, Hippodrome, Melbourne). August 11.

Viscount Mostyn St. Denes  
 Mr. Dennis Clyde  
 Jake Holroyd ..... Mr. Hugh Montgomery  
 Joe Mutton ..... Mr. Bert Dench  
 Yen Li ..... Mr. Lionel Belmont  
 Chang ..... Mr. Terence Morand  
 Hedderley Dunstan ..... Mr. Atholl Douglas



*Slaves of Vice (continued).*

Farm Hand ..... Mr. H. Manners Lee  
 Policeman ..... Mr. Robert C. Ryder  
 Inspector ..... Mr. James Jackson  
 Sin Foo ..... Mr. Edward Saunders  
 Louis Divert ..... Mr. Leslie Cudd  
 Chin Sen ..... Mr. Tom Kelsey  
 Mrs. Fenton ..... Miss Marie Harcourt  
 Ruth Fenton ..... Miss Marjorie Seymour  
 Sally Lamb ..... Miss Alice Inman  
 Oil ..... Miss Susan Felton  
 Zenda ..... Miss Grace Verner  
 May Fenton ..... Miss Annette Howard  
 —Metropole, Bootle.

SNATCHED FROM THE GRAVE, one-act play, by (Miss) Marriott Hodgkins. (Produced by the Black Cat Club.) April 28.  
 Felix Jocelyn ..... Mr. Val Fletcher  
 Rex Raymond ..... Mr. Douglas Murray  
 Mme. Sara Vernhart ..... Miss Nancy Lee  
 Annette Raymond ..... Miss Aileen Murphy  
 Flora Moore ..... Miss Maud Lindley  
 —Rehearsal.

SNORE—AND YOU SLEEP ALONE, farce, by José G. Levy and Lionel Goldman. March 3.  
 Sylvia Arlington ..... Mlle. La Rubia  
 Connie Brook ..... Miss Mary Ross Shore  
 Capt. Travers ..... Mr. Philip Durham  
 Wilkins ..... Mr. Chas. A. White  
 —Ealing Hippodrome.

SNOWDRIETS, play, in one act, by Constance Rae. November 17.  
 Ann Brentwood ..... Miss Esme Hubbard  
 Mrs. Brentwood ..... Miss Phyllis Manners  
 Jim Bryant ..... Mr. Frank Darch  
 A Gipsy ..... Mr. Ambrose Flower  
 —Alhambra, Glasgow.

SOCIAL SUCCESS, A, play, in one act, by Max Beerbohm. January 27.  
 Tommy Dixon ..... Sir George Alexander  
 The Earl of Amersham ..... Mr. Frederick Kerr  
 Henry Robbins ..... Mr. C. M. Lowe  
 Hawkins ..... Mr. Ernest Benham  
 Countess of Amersham ..... Miss Kate Cutler  
 Duchess of Huntingdon ..... Miss Muriel Barnby  
 —Palace.

SOLOMON THE FIGHTER, Hebrew comedy boxing act, by D. Stitche. February 17.  
 Joseph Solomon ..... Mr. Ben Stanley  
 Silas Harrison ..... Mr. Seymour Rose  
 John Johnson ..... Mr. Jack Taft  
 —Islington Palace.

SON AND HEIR, THE, play, in four acts, by Gladys Unger (January 27, Devonshire Park, Eastbourne). February 4. Last performance (the 49th) March 15.  
 Sir E. T. Chilworth ..... Mr. Edmund Maurice  
 Everard Chilworth ..... Mr. Max Leeds  
 Pascoe Tandridge ..... Mr. Norman Trevor  
 Felix Fourie ..... Mr. Raymond Lauzerte  
 John Brock ..... Mr. Reginald Owen  
 Cecil Chilworth ..... Master Bobbie Andrews  
 Tidder ..... Mr. Charles Daly  
 William ..... Mr. Lambert Plummer  
 Lady Chilworth ..... Miss Cynthia Brooke  
 Amy Chilworth ..... Miss Ethel Dane  
 Miss Chilworth ..... Miss Jean Cadell  
 Dorman ..... Miss Mary Griffiths  
 Beatrice Wisbaw ..... Miss Ethel Irving  
 —Strand.

SON OF HIS FATHER, THE, sketch, by E. C. Matthews. January 27.—Canterbury.

SOVEREIGN LOVE, comedy of contemporary Munster life, in one act, by T. C. Murray. September 11.  
 Donal Kearney ..... Mr. J. M. Kerrigan  
 Maurice O'Brien ..... Mr. Philip Guiry  
 Charles O'Donnell ..... Mr. Sydney J. Morgan  
 David O'Donnell ..... Mr. Charles Power

*Sovereign Love (continued).*

Tom Daly ..... Mr. Michael Conniffe  
 Andy Hyde ..... Mr. Farrell Pelly  
 Ellen Kearney ..... Miss Ann Coppinger  
 Katty Kearney ..... Miss Ethelne Magee  
 Mrs. Hickey ..... Miss Helen Molony  
 —Abbey, Dublin.

SPLASH ME, revue, in two scenes, music by Frank Bradsell. September 22.—Shoreditch Olympia.

STAR TURN, THE, sketch, in three scenes, by Arthur W. Field. March 10.  
 Job Dobbin ..... Mr. Will Lindsay  
 Rueben Rules ..... Mr. Gilbert Rogers  
 William ..... Mr. Charles Byron  
 Susie Green ..... Miss Minnie Myrie  
 Monsieur Quick ..... }  
 Gussie Wayne ..... } Mr. Jack Jewel  
 —Prince's, Bradford.

STEAM LAUNDRY, THE, farcical sketch, in three scenes, by Fred Karno, Leonard Durrell, and Charles Baldwin. (September 1, Hippodrome, Southampton.) September 8.  
 Mr. White ..... Mr. Lewis Leslie  
 Cecil ..... Mr. Chas. Griffiths  
 Binks ..... Mr. Victor Roberts  
 Major Grunt ..... Mr. W. E. Chewd  
 Boy ..... Mr. Jimmy Burgess  
 Inspector of Factories ..... Mr. Fred General  
 Managing Director ..... Mr. Hal Byford  
 Belle Perkins ..... Miss Helen Lauraine  
 Jane ..... Miss Maud Sheard  
 Alice ..... Miss Ada Reed  
 Mary ..... Miss Jessie Cramonde  
 May Start ..... Miss Phyllis Stuart  
 Miss Lenton ..... Miss Vere Fortescue  
 Perkins ..... Mr. Harold Wellesley  
 —Surrey.

STEP THIS WAY! "new vaudeville idea," invented by Ernest C. Rolls, the libretto and lyrics by Charles Willmott, with music composed and arranged by Max Darewski. June 23.  
 Mr. Wallingford ..... Mr. W. H. Kuming  
 The Hon. G. P. Washington Mr. Geo. Clarke  
 Susannah ..... Miss Isabel Dillon  
 Miss Phyllis Rare ..... Miss Violet Rangdale  
 Mr. George Roastsmith ..... Mr. Eric Randolph  
 Lord Hownow ..... Mr. Eric Langham  
 Lord Helpus ..... Mr. Billy Vandevor  
 Lord Knowswhoo ..... Mr. H. A. Rowell  
 Count Getofski ..... M. Isadore Maurice  
 Four Ladies from a Theatrical Agency ..... Miss Nellie McMillan, Miss Gladys Glynn, Miss Violet Simlone, Miss Gladys Gill

Cissie Neat ..... Miss Violet Blyth-Pratt  
 Jessie Smart ..... Miss Connie Hillyard  
 Alice Joli ..... Miss Dorothy Temple  
 May Bee ..... Miss Edith Nance  
 Mrs. G. P. Washington Miss Gwen Harrison  
 Percy Knutt ..... Mr. G. Arnold  
 Popsy ..... Miss Lillian Shelley  
 Signor Daruso ..... Mr. Eric Randolph  
 Signor Ubelik ..... Mr. Louis Delvenne  
 Countess of Chilli ..... Miss Lester von Lohr  
 Misses Winnie Burke, Peggy Doyle, Pat Bevan, Vera Edwardes, Edith Maynot, Louise Hardinge, May Evans, Jessie Fenton, and Alice Marr; and Messrs. F. Nolan, Arnold Lelievre, Harry Daly, R. Jeffries, J. A. Green, L. Morgan, Jos Miller, Alfred Browning, and Percy Ashton.  
 —Oxford.

STEVEDORE, THE, sketch, by Mansfield Bradford. June 2.—Grand, Gravesend.

STOLEN FRUIT, dramatic comedietta, by Cecil Twyford. March 17.  
 Hon Mrs. George Wilson

Miss Sybil de Bray  
 Bertie Lloyd ..... Mr. Ernest Thesiger  
 Isobel ..... Miss Hilda Moore  
 —Tivoli.



**STORM IN A TEACUP**, A. revival of Bayle Bernard's comedietta (originally produced Princess's March 20, 1854). February 24.—Globe.

**STORY OF THE ROSARY**, THE, romantic drama, in four acts, by Walter Howard (September 17.—Jumpton, Manchester). December 20.

Paul Romain ..... Mr. Alfred Paumier  
 Philip Romain .. Mr. J. Graeme Campbell  
 Colonel Hilderbrand .. Mr. John Nesbitt  
 Lieutenant Peterkin .. Mr. George Desmond  
 Trooper Smutz ..... Mr. Arthur Terry  
 Karl Larose ..... Mr. Walter Howard  
 Prince Von Sabran .... Mr. E. W. Thomas  
 Lieutenant Helstel ..... Mr. Hugh Selwyn  
 Winkelstein (Uncle) .... Mr. Philip Gordon  
 Father Theodore ..... Mr. J. W. Evelyn  
 Ana Hillstein ..... Miss Millicent Hallatt  
 Wilhelmina ..... Miss May Dallas  
 The Mother Superior .. Miss Agnes Knights  
 Venetia Von Sabran .... Miss Annie Saker  
 —Prince's.

**STRANGE BOY**, THE, children's play, by Netta Syrett. (Children's Theatre.) December 29.—Savoy.

**STRANGER AT THE INN**, THE, comedietta, by Affleck Scott. June 24.  
 Mrs. Cherry

Miss Edith Wadlemar Loverton  
 Aggie ..... Miss Edith Parker  
 James Gray ..... Mr. Lamont Dickson  
 Dr. Doddy ..... Mr. Edward Rigby  
 Captain Prawl ..... Mr. Clement Braby  
 —Court.

**STRIFE**, revival of the play, in three acts, by John Galsworthy (originally produced March 9, 1909, Duke of York's). May 3. Last performance (the 49th), June 14.

John Anthony .... Mr. Norman McKinnel  
 Edgar Anthony, his son  
     Mr. Athol Stewart  
 Frederic H. Wilder .. Mr. Kenneth Douglas  
 William Scantlebury .. Mr. Luigi Lablache  
 Oliver Wanklin ..... Mr. Bassett Roe  
 Henry Tench ..... Mr. O. B. Clarence  
 Francis Underwood .... Mr. Reynier Barton  
 Simon Harness ..... Mr. Charles Kenyon  
 David Roberts ..... Mr. J. Fisher White  
 James Green ..... Mr. Edgar B. Payne  
 John Bulgin ..... Mr. Cecil du Gué  
 Henry Thomas ..... Mr. Fred Cremlin  
 George Rous ..... Mr. Owen Roughwood  
 Henry Rous ..... Mr. Dannel Green  
 Jago ..... Mr. Ackerman May  
 Evans ..... Mr. Percy Goodyer  
 Frost ..... Mr. Arthur Grenville  
 Enid Underwood ..... Miss Renée Kelly  
 Annie Roberts ..... Miss Dora Barton  
 Madge Thomas ..... Miss Esmé Beringer  
 Mrs. Rous ..... Miss Marie Ault  
 Mrs. Yeo ..... Miss E. Tarrant  
 A Parlourmaid ..... Miss Goodie Willis  
 Jan ..... Master Walter Pritchard  
 —Comedy.

**STROLLERS**, THE, revue, produced by Sydney James. December 29.—Pavilion, Rusholme.

**STYLE**, drama, in four acts, in Yiddish, by Ben Shomer. September 11.  
 —Pavilion.

**SUMURUN**, Max Reinhardt's revival of the play in pantomime. May 5.—London Coliseum.

**SUNDAY MORNING**, first variety production of the one-act play, by Stanley Cooke (April 8, 1912, Royal Court, Liverpool). January 6.

Bill ..... Mr. Stanley Turnbull  
 Little Bill ..... Miss Irene Ross  
 Captain Jane ..... Miss Mary Forbes  
 —Metropolitan.

**SUNLIGHT WAY**, THE, play, in one act, by Wilfred Stephens. (Produced by the Black Cat Club.) April 28.

Mad Allick ..... Mr. Wilfred Stephens  
 Milly ..... Miss Edith Carter  
 Teddy ..... Miss Mudge Fauchaux  
 —Rehearsal.

**SUPPOSING**, satire by Sewell Collins. June 30.  
 —London Hippodrome.

**SURRENDER OF JUAN**, THE, comedietta, by Sybil Noble. March 18.

Captain Donald Juan .... Mr. Frank Conroy  
 Lady Jane Castleton .... Miss Sybil Noble  
 —Royalty, Glasgow.

**SWEET MIGNONETTE**, comedy, in one act, by William F. R. Mist. May 29.

M. Biffon ..... Mr. S. Dyson  
 M. Lemoine ..... Mr. C. H. Baker  
 Jules ..... Mr. Will Quaipe  
 Jack Langford ..... Mr. D. Murray  
 Odette Biffon .... Miss Christine Wachter  
 —Royal, Canterbury.

**SWING OF THE PENDULUM**, THE, play, in one act, by Lillian Bamberg (produced by amateurs). January 9.

John Harland ..... Mr. E. F. Crome  
 Esther Harland ..... Miss Lillian Bamford  
 Frank Lee ..... Mr. Aysh Hawke  
 Thomas Perry ..... Mr. Percy Harford  
 Annette ..... Miss Cecilia Gould  
 —Cripplegate Institute.

**SYSTEM OF THE THIRD DEGREE**, THE, protean sketch, in one scene, by Campbell MacCulloch. September 15.

Thomas Culver ..... Mr. Joseph Scowden  
 Insp. Thomas McAuliffe

Mr. George Wharnock  
 Mrs. Warner ..... Miss Caroline Neilson  
 Hop Lee .....  
 Thomas Brady .....  
 Albert Warner .....  
 James Warner .....  
 Gustav Schwartz .....  
 Giovanni Pardello ...  
 Isaac Silverstein ...  
 —Hammersmith Palace.

**SYSTEM**, THE, play, in three scenes, written by Messrs. Taylor Grenville, McCree, and Clark. July 21.

Billy Bradley ..... Mr. Taylor Granville  
 Dan McCarthy ..... Mr. Geo. Dickson  
 Tim Dugan ..... Mr. Clifford Dempsey  
 James O'Mara ..... Mr. Paul Lovett  
 Officer Flynn ..... Mr. Frank Seeley  
 Tom Hadley ..... Mr. Fred Burton  
 "Buck" Hanrahan .... Mr. William Odum  
 Phil. Wallack ..... Mr. Geo. M. Dunlap  
 Mr. Darnell ..... Mr. Hugh Bangs  
 Bobby Perkins ..... Mr. Jerry Burgess  
 Dickie Van Hudson .... Mr. E. W. Shield  
 Mr. Inbad ..... Mr. W. Leonard  
 Mrs. Worthington .. Miss Bertine Robinson  
 Maggie ..... Miss Bertine Robinson  
 Goldie Marshall .... Miss Laura Pierpont  
 —Palladium.

**TALE OF GERANIUMS**, A, comedy sketch, June 16.  
 —Empress, Brixton.

**TAMING OF THE SHREW**, THE, Mr. Martin Harvey's revival "in a new way" of Shakespeare's play. (March 4, Grand, Hull.) May 10.

A Lord ..... Mr. Percy Walsh  
 Christopher Sly ..... Mr. Charles Glenney  
 Hostess ..... Miss Florence Hunt  
 Page ..... Master Harold French  
 Huutsman ..... Mr. David Bain  
 Baptista ..... Mr. Albert E. Raynor  
 Vincentio ..... Mr. Charles J. Cameron

*Taming of the Shrew, The (continued).*

Lucentio .....Mr. Eugene Wellesley  
 Petruchio .....Mr. Martin Harvey  
 Gremio .....Mr. Ernest Stidwell  
 Hortensio .....Mr. Franklin Dyall  
 Tranio .....Mr. Gordon McLeod  
 Biondello .....Mr. Denholm Muir  
 Grumio .....Mr. Michael Sherbrooke  
 Curtis .....Miss Bessie Elder  
 A Pedant .....Mr. Alfred Ibberson  
 A Tailor .....Mr. Gerald Jerome  
 A Haberdasher .....Mr. Sydney Coltson  
 A Widow .....Miss Brenda Gibson  
 Bianca .....Miss Annie Furrell  
 Katharina .....Miss N. de Silva  
 Ladies in Attendance—Misses Mary Gray, Rita Ritchie, Lillian Stidwell, Molly Wellesley, etc.  
 Servants, Huntsmen, Officers, etc.:—  
 Harold Carton, A. Robinson, H. McHugh, C. Goodall, A. Lloyd.  
 —Prince of Wales's.

TANGO REVUE, presented by Howard M. Hartman. November 24.—Palladium.

TANTALISING TERPSICHOIRE, comedy sketch, by E. and H. Gordon Clifford. (January 27, Court, Brighton.) February 24.—Empress.

TEN SHILLINGS, one-act play, by Hilda C. Adshad. Produced by the Actresses' Franchise League. July 8.

Ethel Tongborough  
 Miss Marie Hemingway  
 Jack Haddington .....Mr. Evan Thomas  
 Felicia Tongborough .....Miss Mignon Clifford  
 Mr. Tongborough .....Mr. Lancelot Lowder  
 Mrs. Tonborough .....Miss Rita Milman  
 Mary .....Miss Lydia Sydney  
 Mrs. Hildred .....Miss Edith Pither  
 Amy Durwell .....Miss Eleanor Elder  
 Mrs. Melcombe .....Miss Ada Francis  
 Mr. Burroughs .....Mr. Frederick Castleman  
 —Arts Centre, W.

TETE DE CANARD, LA, "comédie de salon," in one act, by Justin Gay and Henry Syms. June 22.

Dubois .....M. Henry Mlnseen  
 Suzanne .....Mlle. Ellennette Gay  
 Un Garçon de Bureau .....M. J. Portal  
 Un Docteur .....M. Rémy Gay  
 Un Commissaire de Police .....M. Justin Gay  
 Deux Hommes ..... { M. J. Portal  
                                   M. Rémy Gay  
                                   —Cosmopolis.

THAT PARSON CHAP, dramatic sketch, by Mrs. F. G. Kimberley. May 24.

Robert Dixon ..... Mr. F. G. Kimberley  
 Herbert Gray ..... Mr. Herbert Sydney  
 Ruth Gray ..... Mrs. F. G. Kimberley  
 Paul Gray ..... Miss Ruby Kimberley  
 —Grand, Wolverhampton.

THEIR POINT OF VIEW. First variety production of W. T. Coleby's one-act play. January 6.  
 —Palladium.

13. SIMON STREET, one-act play, by Anthony Wharton. May 1. (First variety production as THE HOUSE IN SIMON STREET, October 13, London Coliseum.)

William Lassen .....Mr. George Desmond  
 John Rutt .....Mr. Douglas Munro  
 Cecil Henry Carter .....Mr. Ronald Squire  
 Miss Raeburn .....Miss Hilda Trevelyan  
 —Vaudeville.

THIRTEEN, one-act play, by Robert Elson. March 23.

Guy Renwick, F.R.C.S. ..Mr. Marsh Allen  
 Lady Jocelyn Weston  
 Miss Marie Anita Bazzi  
 Sir Bruce Weston .....Mr. Edward Irwin  
 Cornelius Vanderhoven .....Mr. H. Browning  
 Fritz .....Mr. Victor Maude  
 —Empire.

THIRTEENTH, THE, play, in one act, by Edward Rigby and Phyllis Austin. November 3.

Thomas Lingham .....Mr. Edward Rigby  
 Polly Lingham .....Miss Esmé Hubbard  
 George Ansell .....Mr. J. Cooke Beresford  
 The Stranger .....Mr. Walter Gay  
 Mr. Johnson .....Mr. Reginald Besant  
 —Comedy.

THIS IS THE BUSINESS, sketch, in three scenes. (March 10, Coliseum, Glasgow.) March 17.

Mr. Giggleswig .....Mr. A. Stlgant  
 Mrs. Giggleswig .....Mr. Joe Nightingale  
 The Policeman .....Mr. W. Fullbrook  
 —Finsbury Park Empire.

THIS WAY, MADAM! farce, in three acts, by Sydney Blow and Douglas Hoare, adapted from *Aimé des Femmes* of Maurice Hennequin and Georges Mitchell. (September 15, Royal, Plymouth.) September 27. Last performance (the 57th) November 15.

Armand Desroches .....Mr. Maurice Farkoa  
 Albert Bonnipard .....Mr. Henry Wenman  
 Louis Faribol .....Mr. Arthur Chesney  
 Victor Catiche .....Mr. John Tresahar  
 Pierre .....Mr. J. N. More  
 Jean .....Mr. Arthur Hetherton  
 Lucille Bonnipard .....Miss Edie Graham  
 Annette Faribol .....Miss Maud Cressall  
 Mariette .....Miss Diana Durand  
 Finette .....Miss Doris Hurley  
 Blanche .....Miss Desiree Hesse  
 Suzanne .....Miss Violet Ashton  
 Julie .....Miss Peggy Doyle  
 Estelle .....Miss Molle Seymour  
 Jeannette .....Miss Greta Lewis  
 Mme. Banco del Rio de la Plata  
 Miss Kitty Barlow  
 Baronne des Herbettes .....Miss Diana Cortis  
 Justine .....Miss Dorothy Rundell  
 Marie Ange .....Miss Mabel Sealy  
 —Queen's.

THOMPSON, comedy, in three acts, by St. John Hankin and George Calderon. April 22.

Mrs. Vaughan ..... Miss Lottie Venne  
 Helen ..... Miss Athene Saylor  
 Miss Latimer ..... Miss Alice Beet  
 Gerald ..... Mr. Robert Horton  
 Frohock ..... Mr. G. F. Tully  
 James ..... Mr. Dennis Eadle  
 —Royalty.

THORNS, drama, by A. Donlach. January 28.

Zipa .....Mme. B. Goldstein  
 Hoischke .....Miss Ida Feldman  
 Mendel Ginsberg .....Mr. Ludwig Satz  
 Miriam .....Miss Sylvia  
 Michel .....Mr. M. Brinn  
 Rischka .....Mr. N. Hamburger  
 Chava .....Mme. Brinn  
 Manuel Gainsborough  
 Herr Maurice Moscowitz

Katie .....Mme. Blumenthal  
 Harold .....Miss Sylvia  
 Mary .....Mme. Brinn  
 Donald Ditch .....Mr. S. Goldenberg  
 Postman .....Mr. Tomlanow  
 Henoch .....Master J. Arbelter  
 —Pavilion.



THOSE SUBURBANS, "Family Comedy for Young People," in three acts, by Cecil Clifton. (Produced by the Play Actors.) March 16.

Algernon Brown .... Mr. Sebastian Smith  
Mrs. Brown ..... Miss Irene Moncrieff  
Maud ..... Miss Dulcie Greatwich  
Percy ..... Mr. Hubert Woodward  
Alice ..... Miss Helena Parsons  
Jasper Jennings ..... Mr. J. Napper  
Groebel ..... Mr. A. Clifton Alderson  
Maid ..... Miss Mignon Clifford  
Burford Brown .... Mr. Fewlass Llewellyn  
Miss Bolsover ..... Miss Agnes Harris  
Leonard Seabury ..... Mr. Alfred Harris  
—Court.

THREE, modern comedy of Roman life, in three acts, translated from the Italian of Roberto Bracco by (Miss) D. St. Cyr, adapted by Gilbert Cannan. February 4. Last performance.

Baroness Sangioyi. Miss Gertrude Kingston  
Baron Sang'oyi ..... Mr. Ben Webster  
Enrico Raneo ..... Mr. Scott Craven  
Battisto ..... Mr. David Hallam  
Giovanni ..... Mr. R. C. Harcourt  
Maid ..... Miss Joan Temple  
—Little.

THREE KINGS, THE, revived by the Birmingham Repertory for the Christmas season.

THREE WAYFARERS, THE, revival of the legendary trifle, by Thomas Hardy. (June, 1893, Terry's.) November 21.

The Hangman ..... Mr. Franklin Dyall  
Timothy Somers ..... Mr. Frank Randell  
Joseph Somers ..... Mr. Miles Maleson  
The Constable ..... Mr. Thomas Sidney  
The Shepherd ..... Mr. Hugh Tabberer  
A Magistrate ..... Mr. A. E. Walker  
Turkkey ..... Mr. Guy Leigh-Pemberton  
Serpent Player ..... Mr. Leonard Trollope  
The O dest Inhabitant. Mr. Arthur Bachner  
Boy Fiddler ..... Miss Janet Hope  
The Shepherd's Wife .... Miss Hilda Sims  
A Damsel ..... Miss Faith Celli  
A Young Girl ..... Miss Norah Hill  
Guests at the Christening.—Barbara  
Everest, Muriel Stewart, and Gertrude  
Pennington, Messrs. Noel Groom, Cyril  
Turner, Cecil Stock, and Roderick King.  
—Little.

THROUGH THE POST, play, in one act, by Athol Stewart (adapted from the French of D. Riche). January 9.

Edward Stacy Spells .. Mr. George F. Tully  
Lillian Stacy Spells .. Miss Mona Harrison  
George Binning ..... Mr. Edgar B. Payne  
—Apollo.

THUMBS UP! musical revue, in six scenes, by King C. Cole. September 1.

Lord Augustus Montagn Mr. Edgar Stevens  
Mr. McKay ..... Mr. Joseph Freeman  
Jeremiah Geo. Washington Burns  
Mr. King C. Cole  
John ..... Mr. Robt. Lempiere  
James ..... Mr. Geo. R. Scott  
Frederick ..... Mr. Benj. Williams  
Robert ..... Mr. Chas. Brown  
Albert ..... Mr. Arthur Wilson  
Charles ..... Mr. Fred. Anders  
Rastus ..... Mr. Joseph Stanley  
Mary Grey ..... Miss Dorothy Eden  
Josephine Bards ..... Miss Dolly Hamilton  
Gwendoline Longford Miss Nancy Buckland  
Strolling Players ..... The Sisters Solari  
—New, Northampton.

TIGRESS, THE, dramatic sketch, by Cecil Howard-Turner, incidental music by Christopher Wilson, dance arranged by Miss Katti-Lanner. February 17.

Pedro ..... Mr. Noel Phelps

Tigress, The (continued).

Marta ..... Miss Rita Denison  
Lola ..... Miss Ella Erskine  
—Tottenham Palace.

TITANIA, fantastic choral ballet, in three tableaux, adapted from Shakespeare's *The Midsummer Night's Dream*, arranged and produced by Lydia Kyasht and C. Wilhelm, and with Mendelssohn's music. October 4.

#### MORTALS.

Nick Bottom ..... Mr. Fred Payne  
Peter Quince ..... Mr. Laurle Hunter  
Snout ..... Mr. A. Jameson  
Starveling ..... Mr. C. Perkins  
Flute ..... Mr. B. Ford  
Snug ..... Mr. G. Vincent

#### FAIRIES.

Oberon ..... M. Leonid Joukoff  
Puck ..... Miss Unity More  
Philomel ..... Miss Phyllis Bedells  
Titania ..... Mlle. Lydia Kyasht  
Peaseblossom, Cobweb, Moth, Mustard  
Seed, and other Fairies and Elves attending  
on Oberon and Titania, an Indian Child,  
Butterflies, Glow-worms, etc., by Misses  
Walters, Cunninghame, Taylor, Farraut,  
Osmond, Hill, Banks Moss, Courtland,  
Roullright, McFarlane, Trec, Findlater.  
—Empire.

TOADSTOOLS, children's fairy play, in three scenes, by Ruth Streatfield. December 22.  
—Drill Hall, Eastbourne.

TOAST, THE, one-act comedy, by A. W. Davidson. April 20.

John Savile ..... Mr. Clive Currie  
"Jimmy" Knowles .... Mr. Charles Danell  
Mrs. Savile ..... Miss Dorothy Dale  
Maggie ..... Miss Florence Neville  
—Arts and Dramatic Club.

TORCH, THE, comedy sketch, by Harold Wolfgang. February 17.—Bedford.

TO RIGHT HIS PEOPLE'S WRONGS, drama, in eleven scenes, by Wilson Howard. June 23.

Count Ergulus ..... Mr. Wilson Howard  
Baron Michael ..... Mr. Norton Shields  
General Moscovitch .... Mr. Frank Hertie  
Lieut. Alexis Mickleoff. Mr. Gerald Smythe  
Boris Ivanovitch ..... Mr. T. H. Winter  
Peter Petroff ..... Mr. Carl Vallender  
Paul Petroff ..... Mr. Carl Vallender  
Lipskonski ..... Mr. E. A. Rose  
Georges Hakavenski .. Mr. Paul Forrester  
Sergeant Kellen ..... Mr. George Shreeve  
Orloff ..... Mr. R. Merring  
Yan Pauloff ..... Mr. Harry Pitt  
The Berena ..... Miss Madge Clare  
Anna Lipskonski .. Miss Florence M. Daly  
Olga Ivanovitch .... Miss Carlotta Ansou  
—Royal, West Stanley.

TOWSEE MONGALAY, "Anglo-Chinese musical comedy," in one act, by Grahame Jones. April 4.

John Whittler ..... Mr. W. Hartill  
Sally Whittler ..... Miss Hilda Moss  
Peach Blossom ..... Miss Dorla Lind  
Ah Fong ..... Mr. G. Gibb, McLaughlin  
—Court.

TRAGEDY OF NAN, Messrs. Algernon Greig and Milton Rosmer's revival of John Masfield's play. (Originally produced Royalty, May 24, 1908.) August 30.—Court.

Miss Horniman revived John Masfield's "The Tragedy of Nan" at the Court, May 22, and Mr. Granville Barker included it in his Repertory Season at the St. James's on December 2.



TRAIN 44, railroad drama, by Langdon McCormick. June 16.  
 The Operator ..... Mr. M. West  
 The Track Walker .... Mr. William Riley  
 The Deputy Sheriff .. Mr. John Harrington  
 The Girl ..... Miss Sylvia Bidwell  
 Master Mechanic .. Mr. John Woodruff  
 Electrician ..... Mr. Joe Hardy  
 —Wood Green Empire.

TRAPPED, one-act piece, by Dion Clayton Calthrop. May 3.  
 The Man ..... Mr. Arthur Grenville  
 The Woman ..... Miss Dora Barton  
 —Comedy.

TRUSED, a Protean playlet. October 27.  
 Silas K. Baxter .....  
 Ned Rochester .....  
 Simon Cohen .....  
 Pierre Barrere .....  
 Patrick O'Connor ....  
 John Willie Soot .....  
 Clarisse Egerton .... Miss Margaret Murch  
 —Royal Hippodrome, Eastbourne.

TRUST THE PEOPLE, play, in three acts, by Stanley Houghton. February 6. Last performance (the 44th) March 15.  
 John Greenwood .. Mr. Arthur Bouchier  
 John Greenwood, sen. .. Mr. John McNally  
 Mrs. Greenwood .... Miss Barbara Gott  
 Steppen Jebb .... Mr. P. Percival Clark  
 Natban Brierley .. Mr. Frank J. Arlton  
 Joseph Walmesley .. Mr. W. S. Hartford  
 The Mayor ..... Mr. W. Hubert  
 The Mayoress ..... Miss Edith King  
 Mrs. Riley ..... Miss Margaret Boyd  
 One of the Lads .. Mr. Clifford Heatherley  
 A Reporter ..... Mr. Hubert Woodward  
 The Earl of Eccles. Mr. Thomas Weguelin  
 Marquis of Cheadle Mr. Kenyon Musgrave  
 Lord Nortbenden .. Mr. Richard Neville  
 Sir J. Harvey-Macpherson Mr. H. Bunston  
 Morris Johns ..... Mr. Thomas Sidney  
 Thompson ..... Mr. Arcibald McClean  
 A Waiter ..... Mr. Cedric Hardwicke  
 Lady Violet Ainslie .. Miss Viva Birkett  
 Miriam Felton .... Miss Marjorie Waterlow  
 —Garrick.

TRYPHENA AND CO., farce-drama in five acts, by Anthony A. Drake. (Produced by amateurs.) December 3.  
 Lord Lionel Lovitt ..... Mr. R. H. Scott  
 Sir Marmaduke Bluff ..... Mr. M. P. Ward  
 Cutbbert Wynne ..... Mr. J. D. Casswell  
 Thomas Sayit ..... Mr. Cedric Miller  
 Digby ..... Mr. R. A. Bell  
 Sam Samson ..... Mr. C. P. Ogden  
 Robert Peeler ..... Mr. Eric Richmond  
 Iffer Zazoun ..... Mr. E. L. Few  
 Waiter ..... Mr. A. W. Glennie  
 Lady Norah ..... Miss K. Bowker Weldon  
 Tryphena ..... Miss Winifried Hughes  
 Sylva de Trop ..... Miss Norah Board  
 Polly ..... Miss W. Wartenburg  
 —Lecture Hall, Wimbledon.

TURANDOT, PRINCESS OF CHINA, Chinoiserie, in prose and verse, in three acts, by Karl Vollmoeller, English version by Jetbro Bithell, music by Ferruccio Busoni. January 13. Last performance (the 27th) February 14.  
 Emperor of China .... Mr. J. H. Barnes  
 Pantalone ..... Mr. Edward Sass  
 Tartaglia ..... Mr. E. Vivian Reynolds  
 Brigella ..... Mr. Fred Lewis  
 Truffaldino ..... Mr. Norman Forbes  
 Prince of Astrakan .. Mr. Godfrey Tearle  
 Barak ..... Mr. James Berry  
 Prince of Samarkand Mr. Austin Fehrman  
 Ishmael ..... Mr. Alfred Harris  
 Executioner ..... Mr. W. E. Hall  
 Turandot ..... Miss Evelyn D'Alroy

T RANDOT, Princess of China (continued).

Adelma ..... Miss Hilda Moore  
 Zelma ..... Miss Maire O'Neill  
 Skirina ..... Miss Margaret Yarde  
 Muley-wa ..... Miss Mary Clare  
 Tien-wa ..... Miss Margaret Chute  
 Kin ..... Miss Susie Cloughton  
 Yen-Shing ..... Miss Stella Rho  
 —St. James's.

TURKISH DELIGHT, musical farce, in one act and three scenes, by Percy Ford, music by Albert Whipp. March 24.  
 John Briggs ..... Mr. Harry Brayne  
 Maria ..... Miss Alice Drummond  
 Sultana of Balkash .. Miss Nancy Benyon  
 Grand Vizier ..... Mr. James Aubrey  
 "Nilgai" ..... Miss Queenie Lang  
 —Fulham.

TWELFTH NIGHT, Sir Herbert Tree's revival of Shakespeare's play. June 16.  
 —His Majesty's.

TWELFTH NIGHT. Shakespeare's play was revived by the Birmingham Repertory Theatre company on February 15.

£20,000; OR, WHO'S THE LUCKY MAN? March 17.—Grand, Gravesend.

TWO BIG VAGABONDS, drama, by Arthur Shirley. May 12.  
 Rev. Mr. Montague .. Mr. Cecil Tresillian  
 Harry Pennington ..... Mr. Philip Darien  
 Crosby Pennington ..... Mr. Frank Stone  
 David Ross ..... Mr. Dan F. Roe  
 Weary Willie ..... Mr. Sidney Kearns  
 Tired Tim ..... Mr. Matt Wilkinson  
 Gatcombe ..... Mr. Percy Emery  
 Clinky ..... Miss Dorothy Mullord  
 Nellie Montague ..... Miss Ida Chapman  
 Lura Redburn .... Miss Gertrude Goddard  
 Molly Pycroft .... Miss Guinevere Sbilton  
 Jane Ellen Scruncher. Miss Nelson Ramsey  
 Little Harry ..... Miss Lillie West  
 —Sadler's Wells.

TWO OF THE ODD BOYS, one-act play, by Winifred St. Clair. Produced by the Actresses' Franchise League. July 8.  
 The Professor ..... Mr. Olaf Hytten  
 Mrs. Rowley ..... Miss Lucie Evelyn  
 Bertha ..... Miss Florence Lloyd  
 —Arts Centre, W.

TYPHOON, drama, in four acts, adapted by Laurence Irving from Melchior Lengyel's "Taifun." (October 3, 1912, Tyne, Newcastle). Haymarket, April 2. Transferred to the Queen's, May 26; and to the Globe, July 14; and to the New, September 8. Last performance (the 204th), September 27.

Baron Yoshikawa ..... Mr. Robin Shiells  
 Takeramo ..... Mr. Laurence Irving  
 Kobayashi ..... Mr. Henry Crocker  
 Omayi ..... Mr. Claude Rains  
 Kitamaru ..... Mr. Azooma Sheko  
 Yamoshi ..... Mr. Charles Terric  
 Hironari ..... Mr. Leon M. Lion  
 Amamari ..... Mr. Arthur Stanley  
 Miyake ..... Mr. S. Isogai  
 Tanaka ..... Mr. A. Tsuchiya  
 Yoshino ..... Mr. K. Sumoge  
 Yotomo ..... Mr. George Carr  
 Georges ..... Mr. H. O. Nicholson  
 Renard-Beinsky .... Mr. Leon Quartermain  
 Professor Dupont .... Mr. E. Lyall Swete  
 Benoit ..... Mr. Arthur Whitby  
 Marchland ..... Mr. Allan Jeayes  
 Simon ..... Mr. Herbert Hewetson  
 Usher ..... Mr. Stuart McGroove  
 Therese ..... Miss Marjorie Waterlow  
 Hélène ..... Miss Mabel Hackney  
 —Haymarket.

UNCLE BILL, farcical sketch, in one act, by Rosemary Rees. May 26. (June 18, Globe.) Sir Wm. Rickmansworth

Mr. Leyton Cancellor  
Freddy Talbot ..... Mr. Edmond Breen  
Mary Brook ..... Miss Rosemary Rees  
—Grand, Clapham.

UNCLE DICK, one-act play, by H. C. Ferraby. November 20.—Arts Centre.

UNCLE'S IN TIME, domestic comedieta. August 11.—Grand, Clapham.

UNDERSTUDY, THE, comedy sketch, by Cecil Howard Turner. March 18.—Tottenham Palace.

UNDER THE CANOPY, a Russo-Jewish play, partly founded on Joseph Hatton's novel "By Order of the Czar," by J. James Hewson (originally produced November 2, 1903, Pavilion). August 18.

Raphael Kloski .... Mr. Norman Partridge  
Susanne ..... Miss Winnie Donovan  
Neshla ..... Miss Nellie Hastings  
Peter Blecksdorf ..... Mr. Walter Hicks  
Rachael ..... Miss Constance Laming  
Abraham Stelnvitz ..... Mr. George Gordon  
Hyams ..... Mr. Julian J. Gallier  
Andrichovitch ..... Mr. Max Copland  
First Reader of the Synagogue

Mr. Wilfrid Noble  
Second Reader ..... Mr. Sam Waller  
Naomi ..... Miss Maud Morton Powell  
General Ivan Petravno ..... Mr. J. G. Maine  
Streltzki ..... Mr. Lincoln Calthorpe  
Paul Melldoff ..... Mr. Arthur Cousins  
Captain Trubiknow. Mr. Frederick George  
Michael ..... Mr. Horace Wells  
Paul ..... Mr. George Brough  
Soshovitch ..... Mr. Arles Conway  
David ..... Mr. Frank Wilson  
Trolovitch ..... Mr. William Thomas  
Detective Sloan ..... Mr. Tom McCaffery  
Detective Martin ..... Mr. Albert Williams  
Hyson ..... Mr. C. H. Evanson  
—Brixton.

UNDER THE RED ROBE, revival by Mr. Arthur Hardy of the romantic play, in four acts, adapted by E. Rose from Stanley Weyman's novel (originally produced October 17, 1896, Haymarket). August 4.

Gil de Berault ..... Mr. Herbert Waring  
Richelleu ..... Mr. A. S. Homewood  
Henri de Cocheforêt. Mr. Charles Fairleigh  
Marquis de Pombal. Mr. Walter Kingsford  
De Fargis ..... Mr. Charles Straite  
Captain Larolle ..... Mr. A. Corney Grain  
The Lieutenant ..... Mr. S. J. Warrington  
Sir Thomas Brunt ..... Mr. W. Cronin Wilson  
Landoré ..... Mr. Victor Lusk  
Clon ..... Mr. A. S. Homewood  
Louis ..... Mr. James Radcliffe  
Sergeant ..... Mr. Norman Griffiths  
Monk ..... Mr. Martin Jarry  
Major Domo ..... Mr. W. Nilman  
Renée de Cocheforêt

Miss Amy Brandon Thomas  
Mme. de Cocheforêt. Miss Eleanor Redwood  
Mme. Zaton ..... Miss Octavia Drayton  
Suzette ..... Miss Dorothy Croft  
—New, Manchester.

UNDER TWO FLAGS, version of Ouida's novel. October 29.

Hon. Bertie Cecil ..... } Mr. Lauderdale  
Louis Victor ..... } Maitland  
Berkley Cecil ..... Mr. Frank Harvey  
Marquis of Rockingham  
Mr. Frederick C. Leister  
Rake Flanagan ..... Mr. Fred Ingram  
Wilson ..... Mr. H. G. Wright  
Ben Davis ..... Mr. Percy Baverstock  
Ezra Baroni ..... Mr. Fred Morgan  
Marshal Le Brun ..... Mr. C. F. Collings  
Fagotin ..... Mr. Maurice Smith

Under Two Flags (continued).

Ragache ..... Mr. B. Elton  
Colonel Châteauroy. Mr. Henry Lonsdale  
Captain Chanrelton. Mr. Norman Leyland  
Tata ..... Mr. J. T. Macmillan  
Ilderim ..... Mr. Albert Ward  
Abdul ..... Mr. H. Willis  
Mamoud ..... Mr. George Bates  
Zorilda ..... Miss Deborah Nansen  
Princess Venetla Corona  
Miss Grace Denbeigh Russell  
Lady Guinevere ..... Miss Phyllis Dailey  
Cigarette ..... Miss Tittell-Brune  
—Lyceum.

UNKNOWN QUALITY, AN, three-act comedy, by Kathleen Hastings (produced by amateurs). January 9.

Lady Flexborough. Countess of Huntingdon  
Hon. Muriel Welmingham  
Lady Norah Hastings  
Hon. Sylvia Welmingham  
Lady Marlon Hastings  
Mrs. Roger Clifton ..... Miss Enid Fisher  
Mrs. Allendale ..... Lady Kathleen Hastings  
Lord Flexborough. Sir H. Mainwaring, Bart.  
Hon. Philip Welmingham  
Viscount Hastings

Mr. Roger Clifton  
Sir E. Naylor-Leyland, Bart.  
Capt. John Caryl ..... Mr. D. Beech  
Hugo Wharncliffe ..... Mr. H. T. Rice  
—Conservative Club, Nuneaton.

UNHAPPY MEDIUM, THE, musical sketch, by J. C. Nugent. October 20.

Lady Plantagenet ..... Miss Nora Girton  
Jackson ..... Mr. Harry Atkinson  
Robert Spifkins ..... Mr. Eric Marchant  
—Argyle, Birkenhead.

UNSEALED ORDERS, sketch, produced by the Six Brothers Luck. October 20.—Kingston Empire.

UNSEEN HELMSMAN, THE, by Laurence Alma-Tadema. Revival for the first performance of the Bushey Repertory Theatre of the one-act play. November 20.

A Widow ..... Miss Barbara Everest  
A Wanderer ... Miss Katherine Careless  
An Old Nurse ..... Miss Tarver

UNSOPHISTICATED BURGLARY, THE, comedy, in one act, by M. Christine Connell. November 5.

Mrs. Mostin ..... Miss Hamilton  
Sally ..... Miss Teesdale  
Burglar ..... Mr. McConnell  
Johnson ..... Mr. Bryer  
Policeman ..... Mr. Vigo  
—St. Augustine's Hall, Fulham.

UP IN THE AIR, "flighty farce," in one scene, by Stanley Dark and William Kirby. March 10.

Jack Denton ..... Mr. Guy Fano  
Rev. Septimus Writley. Mr. Geo. Barnard  
Policeman ..... Mr. Arthur Brown  
Mrs. Griggs ..... Miss Elsa Hall  
Emily Griggs ..... Miss Ivy Burton  
—Islington Empire.

UPPER HAND, THE, play, in one act, by S. W. Tonks. (Produced by amateurs.) December 13.

Miss Peach ..... Miss Constance Brown  
Peter Ganton ..... Mr. Vincent Baker  
Jones ..... Mr. Ronald Myers  
Henry Riley ..... Mr. Henry Whitehouse  
John Brown ..... Mr. Sproston Foster  
Bill Thomas ..... Mr. Arthur Johnson  
Fossett ..... Mr. James Blackham  
Schmidt ..... Mr. Ernest Schalburg  
Wood ..... Mr. Sydney Anderton  
—Assembly Rooms, Edgbaston.



- UPSTROKE, THE, farcical comedy, in one act, by F. J. Newbould. December 8.  
 Matthew Slowitt ..... Mr. Charles Groves  
 Sarah Slowitt ..... Mrs. A. B. Tapping  
 Emma ..... Miss Doris Bateman  
 P.C. Scruton ..... Mr. Eric Barber  
 Mrs. Jerniman ..... Miss Beatrice Smith  
 Joseph Jerniman ..... Mr. J. H. Roberts  
 Joe Slowitt ..... Mr. Herbert Lomas  
 —Royal, Leeds.
- VAGABOND KING, A, drama, in seven scenes, by Charles Trevor. March 3.  
 Gerald Carrington.....Mr. Stanley S. Gordon  
 King Alexis ..... Mr. Harry Parr  
 Capt. Jack Vardon.....Mr. Collin F. Heather  
 Bobby ..... Mr. Billy Sherlock  
 Count Orloff ..... Mr. Sidney Clewlow  
 Major von Halmoz .... Mr. Russ Challis  
 Rochfort ..... Mr. Tom Arkinstall  
 Elsa ..... Miss Kate Proude  
 Ketrina ..... Miss Gertrude Vickers  
 Doreen ..... Miss Nina Vaughton  
 —Royal, West Bromwich.
- VANITY, play, in three acts, by Ernest Denny.  
 April 1. Last performance (the 22nd),  
 April 19.  
 Miss Fry ..... Miss Phyllis Verrall  
 Hope ..... Miss Caroline Bayley  
 Prudence ..... Miss Ruth Bidwell  
 Ada Kemp ..... Miss Mabelle Hunt  
 Dickson ..... Miss Mabel Trevor  
 Jefferson Brown ..... Mr. Guy Standing  
 Dick Broderick ..... Mr. Paul Arthur  
 Augustus King ... Mr. Townsend Whitting  
 Lord Cazalet ..... Mr. James Lindsay  
 Pilgrim Fry ..... Mr. Eric Marbo  
 Vanity ..... Miss Ethel Irving  
 —Globe.
- VEIL OF HAPPINESS, THE, play of Chinese life, translated from the French of M. Georges Clemenceau. (Produced by the Theatre in Eyre.) November 18.—St. George's House, Regent Street, W.
- VENETIAN VEXATION, A, comedietta.  
 July 7.  
 —Royal Hippodrome, Eastbourne.
- VENUS ON EARTH, modern fantasy, by Dorothy Brandon. (Produced by the Play Actors.) Nov. 17.  
 The Hon. Victor Eaton  
 Mr. H. Lawrence Leyton  
 Jack Harrow ..... Mr. Stuart Musgrove  
 Charley Charterhouse ..... Mr. E. Reynolds  
 A Waiter ..... Mr. E. Evan Thomas  
 Venus Anadyomene Miss Ernita Lascelles  
 —Court.
- VICTIMS, revised version of the dramatic episode by Basil James and Walter Peacock.  
 February 13.  
 —Cosmopolis, W.C.
- VICTIMS OF VICE, melodrama, in ten scenes, by Enid Edoni. December 1.  
 Arthur Dacre ..... Mr. Paul Beckett  
 Isaac Bernstein .... Mr. Henry Beckett  
 Rev. Geoffrey Dennison Mr. John Talford  
 Gerald De Beaufort .. Mr. Frank Merton  
 Archibald Molineux .. Mr. Percy Godfrey  
 Benjamin Black ..... Mr. Fred Taylor  
 Marjorie Seymour ... Miss Margaret Noble  
 Daisy Fielding .... Miss Nancy Newell  
 Sally Slump ..... Miss Grace Milton  
 Dorothy Desmond ... Miss Enid Edoni  
 —Alhambra, Openshaw.
- VIGILANCE, THE, playlet, by Rose Hawley.  
 September 8.  
 Jim Daniels ..... Mr. Irve Hayman  
 Liz Daniels ..... Miss Ivy Hayman  
 Janet Ward ..... Miss Nora Williams  
 Vigilance Leader ..... Mr. A. Moir  
 —Pavilion, Glasgow.
- VILLAGE WIZARD, THE, play by Naunton Davies. May 5.  
 Merlin ..... Mr. Tom Owen  
 Josiah Jones ..... Mr. Joseph Powell  
 Morgan Morgan ..... Mr. Gareth Hughes  
 Nan ..... Miss Rose Thomas  
 —Temperance Hall, Merthyr Tydvil.
- VIRTUES O' MRS. MCTODD, THE, comedy, in one act, by Ian Richardson. Feb. 24.  
 Mrs. McTodd.....Miss Eva McRoberts  
 Jack Joseph ..... Mr. Phil Hartley  
 Joseph Jacks ..... Mr. Almyr Vane  
 Detritus Quickly ..... Mr. William Dunlop  
 Erchie ..... Mr. Arthur Boxall  
 Ginglin' Geordie ..... Mr. George Tawde  
 —Camberwell Empire.
- VISIONS OF A NIGHT, mystical musical comedy, in three scenes, by C. S. Self, music by A. E. B. Ansley. April 21.—Camberwell Empire.
- VISITOR FROM VENUS, A, farcical fantasy, by W. Vaughan Best. June 16.—Tivoli, Manchester.
- VOGHT'S BONES, dramatic episode, in one act, by Anthony A. Drake and P. C. Collingwood Fenwick. (Produced by amateurs). December 3.  
 Lawrence Wakley ..... Mr. H. E. Pott  
 Frank Lillston ..... Mr. R. J. Dale  
 Medical Students  
 The Visitor ..... Mr. F. R. Bush  
 —Lecture Hall, Wimbledon.
- VOICE WITHIN, THE, one act play, by Winifred St. Clair. July 4.  
 —Rehearsal.
- VULTURES, THE, one-act play, translated by Jocelyn Godefroi, from the French of Charles Bau Lerberghe. July 1.—Little.
- WAKE UP, ENGLAND, song scene, by Alec Flood, music by Henry E. Pether. July 14.  
 —Empress, Buxton.
- WALK UP, revue, in one scene, by Edward Cadman, composed by Zoe Caryl, Haidee de Rance, and Howard Pryor, music selected and arranged by Ernest Bliss.—December 1.—Shepherd's Bush Empire.
- WANTED—A SOVEREIGN, sketch, by Adam Stern. (June 23, Pavilion, Glasgow.) July 14.  
 The Lady ..... Miss Hilda Guiver  
 Fizz Barlow ..... Mr. Frederick Hearne  
 Bob Boddington .... Mr. Claude Cameron  
 Tony Poole ..... Mr. F. S. Russell  
 Waitress ..... Miss B. O. Bradfield  
 Himself ..... Mr. W. Louis Bradfield  
 —Palladium.
- WAR IN THE AIR, "spectacular object lesson," in a prologue and four scenes, by Frank Duprée. June 23.  
 —Palladium.
- WASHINGTON, one-act play, by George F. R. Anderson. May 19.  
 Manhelm ..... Mr. Albert Chevalier  
 Oliver ..... Mr. Julian Cross  
 Jim ..... Mr. Harry Brett  
 General George Washington  
 Mr. A. W. Tyrer  
 Lieutenant ..... Mr. Charles Fawcett  
 Esther ..... Miss Alicia Klementaski  
 —New, Manchester.
- WATCHMAN'S WIFE, THE, dramatic episode, in one scene, by Dion Titheradge. June 23.  
 Malcolm Kenshaw ..... Mr. Jack Denton  
 Mrs. William Benson.....Miss Hettie Chattell  
 —Hippodrome, Balham.
- WAY BACK IN DARKEY LAND, minstrel revue. (June 2, Grand, Glasgow.) July 14.  
 —Broadway.



WAY IT'S DONE, THE, play, in one act, February 26. —Globe.

WAY OUT, THE, one-act play, by Kitty Ashton. December 4.

Jack Vano ..... Mr. R. Carfax Bayley  
Vera Maitland .. Miss Kitty Willoughby  
Mrs. Vano ..... Miss Daphne Erskine  
Captain Dundas ..... Mr. Arthur Lindo  
—Court.

WAYS AND MEANS, comedy, in three acts, by J. Storer Clouston. January 13.

Diana Glastonbury .. Miss Nina Bentley  
Muriel Glastonbury .... Miss Delia Drew  
Mrs. Fanton ..... Miss Emma Stockley  
Kitty Tyson ..... Miss Olive Wade  
Duchess of Polegate .. Miss Elizabeth Dexter  
Mrs. Hathway-Dene .. Miss Isabel Ormonde  
Marquis of SAVEDALE .. Mr. Eustace Burnaby  
Sir Bevis Glastonbury .. Mr. Guy Dawson  
Lionel Glastonbury .. Mr. Ralph St. John  
Duke of Polegate .... Mr. Eric Bridgeman  
Dr. Carmichael ..... Mr. Richard Trieve  
Footman ..... Mr. F. Lee  
Robert Dennison .. Mr. Rutland Barrington  
—New Oxford.

WAY TO LIBERTY, THE, drama, by Leon Kussman. February 6.  
—Pavilion.

WEATHER BOUND, a new farce, by Lady Bancroft. November 19.  
—Pleasure Gardens, Folkestone.

WEEK-END, A, farce, in one act, by J. B. Whittington. June 16.

Mr. Borkitt ..... Mr. Weedon Grossmith  
Mrs. Borkitt ..... Miss Daisy Thlmm  
Minnie ..... Miss Shelley Calton  
Jodran ..... Mr. Milroy Cooper  
—London Coliseum.

WEEK'S ENGAGEMENT, A, farcical comedy, in four acts, by John Hobbs. June 30.

James Fleetwood ..... Mr. Emil Wagner  
Dickie Squires ..... Mr. Ernest Emblem  
William Dawson ..... Mr. Jack Evans  
Gerald Seaton ..... Mr. Edward Bocquet  
Portia Fleetwood .... Miss Minnie Shpley  
Pearl Fleetwood .... Miss Violet Wieland  
Bessie ..... Miss Emily Gapp  
—Palace Pier, St. Leonards.

WESTERNER, THE, comedy dramatic sketch. April 28.

Mary Thorne .... Miss Dulcie Greatwich  
Frank Howard ..... Mr. Charles Thursby  
Leader of the Posse ..... Mr. H. C. Purser  
Sam Houston ..... Mr. James Carew  
—London Pavilion.

WESTWARD HO! dramatisation of Kingsley's novel, in twelve scenes, by Clifford Rean. September 1.

Amyas Leigh ..... Mr. F. B. Woulfe  
Frank Leigh ..... Mr. Ernest R. Allen  
Don Guzman de Soto .. Mr. Terry Davies  
William Cary ..... Mr. Harry Parr  
William Salterne .... Mr. Frank Pettingell  
Rev. John Bimblecombe .. Mr. Fred Blake  
Salvation Yeo ..... Mr. Edgar C. Milton  
Sir Francis Drake .... Mr. Frank Pettingell  
Admiral Sir John Hawkins  
Mr. Hy. Ernestine  
Capt. Jack Fleming ..... Mr. A. Newman  
Mrs. Leigh ..... Miss May Irene Wrlght  
Nancy ..... Miss Marie Thorne  
The White Witch ..... Miss Glory Quayle  
Rose Salterne ..... Miss Lillian Pierce  
Ayacanora ..... Miss Edith Loraine  
—Queen's, Longton.

WESTWARD HO! romantic drama, in three acts and a prologue, by Peggy Webling. (Original English production February 1, Gaiety, Manchester.) February 24.  
PROLOGUE.

Oxenham's Daughter .. Miss Marjorie Dane  
Pedro ..... Mr. Donald E. Young

Westward Ho! (continued).

Oxenham's Wife ..... Miss Marion Lind  
John Oxenham ..... Mr. Lewis Gilbert  
Salvation Yeo ..... Mr. Harry Ashford  
Amyas Leigh ..... Mr. Matheson Lang  
Monks, Sailors, Spanish Soldiers, etc.  
Scene laid in the garden of a house in La Guayra, in the West Indies.

Dorcas ..... Miss Marjory Carpenter  
Bess ..... Miss Betty Hutch  
Susan ..... Miss M. L. Emden  
Frank Leigh ..... Mr. Basil L. Sydney  
Sir Richard Grenville .. Mr. R. Scope-Quentin  
Robin ..... Miss Nona Wayne  
Arthur St. Ledger .. Mr. Clarence Blakleton  
Will Carey ..... Mr. Sidney Vautier  
Tom Coffin ..... Mr. Arthur Seaton  
Mr. Saltern ..... Mr. Henry Stanhope  
Rose Saltern ..... Miss Dorothy Ripley  
Mistress Leigh ..... Miss Harriet Trench  
Margaret ..... Miss Ethel Harper  
Widow Yeo ..... Miss Ethel Gray  
Jack Brimblecombe .. Mr. F. Percival Stevens  
Salvation Yeo ..... Mr. Harry Ashford  
Dick Hale ..... Mr. C. Moyston  
Robert Drew ..... Mr. A. S. Collard  
Tom Tegg ..... Mr. A. Field  
Will Parracombe .... Mr. Charles Blythe  
Hugh Holdfast ..... Mr. S. H. Eustace  
Amyas Leigh ..... Mr. Matheson Lang  
Vindex Brimblecombe .. Mr. James Plinge  
Don Guzman de Soto .. Mr. Halliwell Hobbes  
Fra Gerundio ..... Mr. Edward O'Neill  
First Apprentice ..... Mr. Vallacott  
Second Apprentice .... Mr. W. E. Gardiner  
The Steward ..... Mr. A. H. Steerman  
Will Fortescue ..... Mr. Eric Algar  
Ayacanora ..... Miss Hutin Britton  
Notary ..... Mr. George Hammond  
Fra Jerome ..... Mr. A. W. Tyler  
Monks.—Messrs. Johnson, Howard, Davis,  
Bailey, Anderson, and Dale.  
—Palladium.

WHAT ABOUT IT? musical trifle, words and lyrics by St. John Hamund, numbers composed by Guy Jones and Evelyn Baker. March 23.

Julius Caesar Polydorus.. Mr. John Doran  
Marion Bright ..... Miss Cora Lingard  
—Scala.

WHAT ABOUT IT? revue, produced by Percy Honri. October 6.—Broadhead's Hippodrome, Manchester.

WHAT A DAY! comedy revue. (Produced by Messrs. Dooley and Benn.) October 6.—Royal, Canterbury.

WHAT A GAME! "an impromptu, in two movements," by Michael Morton. March 31.

Mrs. Falls-Deane ..... Miss Dollis Brooke  
Mr. Falls-Deane .... Mr. Graham Dawson  
Edith Balnes ..... Miss Frances Hall  
Harry Simmons ..... Mr. Edmund Payne  
—Palace.

WHAT A GAME, revue, in three scenes, by Victor Newman, lyrics by C. H. Barry and Dudley Powell, incidental music by Dudley Powell and J. H. Eagen. (November 17, Hippodrome, Devonport.) December 1.—Chelsea Palace.

WHAT HO! DAPHNE. "musical college rag," by Hartley Carrick, music by Frederic Norton. July 14.

Dick Shelley ..... Mr. J. Woodall-Birde  
Frank Carlton ..... Mr. C. S. Kemble  
Harry Westlake ..... Mr. Jack Neilson  
Londoun Avonmore .. Mr. J. E. Swinburn  
William ..... Mr. Bert Edwards  
The Dean of St. Botolph's.. Mr. Harry Dodd  
Daphne Manners ..... Miss Daisy Le Hay  
—Tivoli.

**WHAT HO, RAGTIME!** travesty, invented by Austen Hurgon. (March 31, Hippodrome, Liverpool.) June 8.  
 Rasmus B. Washington .. Mr. Paul Barnes  
 Little Miss U.S.A. .... Miss Daisy Yates  
 The White Hope ..... Mr. Sinclair  
 Malinda ..... Miss Phyllis Ruffell  
 Johnson ..... Miss Willie Robins  
 —Chiswick Empire.

**WHAT NEXT?** revue. April 18.—Hippodrome, Dover.

**WHAT'S IN A NAME?** one-act comedy, by "Q.L." May 21.  
 Sir Charles Courtenay, Bart.

Mr. H. A. P. Hatten  
 Digby Courtenay .. Mr. Charles Crawford  
 Hon. "Buzzle" Leicester Mr. Eric T. Cowley  
 Evans ..... Mr. Alan Prentice  
 Ellen ..... Mrs. F. W. Hodges  
 Iris ..... Mrs. Joe Richardson  
 —Surbiton Assembly Rooms.

**WHAT'S IN A NAME?** sketch, in one scene, by Wal Pink. January 13.—Kilburn Empire.

**WHAT WE SHALL COME TO: MISTER WOMAN IN 2013 A.D.**, by Frank Kingsley and E. C. Carter.—Olympia, Shoreditch. January 27.

**WHEN PARIS SLEEPS**, melodrama, in four acts, by Charles Darrell. December 29.  
 Baron Juan Brigarde

Mr. Clinton Baddeley  
 Armonde de Villeforte Mr. Charles Kean  
 Jerome Villette ..... Mr. A. J. Murray  
 Toto Batildore ..... Mr. A. G. Raymond  
 Pipi Lanalette .. Mr. T. Handley Parker  
 Julis Bardot ..... Mr. Harry Locksley  
 Henri Lesart ..... Mr. Geo. Barlow  
 Hortense Grimond Miss Gipsy Sutherland  
 Marie Pourtante .. Miss Gwen Hawkins  
 Catharine Taussaud .... Miss Ada Fane  
 Monique Carabelle .... Miss Kitty Dillon  
 Fantine Villette ..... Miss Annie Bell  
 —Royal, Darlington.

**WHEN WOMEN RULE**, comedy sketch, by Ned Joyce Heaney. July 21.—New Cross Empire.

**WHERE THE HEATHER GROWS**, play, in four acts, by John Davidson. August 11.

Dougal Sandeman .... Mr. John Davidson  
 Hugh Cecil ..... Mr. Arnold Mussett  
 Joe Foote ..... Mr. Paul Neville  
 Hardie Crook ..... Mr. George Searle  
 Andrew High ..... Mr. Cecil Ravenswood  
 Wullie Rabbit .... Mr. Leo Montgomery  
 P.C. Hunter ..... Mr. Cbas. Townsend  
 Archie Wild ..... Mr. Danny Paul  
 Jim Ritchie ..... Mr. Herbert Vere  
 Maggie Sandeman .... Miss Melrose Millett  
 Kirsty Sandeman .... Miss Laurie O'Neill  
 "Bess" ..... Miss Bessie Thompson  
 —Royal, Liverpool.

**WHERE THE RAINBOW ENDS**, revival of the fairy play, in four acts, by Clifford Mills and John Ramsey, music by Roger Quilter. (Savoy, December 21, 1911.)

Rosamund Carey ..... Miss Esmé Hersee  
 Crispian Carey .. Master Harold French  
 Sir Blunders ..... Master Eric Rae  
 Betty Blunders .. Miss Elvira Henderson  
 Cubs ..... Master Guido Chiarletti  
 William ..... Master Robert Chapman  
 Matilda Flint ..... Miss Nellie Bouverie  
 Joseph Flint ..... Mr. Roland Pertwee  
 Schlapps ..... Mr. Henry Morrell  
 Genie of the Carpet Mr. Norman MacOwan  
 St. George of England Mr. Reginald Owen  
 The Dragon King .... Mr. Clifton Alderson  
 Dunks ..... Mr. Hugh Owen  
 The Sea Witch .... Miss Mona Harrison

*Where the Rainbow Ends (continued).*

Captain Carey .. Mr. Norman MacOwan  
 Mrs. Carey ..... Miss Ivy Williams  
 The Slacker ..... Mr. Sydney Sberwood  
 The Slitherstime .... Mr. A. Charlwood  
 Dragon Sentry .... Mr. F. Dallas Cairns  
 Spirit of the Lake .. Miss Grace Seppings  
 Will o' the Wisp ..... Miss Mavis Yorke  
 —Garrick.

**WHILE YOU WAIT**, Wild West revuc. October 27.

Lasca ..... Miss Saffo Arnew  
 Jake ..... Mr. Leslie Edison  
 Joe ..... Mr. George Rance  
 Broncho Bill ..... Mr. Ernest Ridgwell  
 Andie ..... Mr. Harvey Clifton  
 The Kid ..... Mr. Wal de Vier  
 Sam McGee ..... Mr. Owen Sterling  
 Epbraim ..... Mr. Walter Hume  
 Percy Peevish .... Mr. W. Ashley Sinclair  
 Daphne Deane ..... Miss Midge Challoner  
 Baby Boy ..... Miss Babs Roy  
 Len Lassiter ..... Mr. George Hataway  
 Maurice Mayne .... Mr. Franklyn Miles  
 Himself ..... Mr. Charlie Carr  
 —Wood Green Empire.

**WHIP HAND, THE**, comedy, in four acts, by Mabel Kiteat and Kelghley Snowden. December 5.

Blise Douillet ..... Miss Doris Bateman  
 Danny ..... Mr. Roy Campbell  
 Mr. Ericson ..... Mr. John Napper  
 Katherine Brayton .. Miss Irene Rooke  
 Mrs. Potter Winfrith Miss Barbara Hannay  
 Stuart Manners .... Mr. Herbert Lomas  
 Hon. Tom Day .... Mr. J. N. Roberts  
 Mrs. Stuart Manners Miss Beatrice Smith  
 Jack Brayton ..... Mr. Milton Rosmer  
 Huskisson ..... Mr. Frank Macrae  
 —Royal, Leeds.

**WHISPERING WELL, THE**, Lancashire Dream play, in three acts, by Frank H. Rose, music by J. H. Foulds. (March 22, Gaiety, Manchester.) May 15.

Malvin ..... Miss Sybil Thorndike  
 Mary o' Nebs ..... Miss Lola Duncan  
 Dicoon ..... Mr. Tommy Nickson  
 Syssof ..... Miss Florence Kennedy

[In act three, Miss Freda Warneford.]

Robin o' Tum's ..... Mr. Jules Shaw  
 The Spirit of Desire. Mr. Russell Thorndike  
 The Owl ..... Miss Marion Byron  
 Spite ..... Mr. Eliot Makeham  
 Scutter ..... Miss Dorothy Hick  
 Squire ..... Mr. Brember Wills  
 Snurch ..... Mr. Francis Hope  
 Flitter ..... Miss Muriel Pratt  
 Boggarts, Servants, etc.:—Misses Gwen Pratt, Marie Royter, Messrs. Leonard Chapman, M. Philbeach, etc.

—Court.

**WHITE SHAME, THE**, sketch, by Wilfred Benson and C. Douglas Carlile. May 19.—Bedford.

**WHITE SLAVE, A**, play, in four acts, by Edward Thane. (Originally produced Star, Swansea, December 9, 1912.) March 8.

Victor Aston ..... Mr. Joseph Millane  
 Sir Anthony Paget .... Mr. J. O. Stewart  
 Jim Gardener ..... Mr. Edwin Maydew  
 Bernard Crawford .... Mr. Geo. Porteous  
 Billy Jarvis ..... Mr. Oliver Seymour  
 Count Paul Zaloski .... Mr. W. Passmore  
 Giovanni ..... Mr. Oswald Peters  
 P.C. Blake ..... Mr. A. Williams  
 Pete Clarke ..... Mr. Arthur Ross  
 Sam Kelly ..... Mr. Frank Evans  
 Spike Fennell ..... Mr. James Revill  
 David Thomas ..... Mr. John Millar  
 George Morton ..... Mr. Fred James



*White Slave, A (continued).*

Barker ..... Mr. Ernest Dutton  
 Wilson ..... Mr. William Walsh  
 Jessie March ..... Miss Olga Jefferson  
 Inez Morella ..... Miss V. St. Lawrence  
 Keerle Paget ..... Miss Mabel Rose  
 —Lyric, Hammersmith.

**WHITE SLAVE GIRL, THE**, drama, in four acts, by Joseph N. Wharnciffe. (Originally produced Gaiety, Methil, December 12, 1912). February 17. —Royal, Stratford.

**WHITE SLAVE OF THE STREETS, A**, melodrama, in four acts and nine scenes, by Eva Elwès. May 12.

John Strong, M.P. ... Mr. T. W. Dunscombe  
 David Foster, K.C. .... Mr. Philip H. Ellis  
 Mark Beesley ..... Mr. H. E. Holles  
 Joseph Mendel ..... Mr. Edwin Aival  
 Sam Thompson ..... Mr. Tom Beasley  
 Farmer Manners ..... Mr. John Ford  
 The Judge ..... Mr. George Gormley  
 Billy Farrell ..... Mr. Will Glaze  
 Sarah Clump ..... Miss Kitty Melville  
 Mme. Katharine ..... Miss Eva Elwès  
 Nell Manners ..... Miss Roma Pendrons  
 Myra Fane ..... Miss Violet Lytton  
 —Prince of Wales's, Salford.

**WHITE SLAVE TRAFFIC, THE**, drama, in four acts, by A. Myddleton Myles. March 24.

Stella Vincent ... Miss E. Walton Hemming  
 Cara Marx ..... Miss Theo Henries  
 Caprice Julien ..... Miss Violet Beatrice  
 Juliet Baggs ..... Miss Ada Franks  
 Marmaduke Breuster ..... Mr. Alex Willis  
 William Bloak ..... Mr. Fred Moulz  
 Romion Carlotta ... Mr. Walton Thornton  
 Hon. Fitzroy Clarence Mr. E. Harvey White  
 Lord Arthur Buntingford

Mr. Fellows Bassett  
 Hassan ..... Mr. Horace Lang  
 Jean D'arc ..... Mr. Jack Francis  
 Swan ..... Mr. Harry Seymour  
 Dick Puckridge ..... Mr. Guy Forks  
 Walter Hartford .. Mr. Chas. H. Mortimer  
 —Sadler's Wells.

**WHO 'EZ SO?** comedy sketch, Wal Pink. April 7. Rotherhithe Hippodrome.

**WHO'S GOT IT?** revue, by Isa Bowman and Fred Flexmore. November 17. Grand, Clapham.

**WHO'S THE LADY?** three-act farce, from the French *LA PRESIDENTE*, by Maurice Hennequin and Pierre Veber, adapted by José G. Levy (November 17, Devonshire Park, Eastbourne). November 22.

Cyprien Gaudet ..... Mr. Farren Soutar  
 M. Tricoite ..... Mr. E. Dagnall  
 Marius ..... Mr. Arthur Hatherton  
 Bienassis ..... Mr. Frank Collins  
 Octave Rosamund ..... Mr. Chas. Troode  
 Poche ..... Mr. Fred Eastman  
 Pinglet ..... Mr. Max Leeds  
 Moulaine ..... Mr. Ernest Holloway  
 Bouquet ..... Mr. Herbert E. Maule  
 Dominique ..... Mr. Geo. East  
 François ..... Mr. H. V. Surrey  
 Gobette ..... Miss Jean Aylwin  
 Mme. Tricoite ..... Miss Millie Hylton  
 Denise ..... Miss Fay Compton  
 Sophie ..... Miss Violet Gould  
 Angeline ..... Miss Minnie Terry  
 Juliette ..... Miss Phyllis Thatcher  
 —Garrick.

**WHY MAN IS BAD**, one-act comedietta, by Gerard Fort Buckle. March 17. Palace Pier, St. Leonards.

**WHY NOT?** play, in one act, by H. C. Harding. September 15.

The Hostess ..... Miss Sheila O'More  
 The Guest ..... Mr. B. Golday  
 The Butler ..... Mr. H. Watson  
 The Singer ..... Mr. Ernest Leicester  
 —Alhambra, Glasgow.

**WHY THE WOMAN TOLD**, dramatic sketch, in one scene. December 8.

The Man ..... Mr. W. J. Miller  
 His Lawyer ..... Mr. Charles Fielding  
 His Stepbrother ... Mr. Henry Nelson  
 His Sister ..... Miss Ethel Stalman  
 His Wife ..... Miss Maud Linden  
 —Euston.

**WIDOW WOOS, THE**, revival of the one-act comedy, by M. E. Francis and Sydney Valentine. (Originally produced January 9, 1904, Haymarket.) May 15.

The Rector of Thornleigh. Mr. Mark Paton  
 William Lupton ..... Mr. Charles Bibby  
 Barbara Cowell ..... Miss Clare Greet  
 Tommy ..... Master W. Mollison  
 —Playhouse.

**WIFE OR WOMAN**, one-act play, by E. L. Noel. July 14.

Joseph Warner ..... Mr. Edgar L. Noel  
 The Friend ..... Mr. Tom Stanley  
 Harry Warner ..... Mr. Sydney Pettison  
 The Red-haired Girl. Miss Edith Weaver  
 Mrs. Warner ..... Miss Barbara Gott  
 —Camberwell Empire.

**WIFE'S DEVOTION, A**, drama, in four acts. April 3.

Frank Gordon ..... Mr. Edward Swinton  
 Eustace Clive ..... Mr. Frank Irwin  
 Stephen Flint ..... Mr. Edward Aldworth  
 Peter Kelly ..... Mr. Dicky Bird  
 Charlie Price ..... Mr. Henry Wright  
 Gracie Gordon ..... Miss Doris Soarsby  
 Polly Joy ..... Miss Annie Mitchell  
 (Mrs. Will Casey)

John Willie Nutt ..... Mr. Will Casey  
 P.C. Cole ..... Mr. William Fisher  
 Dr. Jones ..... Mr. Tom Wood  
 A Beggar ..... Mr. Walter Bedford  
 A Bargee ..... Mr. W. Tatt Stephens  
 Cora Hope ..... Miss Edith Tempest  
 Mary Gordon ..... Miss Florrie Kelsey  
 —Alhambra, Stourbridge.

**WIFE TAMER, THE**, one-act play, by J. Sackville Martin. September 8.

William Broom ..... Mr. E. W. Tarver  
 Mrs. Broom ..... Miss Mabel Younge  
 Captain Taplin ..... Mr. Leslie Rea  
 Florrie ..... Miss Gladys Maude  
 Tom Harris ..... Mr. H. J. Gibson  
 —Apollo.

**WILD DUCK, THE**. Mr. Granville Barker commenced his repertory season on December 1 with a revival of Ibsen's play.—St. James's.

**WILL, THE**, play, in one act, by J. M. Barrie. September 14. Last performance (the 83rd) November 14.

Mr. Devizes, Senior ... Mr. O. B. Clarence  
 Mr. Devizes, Junior ... Mr. Frank Denton  
 Philip Ross ..... Mr. Sydney Valentine  
 Surtees ..... Mr. Lichfield Owen  
 Sennet ..... Mr. Charles Trevor  
 Creed ..... Miss Helen Kelt  
 Mrs. Ross ..... Miss Helen Hays  
 —Duke of York's.

**WILLIE'S MEDICINE**, farce, in one act.

Willie Dobson ... Master Archie McCaig  
 Dzigory Dobson ... Mr. Herbert Williams  
 Effie Dobson ..... Miss Theresa Osborne  
 "Liza" ..... Miss Violet Vivian  
 Josh Morecambe ... Mr. Herbert Russell  
 —Camberwell Palace.

**WIND O' THE MOORS**, one-act tragedy, by L. du Garde Peach. September 1.

Anna ..... Miss Mary Fenner  
 Old Gregson ..... Mr. Jules Shaw  
 Michael ..... Mr. Douglas Vigors  
 —Gaiety, Manchester.

**WISDOM TOOTH, THE**, farcical comedy, by Charles W. Dockwray and H. A. Barwell. March 20.—Lyric, Hammersmith.

**WISE GUY, A**, comic sketch, by Edmond Hayes. (June 23, Hippodrome, Portsmouth.) June 30.—New Cross Empire.



**WITCH, THE**, drama, in four acts, adapted by John Masefield from the Norwegian of H. Wiers-Jenssen. (Originally produced October 10, 1910, Royalty, Glasgow; January 31, 1911, Court.) October 29. Last performance of the regular run (the 34th) November 29. Subsequently included in the three weeks' repertory season. the repertory season.

Mr. J. D. Beveridge  
 Martin ..... Mr. Dennis Neilson-Terry  
 Jens Schelderup ..... Mr. Ralph Hutton  
 Mester Klaus ..... Mr. Nigel Playfair  
 Mester Laurentius .. Mr. Balfour Holloway  
 Mester Johannes ..... Mr. Arthur Whitby  
 Mester Jorgan ..... Mr. J. F. Outram  
 David ..... Mr. H. O. Nicholson  
 Officer ..... Mr. Herbert Hewetson  
 1st Guard ..... Mr. Allan Jayes  
 Herlofs Marte .. Miss Vera Tschalkowsky  
 Bente ..... Miss Clare Greet  
 Jorund ..... Miss Rosemary Craig  
 Merete Beyer ..... Mr. Janet Achurch  
 Anne Pedersdotter .. Miss Lillah McCarthy  
 —St. James's.

**WITHIN THE LAW**, play in four acts, adapted, by Frederick Fenn and Arthur Wimperis, from the American play by Bayard Veiller. May 24.

Edward Gilder ..... Mr. Frederick Ross  
 Richard Gilder ..... Mr. J. V. Bryant  
 George Demarest .... Mr. E. Lyall Swete  
 Sarah ..... Miss Mabel Brnnege  
 Thomas ..... Mr. Ernest Degges  
 Henry Cassidy ..... Mr. Leon M. Lion  
 Smithson ..... Mr. Francis Chamier  
 Margaret Taylor .... Miss Edyth Goodall  
 Helen Morris .... Miss Constance Bachner  
 Joe Garson ..... Mr. Elie Norwood  
 Ginger ..... Mr. John Howells  
 Tom Dacey ..... Mr. Arthur Hare  
 Jim Wade ..... Mr. Charles Garry  
 Agnes Lynch ..... Miss Mabel Russell  
 William Irwin ..... Mr. Frank Ridley  
 Chief Inspector Burke .. Mr. James Berry  
 Sergeant Smith .... Mr. Archibald Forbes  
 Constable Baker .. Mr. William Abingdon  
 Williams ..... Mr. Arthur Hare  
 Fanny ..... Miss Ethel Morrison  
 —Haymarket.

**WOMAN CONQUERS, THE**, romantic play, in four acts by G. Carlton Wallace. (Preliminary performance March 19, Kennington.) August 4.

Jack Fraser ..... Mr. H. Bonhote Wilson  
 Charles Pelham .... Mr. Arthur C. Russell  
 Thomas Ormond ..... Mr. J. F. Vernon  
 Ramon Delgada .. Mr. D. Lewin Manning  
 Hans Voordam .. Mr. Richard F. Symons  
 Josh Mellish .. Mr. Fred L. Connyngname  
 Simon Trentham Mr. Fred L. Connyngname  
 Abe Lazarus ..... Mr. Sam Springson  
 Max Lanyon ..... Mr. Richard James  
 Dick Filson ..... Mr. Henry Chalmers  
 Pedro ..... Mr. Charles Hayes  
 Quashie ..... Mr. Bert Hedger  
 Elaine Kingsley .... Miss Evelyn Carleton  
 Betty Fraser .. Miss Hilda Attenborough  
 Florine ..... Miss Enid Lorimer  
 June ..... Miss Maud Crossley  
 —Elephant and Castle.

**WOMAN GOD GAVE HIM, THE**, drama, by Fred Granville. December 1.  
 Frank Hilliard ..... Mr. Julien Mitchell  
 Gerald Crawford .... Mr. Tom Squire  
 Ned Earnshaw .... Mr. Leonard Marshall  
 Horatio P. Ranter .... Mr. Fred Hodson  
 Hector Dalrymple .. Mr. Henry Weyman  
 David Pellar ..... Mr. George Heath  
 Benjamin Little .... Mr. R. C. Johnstone  
 P.C. Meekins ..... Mr. Sid Malcolm  
 Inspector Sharpe .... Mr. Albert Conroy  
 Aunt Gertrude ..... Miss Hur Selfe

*Woman God Gave Him, The (continued).*

Melinda Little ..... Miss Kitty Oswald  
 Dolly Delancy ..... Miss Daisy Cryer  
 Olive Heathcote .... Miss Bessie Osborne  
 Bella Baverstock .. Miss Madeline Hurst  
 —Royal, Woolwich.

**WOMAN IN THE CASE, THE**, revival of Clyde Fitch's play in four acts. (Originally produced June 2, 1909, Garrick.) A scene from "The Woman in the Case" was given at the London Coliseum on March 10. March 24. Last performance (the 30th) April 19.—Strand.

**WOMANKIND**, play, in one act, by Wilfrid Wilson Gibson. January 6.

Ezra Barrasford ..... Mr. Eliot Makeham  
 Eliza Barrasford ..... Miss Helen Boucher  
 Jim Barrasford ..... Mr. Patrick Curwen  
 Phoebe ..... Miss Muriel Reddall  
 Judith ..... Miss Elaine Sledall  
 —Alhambra, Glasgow.

**WOMAN OF DEATH, THE**, play, in six scenes, by Joseph M. Whazneliffe. August 25.

Dr. Henry Stanford Mr. J. Scott-Leighton  
 James Stanford ..... Mr. Geo. E. Butler  
 Amos Dublin ..... Mr. Frank Caffrey  
 Augustus Fitzgibbon .. Mr. Herbert Vere  
 Frank Oakburn .... Mr. Edward Beecher  
 Geo. Fosbrook ..... } Mr. Francis James  
 Arthur Brown ..... }  
 Walter Stanford ..... Miss Jessie Scott  
 Sundemun ..... Mr. Clifford Marie  
 Nell Stanford .... Miss Josephine Colona  
 Martha Puffin ..... Miss Beatrice Hudson  
 Tangama ..... Miss Laurie O'Neil  
 Flame Desborough .. Miss Dulcie Laurence  
 —Rotunda, Liverpool.

**WOMAN ON HER OWN (LA FEMME SEULE)**, play, in three acts, by Eugène Brelux, translated by Mrs. Bernard Shaw. (The Woman's Theatre.) December 8.

Thérèse ..... Miss Lena Ashwell  
 Mme. Guéret ..... Miss DI Forbes  
 Mme. Nérisse ..... Miss Nancy Price  
 Lucienne ..... Miss Lilia Waldegrave  
 Mlle. de Meuriot .... Miss Marie Linden  
 Mlle. Grégoire ..... Miss Elizabeth Fagan  
 Caroline Legrand .. Miss Suzanne Sheldon  
 Mme. Chanteuil .... Miss Sarah Brooke  
 Mlle. Baron ..... Miss Christine Silver  
 Mother Bongue .... Miss Cicely Hamilton  
 Berthe ..... Miss Beatrice Wilson  
 Constance ..... Miss Blanche Stanley  
 Maud ..... Miss Doris Digby  
 Nadia ..... Miss Vera Vallis  
 Antoinette ..... Miss Shirley King  
 René ..... Mr. Charles Kenyon  
 M. Féliat ..... Mr. A. S. Homewood  
 M. Guéret ..... Mr. Cyril Ashford  
 M. Nérisse ..... Mr. Norman V. Norman  
 M. Maflou ..... Mr. Fewlass Llewellyn  
 Delegate ..... Mr. William Stack  
 Vincent ..... Mr. Clarence Blakiston  
 Charpin ..... Mr. Benedict Butler  
 Girard ..... Mr. Leonard Calvert  
 Deschamps ..... Mr. Arthur Bachner  
 Boy ..... Jack Renshaw  
 —Coronet.

**WOMAN SCORNED, A**, dramatic sketch. July 28.

—Empire, Middlesbrough.

**WOMAN'S ONE WEAKNESS**, farcical comedy sketch, in one act, by Richard Birch. June 2.

Veronica ..... Mrs. F. R. Benson  
 Kitty ..... Miss Marjorie Drew  
 The Burglar ..... Mr. H. O. Nicholson  
 —Chelsea Palace.

**WOMAN'S INSTINCT, A**, play, in one act, by J. M. Harvey. (Produced by Amateurs.) December 12.

Mrs. Worger ..... Miss Barne  
 Mr. Worger ..... Mr. E. J. Jarvis  
 Mrs. Hornblow ..... Miss Farnell

*Woman's Instinct, A (continued).*

Mr. Humphreys ..... Mr. J. B. Challen  
Miss Lawrence ..... Mrs. Snowden  
Saffron's Rooms, Eastbourne.  
WOMAN, THE, play in one act. July 7.—  
Camberwell Empire.

WOMAN WHO TOLD, THE, domestic problem  
drama, by Graham Hill. December 1.  
George Holland .... Mr. Harry Hargreaves  
Clive Armstrong ... Mr. Bernard Merfeld  
Mabel Edwards ..... Miss May Elstob  
Evelyn Carey .. Miss Georgette de Scerville  
—Collins's.

WOMAN WITHOUT A SOUL, A, drama, in  
two acts, by B. M. Fox. March 24.  
Monte Grande ..... Mr. Valentine Henry  
Eli Eraine ..... Mr. Edwards  
Servoir Toto ..... Mr. B. M. Fox  
Niagra Heartstone ..... Mr. B. Wilson  
Arnold Runo ..... Mr. Pat Branagan  
Little Phil ..... Master Bernard Fox  
Madame La Runo .... Miss Christie Dunbar  
Ruby Toto ..... Miss Maisie Leigh  
Maria Roumain ..... Miss Rene Ray  
Mother Toto ..... Miss E. Revill  
Vernon Petro ..... Mr. W. H. Rex  
Detective Rex ..... Mr. George Gordon  
—Lyric, Hammersmith.

WON BY A LEG, comedy sketch. September  
22.  
—Palladium.

WONDER OF LIFE, THE, wordless play.  
March 11.—Empress Rooms, Kensington.

WORST GIRL OF ALL, THE, society drama,  
in four acts, by A. Myddleton-Myles.  
November 24.

Diane de Courcelle .. Miss S. A. Bouchier  
Lionel Craven .... Mr. Herbert Evelyn  
Edgar Craven ..... Mr. Clifford Marle  
Sir Charles Dresden ... Mr. Frank Dennis  
Lady Alice Dresden Miss Guinivere Shilton  
Sylvia Dresden ..... Miss Alice Bowes  
Frank Merrivale Mr. Wingold Lawrence  
Dido ..... Miss Marie Macaulay  
Polyphemus Voltaire Mr. Harvey White  
Rufus Cherrybull ..... Mr. Fred Lane  
Mr. Hyam Whitty Mr. Joseph Loughden  
Mr. Algernon Pypus Mr. Arthur Braughing  
Inspector Bradley Mr. George Fredericks  
P.C. Francis ..... Mr. Martin O'Neal  
P.C. Hunter ..... Mr. Philip Gaston  
Father Friscarl ..... Mr. Hugh Carmichael  
Mrs. Phyllis Wych .... Mrs. G. Shilton  
Agnes Brittle ..... Miss Gertrude Fyre  
Marie du Bois .. Mlle. Antoinette Hortense  
Mrs. Bigg ..... Miss Maisie Kent  
Mrs. Pike ..... Miss Rose Essex  
Thanet Tipton ..... Mr. Sam Yatt  
—Elephant and Castle.

WRONG HOUSE, THE, comedy, in one scene,  
by H. Gale. January 20. (The title of  
the comedy was changed to ANYBODY  
MIGHT.)

Paul Henrick ..... Mr. Yorke Stephens  
Professor Price .... Mr. Frank H. McKee  
John Gant ..... Mr. Nixon Hold  
Phyllis Merriton .... Miss Ruby Miller  
—Tivoli.

YEARS OF DISCRETION, play, in three acts,  
by Frederick Hatton and Fanny Locke  
Hatton. September 8. (Last performance  
(the thirty-first) October 4.)

Christopher Dallas .... Mr. Aubrey Smith  
Michael Doyle ..... Mr. Lionel Atwill  
John Strong ..... Mr. Philip Cuningham  
Amos Thomas .... Mr. Gerald Lawrence  
Farrell Howard, jun. Mr. Stafford Hilliard  
Metz ..... Mr. E. W. Garden  
Mrs. Margaret Brinton Miss Sybil Carlisle  
Anna Merkel ..... Miss Dora Sevensing  
Lily Newton ..... Miss Winifred Willis  
Bessie Newton ..... Miss Alice Rosseter  
Maid ..... Miss Katie Yates  
Mrs. Farrell Howard .... Miss Ethel Irving  
—Globe.

YELLOW JACKET, THE, a Chinese play  
given in the Chinese manner, by Geo. C.  
Hazleton and Benrimo, music by Williams  
Furst. March 27. Last performance (the  
154th) August 8.

## PART I.—ACT ONE.

Property Man ..... Mr. Holman Clark  
Chorus ..... Mr. Frederick Ross  
Wu Sin Yin ..... Mr. E. Henry Edwards  
Duo Jung Fah ..... Miss Dorothy Fane  
Tso ..... Miss Peggy Hyland  
Tai Fah Min ..... Mr. Ernest Hendrie  
Chee Moo ..... Miss Lena Burnleigh  
Assistant Property {  
McIn { Mr. E. Reynolds  
Mr. Arthur Vezin  
Mr. Alex. Brown  
Mr. Holliday Attlay

Leo Sin ..... Mr. Charles Doran  
Suey Sin Fah ..... Miss Christine Silver  
Ling Won ..... Mr. Frederic de Lara

## PART II.—ACTS TWO AND THREE.

Property Man ..... Mr. Holman Clark  
Chorus ..... Mr. Frederick Ross  
Suey Sin Fah ..... Miss Christine Silver  
Lee Sin ..... Mr. Charles Doran  
Wu Hoo Git .... Mr. F. Cowley Wright  
Wu Fah Din ..... Mr. George Relf  
Yin Suey Gong .... Mr. Ernest Hendrie  
See Quoe Fah ..... Miss Dorothy Fane  
Mow Dan Fah ..... Miss Peggy Hyland  
Yong Soo Kow .... Miss Christine Rayner  
Chow Wan ..... Miss Hilda Bailey  
Moy Fah Loy ..... Miss Sheila Hayes  
See Noi ..... Miss Evelyn Robson  
Tai Char Shoong .. Mr. E. Henry Edwards  
The Widow Ching ... Miss Lorna Leslie  
Maid to Widow Ching  
Miss Christine Rayner  
Git Hok Gar ..... Mr. Frederic de Lara  
Loy Gong ..... Mr. Charles Doran  
Koin Lol ..... Mr. C. W. Standing  
Chee Moo ..... Miss Lena Burnleigh  
—Duke of York's.

YOU NEVER KNOW, "Royal revue revel," in  
seven scenes, by Wal Pink and Herbert  
Darnley. December 8.—Lewisham Hippo-  
drome.

YOUNGER GENERATION, THE, was trans-  
ferred from the Haymarket to the Duke  
of York's on February 10, when a triple  
bill included "An Adventure of Aristide  
Pujol" and "The Twelve-Pound Look."

YOURS, comedy, in three acts, by Wilfred T.  
Coley and Sydney Blow. May 31. Last  
performance (the fifteenth), July 13.

Lady Worth ..... Miss Lottie Venne  
Arthur Worth, M.P. ... Mr. Ronald Squire  
Marjorie Grey ..... Miss Jessie White  
Frank Prescott ..... Mr. Brian Egerton  
Mullins ..... Mr. Gordon Tomkins  
Charles ..... Mr. T. A. Stevenson  
Griffin ..... Master Frank Beresford  
Miss Grimley ..... Miss Lillian Mason  
Jin Wilson ..... Mr. C. M. Hallard  
Dench ..... Mr. William Rokey  
Jackson ..... Mr. Douglas Munro  
Guppy ..... Mr. Edmund Gwenn  
Jenny Gibson ..... Miss Hilda Trevelyan  
Vaudeville.

YVETTE'S DILEMMA (Le Monde), an episode  
from Juliette Mylo's "Silhouettes Paris-  
iennes." March 7.

Yvette ..... Mlle. Juliette Mylo  
Rosalie Mauswell .... Mlle. Alice Derment  
Pat Mauswell ..... Mr. George Fitzgerald  
John ..... Mr. F. J. Carreras  
—Cosmopolis.

A new Biblical drama from the Book of Job,  
arranged by Sybil Amherst, was performed  
by the Norwich Players in the Egyptian  
Hall of the Mansion House, E.C., on  
Thursday, April 17.



## AUTHORS OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS AND COMPOSERS WHOSE PLAYS, OPERAS, ETC. HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1913, 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.

- ABEL, GEORGE.—"The Little Stowaway."  
 ABELL, FRANCIS M. G.—"Jones in Earnest."  
 ABERCROMBIE, LASCELLES.—"The Adder."  
 ADAMS, EVE.—"A Daughter of Italy."  
 ADSHEAD, HILDA C.—"Ten Shillings."  
 "AITCH."—"Simple 'Earted Bill."  
 ALLEN, INGLIS.—"If We Had Only Known."  
 ALLEN, KENNEDY.—"Anybody's Wife."  
 ALMA-TADEMA, LAURENCE.—"The Unseen Helmsman."  
 AMHERST, SYBIL.—"Unnamed Biblical Drama."  
 ANDERSON, ARTHUR.—"The Marriage Market."  
 ANDERSON, G. F. R.—"Washington."  
 ANDERSON, GRAHAM.—"The Maiden in Mars."  
 ANNESLEY, FRANCIS.—"Between Ourselves," "The Big Joss."  
 ANSLEY, A. E. B.—"Visions of a Night."  
 ANSTEY, F.—"A Fallen Idol."  
 ARCHER, WILLIAM.—"The Pretenders."  
 ARDAGH, WINIFRED M.—"As the Law Stands."  
 ARKADEW, S.—"Destiny."  
 ARTHUR, FREDERIC.—"The Chaperon."  
 ARTHURS, GEORGE.—"Maison Décollété," "An Arabian Night," "Hullo, Tango!" "How D'ye Do?" "Only Acting."  
 ARLISS, GEORGE.—"It's Up to You."  
 ARNOLD, LOUIS.—"The Garden of Wives."  
 ASHFORD, CYRIL.—"A Question of Duty."  
 ASHTON, KITTY.—"The Way Out."  
 ASHTON, HENRY ALLEN.—"Eileen's Santa Claus."  
 ASQUITH, MARY.—"In the Gray of Dawn."  
 AUSTEN, PHYLLIS.—"The Thirteenth."  
 AYRTON F. RANDLE.—"The King's Minstrel."
- BADHAM, ALEC.—"Odd Numbers."  
 BAILEY, JUN., WILLIAM.—"The Passing Show."  
 BAKER, ELIZABETH.—"The Price of Thomas Scott."  
 BAKER, EVELYN.—"What About It?"  
 BAKER, ROBERT.—"The Scarlet Band."  
 BALDWIN, CHARLES.—"The Steam Laundry," "Bungle's Luck," "Flats."  
 BAMBERG, LILLIAN.—"The Swing of the Pendulum," "The Onlooker."  
 BANCROFT, LADY.—"Weatherbound."  
 BARCLAY, GEORGE.—"I Should Say So!"  
 BARKER, AMELIA M.—"Made Absolute."  
 BARKER, GRANVILLE.—"The Harlequinade."  
 BARNARD, ALFRED.—"Darling Jack."  
 BARRETT, FRANK.—"Peg and the 'Pren-tice."
- BARRIE, J. M.—"The Will," "Rosalind," "Quality Street," "Half an Hour," "The Adored One," "Peter Pan."  
 BARROW, PERCY.—"Simple 'Earted Bill," "Cupid, Unlimited," "French Leave."  
 BARRY, C. H.—"What a Game!"  
 BARWELL, H. A.—"The Wisdom Tooth."  
 BATEMAN, MISS.—"Sister Helen."  
 BATHURST, EDITH M.—"Change for a Sovereign."  
 BAUE, ALBERT.—"Oh! I Say!!"  
 BAX, CLIFFORD.—"The Marriage of the Soul."  
 BAYNES, EUSTACE.—"Monte Carlo to Tokio."  
 BAYNES, SYDNEY.—"Monte Carlo to Tokio."  
 BEACH, REX.—"The Barrler."  
 BEALE, ERICA KATHLEEN.—"Love Versus Suffrage," "Just a Plodder."  
 BEBAN, GEORGE.—"The Sign of the Rose."  
 BEDFORD, HENRY.—"A Fairy Story."  
 BEERBOHM, MAX.—"A Social Success."  
 BELL, J. G.—"The Pie in the Oven."  
 BENIERE, LOUIS.—"In and Out."  
 BENNETT, ARNOLD.—"The Great Adventure."  
 BENRIMO.—"The Yellow Jacket."  
 BENSON, WILFRED.—"The White Shame."  
 BERESFORD, R. S.—"The Sheriff and the Outlaw," "Out of the Depths."  
 BERMAN, L. E.—"Keep Smiling," "Paris Frissons."  
 BERNARD, BAYLE.—"A Storm in a Teacup."  
 BERNAUER, RUDOLF.—"The Girl on the Film."  
 BERNHARDT, M.—"La Mort de Cleopatra."  
 BERNSTEIN, HENRY.—"Le Secret," "The Attack."  
 BERR, GEORGES.—"Oh! Oh!! Delphine!!"  
 BERTON, PIERRE.—"A Daughter of France."  
 BEST, W. VAUGHAN.—"A Visitor from Venus."  
 BETHELL, JETHRO.—"Turandot."  
 BIRCH, RICHARD.—"Woman's One Weakness."  
 BIRMINGHAM, GEORGE A.—"General John Regan."  
 BJORKMAN, EDWIN.—"The Link."  
 BJORNSON, BJORNSTJERNE.—"The Newly Married Couple," "The Gauntlet."  
 BLAKE, ARNOLD.—"The Manager's Dream."  
 BLAND, R. HENDERSON.—"Catherine the Great."  
 BLAND, SYDNEY.—"The Gamester."  
 BLATCHFORD M. J.—"The Highwayman."  
 BLISS, ERNEST.—"Walk Up."  
 BLORE, ERIC.—"Alice Up-to-Date."  
 BLOSSOM, HENRY.—"Once a Thief."  
 BLOW, SYDNEY.—"This Way, Madam!"



- "Yours," "Oh! I Say!!" "A Girl in Every Port."
- BLOXHAM, WALTER.—"The Fairies' Captive."
- BOGGIS, PERCY.—"A Night with the Poets."
- BOHR, FRANCIS.—"A Dream of Love."
- BONSALL, T.—"Mille's Little Deception."
- BORRETT, NANCY.—"Midsummer Madness."
- BOUCICAULT, DION.—"London Assurance."
- BOULTON, MATTHEW.—"The Burglar and the Girl," "A Dog's Chance."
- BOVILL, C. H.—"All the Winners," "The Gay Lothario."
- BOWYER, FRED.—"The Little Stowaway."
- BOWMAN, ISA.—"Who's Got It?" "Little Miss Ragtime."
- BRACCO, ROBERTO.—"Three."
- BRACCO, RICHARD.—"I Love You."
- BRADFORD, MANSFIELD.—"The Stevedore."
- BRADSHAW, MRS. A. S.—"The Experiment."
- BRADSELL, FRANK.—"Splash Me."
- BRAMH, PHILIP.—"Alice Up-to-date."
- BRAMMER, JULIUS.—"The Laughing Husband."
- BRANDON, DOROTHY.—"Venus on Earth."
- BRANDON, J. G.—"In the Desert."
- BRANDON, JOCELYN.—"The Chaperon."
- BREDSCHNEIDER, WILLY.—"The Girl on the Film."
- BREIL, JOSEPH CARL.—"The Climax."
- BREIUX, EUGENE.—"Woman on Her Own."
- BRIGHOUSE, HAROLD.—"The Game."
- BRIGHT, DORA.—"In Haarlem There Dwelt," "Garrick."
- BRINDEJONT-OFFENBACH, J.—"Narkiss."
- BRISTOWE, SYBIL.—"On the High Veldt."
- BROADBENT, JOSEPH.—"The Highwayman."
- BROADHURST, GEORGE.—"Bought and Paid For."
- BRODY, M.—"The Marriage Market."
- BROUGHTON, F. W.—"Fool's Mate."
- BROWMANN, F. M.—"An Indian Girl's Devotion."
- BROWNING, H.—"Julian Gets Respectable."
- BRUNE, C. M.—"The Climax."
- BUCKE, G. F.—"Why Man is Bad."
- BULMER, FRED.—"Deadwood Dick," "For Auld Lang Syne."
- BUNTEN, MRS. A. C.—"The Japanese Curio."
- BURCHER.—"The Night Before."
- BURNHAM, MARY.—"Mother's Bill."
- BUSONI, FERRUCCIO.—"Turandot."
- CADMAN, EDWARD.—"Walk Up."
- CAIN, H.—"La Mort de Cleopatra."
- CALDERON, GEORGE.—"The Maharani of Arakan," "Thompson," "Geminæ."
- CALTHROP, DION CLAYTON.—"A La Carte," "Trapped," "The Harlequinade."
- CAMPBELL, J. A.—"The Quality of Mercy," "The Queen Mother."
- CAMPBELL, ARTHUR.—"An Author's Production."
- CAMUSSI, EZIO.—"La du Barry."
- CANNAN, GILBERT.—"A Short Way with Authors," "The Arbour of Refuge," "Three."
- CARDIFF, MAX.—"Aha!"
- CARLILE, C. DOUGLAS.—"The White Shame," "His Gal."
- CARRICK, HARTLEY.—"What Ho! Daphne!"
- CARROLL, SYDNEY WENTWORTH.—"The Big Game."
- CARSE, ROLAND.—"Only a Dream."
- CARTER, E. C.—"What We Shall Come To."
- CARYLL, IVAN.—"Oh! Oh!! Delphine!!!"
- CARYLL, ZOE.—"Walk Up."
- CASEY, W. E.—"More Respectable."
- CASSON, R. LOUIS.—"Double Blank."
- CELVAL.—"C'Est Chic," "J'Adore Ca."
- CHAMPION, ADA.—"The Coward."
- CHANTER, R. J. C.—"Alcides."
- CHAPLIN, HAROLD.—"It's the Poor that Helps the Poor!" "Elaine."
- CHARLEY.—"C'Est Chic," "J'Adore Ca."
- CHARTERS, ALLAN YORK.—"In the Grip of Fate."
- CHESTER, GEORGE RANDOLPH.—"Get-Rich-Quick Wallingford."
- CHESTERTON, G. K.—"Magic."
- CLARENCE, L. J.—"The Agency."
- CLARK.—"The System."
- CLARKE, C. A.—"Love and a Throne."
- CLARKE, CUTHBERT.—"The Reaper's Dream," "All the Winners."
- CLARKE, H. SAVILE.—"Alice in Wonderland."
- CLAY, CECIL.—"A Pantomime Rehearsal."
- CLAYTON, HERBERT.—"A Cold Douche."
- CLEMENCEAU, GEORGES.—"The Veil of Happiness."
- CLIFFORD, GORDON E. and H.—"Tantalising Terpsichore."
- CLIFTON, CECIL.—"Those Suburbans."
- CLIFTON, G. W.—"His Honeymoon."
- CLIVE, HENRY.—"Hoo Ray."
- CLOUSTON, J. STORER.—"Ways and Means," "The Gilded Pill."
- CLYDE, DENNIS.—"Slaves of Vice."
- COCTEAU, JEAN.—"Le Dieu Bleu."
- CODY, W. MAXWELL.—"The Duchess of Beckley."
- COHAN, G. M.—"Get-Rich-Quick Wallingford," "Broadway Jones."
- COLE, HENRY C.—"Thumbs Up!"
- COLEBY, W. T.—"Their Point of View," "Yours," "The Headmaster."
- COLLINS, SEWELL.—"The Scrub Lady," "It Pays to Advertise," "Supposing," "Billy's First Love."
- COLUM, PADRAIC.—"The Betrayal."
- CONNELL, M. CHRISTINE.—"The Unsophisticated Burglary," "The Deserted Rivals."
- CONNOLLY, JOSEPH.—"The Mine Land."
- CONNOR, JOHN J.—"Marked Money."
- COOKE, STANLEY.—"Sunday Morning."
- COOPER, WALTER SAVAGE.—"The King's Blessing."
- COPEAU, JACQUES.—"The Brothers Karamazov."
- COPPEE, FRANCOIS.—"The Passer By."
- COWEN, LAURENCE.—"The Joneses," "Honi Soit—" "Daily Tale."
- COWLEY, HANNAH.—"The Belle's Stratagem."
- COX, CYRIL.—"Peter's Reputation."
- COYNE, C. KING.—"Cats."
- CRAVEN, ARTHUR SCOTT.—"The Sorocco."
- CRAVEN, PRISCILLA.—"The Painted Nun."
- CROFT, WAL.—"The Last Roll Call."
- CROIX, CAMILLE DE SAINTE.—"Les Cocodrilles."
- CROMMELIN-BROWN, J. L.—"Cheer-Oh! Cambridge."
- CRONE, JEAN.—"The Brothers Karamazov."
- CUMMINS, G. D.—"Broken Faith."
- CUNNINGHAM, MARION.—"The Hour and the Woman."
- CURWEN, HENRY.—"The Holiday Revue."
- CUTLER, JOHN.—"A Narrow Escape."
- D'ALBERT, ALAN.—"The Holiday Revue."
- DALE, JAMES L.—"Honourable Women," "A Conversation at the Styx."
- DAMERELL and RUTLAND.—"Mr. Vanderhyde is Out."
- DANCEY, A. T.—"The Harvest of Hate," "Master of Clive Chase."
- DANIEL, FRANCIS.—"The Other Woman."
- DARBEY, EDWARD.—"The Shadow of the Guillotine."
- DAREWSKI, MAX.—"Step This Way!" "Full Inside."
- DARK, STANLEY.—"Up in the Air."

- DARNLEY, HERBERT.—"Say Nothing,"  
"You Never Know."  
DARNLEY, J. H.—"Captain Starlight, of the  
Kelly Gang."  
DARRELL, CHARLES.—"In a Man's Grip,"  
"When Paris Sleeps."  
DAVENPORT, ARTHUR.—"I Should Worry."  
DAVENTRY, GEORGE.—"The Indian  
Mutiny."  
DAVIDSON, A. W.—"The Toast."  
DAVIDSON, JOHN.—"Where the Heather  
Grows."  
DAVIES, NAUNTON.—"The Village Wizard."  
DAVIS, BERTRAND.—"Hullo, Cinderella."  
DAY, S. R.—"Broken Faith."  
DEARDEN, A. J.—"His Satanic Majesty."  
DEARMER, MRS. PERCY.—"The Playmate."  
DEBA, KING SRI HARSHA.—"Ratnavali."  
DE CAILLAVET.—"L'Habit Vert."  
DE COURVILLE, A. P.—"Are You There?"  
"Hullo, Tango!"  
DE FLERS.—"L'Habit Vert."  
DEKKER, THOMAS.—"The Shoemaker's Holl-  
day."  
DELANNOY, BURFORD.—"The Silver Lining."  
DELAVAL, FRANCIS.—"Iron Bars."  
DELIBES, LEO.—"The Reaper's Dream."  
DE MADRAZO.—"Le Dieu Bleu."  
DE MUSSET, ALFRED.—"Open or Shut."  
D'ENERBAZ, JEANNE.—"The Fairy Idyll,"  
"The Gleaner's Dream."  
DENNY, ERNEST.—"Vanity."  
DENTON, JACK.—"The Man Who Married  
Beneath Him."  
DE RANCE, HAIDEE.—"Walk Up."  
DE ROTHSCHILD, HENRI.—"Crescus."  
DEVANT, DAVID.—"The Crystals."  
DICKENS, CHARLES.—"Oliver Twist," "The  
Only Way."  
DICKIE, J. L.—"A Deal in Mayfair."  
DINELLI, ADELINA.—"The Sculptor's  
Strad."  
DOBBS, MARGARET E.—"The Doctor and  
Mrs. Macauley."  
DOCKWRAY, CHAS. W.—"The Wisdom  
Tooth."  
DONIACH, A.—"Thorns."  
DOSTOIEVSKI.—"The Brothers Karamazov."  
DOUGHTY, G. HENRY.—"Oliver Twist."  
DOUGLAS, JAMES A.—"The Duchess's Neck-  
lace," "The Outcome of Agitation."  
DOUTHITT, WILFRED.—"A Jungle Ro-  
mance."  
DOWN, MESLEY.—"The Blue Stockings."  
DOWN, OLIPHANT.—"The Dream Child."  
DOYLE, LYNN.—"Love and Land."  
DRAKE, ANTHONY A.—"Yogi's Bones,"  
"Tryphena and Co."  
DUDLEY, MAUDSLEIGH.—"A False Pro-  
phet."  
DUDLEY, ROBERT.—"The Question."  
DUNCAN, W. CARY.—"The Phantom Burg-  
lar."  
DUNN, GERALD.—"Fancy Dress."  
DUNSANY, LORD.—"The Lost Silk Hat."  
DUPRE, FRANK.—"War in the Air."  
DARRELL, LEONARD.—"The Steam Laun-  
dry," "In the Balkans," "Say When!"  
"The Ambassador," "Millions."  
EAGEN, J. H.—"What a Game!"  
ECKERSLEY, ARTHUR.—"Our Mutual  
Wife."  
EDMONDS, E. VIVIAN.—"The Maid of the  
Mill."  
EDONI, ENID.—"Victims of Vice."  
EDRIDGE, JOAN.—"First Aid."  
EDRIDGE, RICHARD.—"First Aid."  
EDWARDS, JACK.—"The Disciple."  
EDWARDES, T. ALLEN.—"A Race for  
Honour."  
EDWARDS, E. HENRY.—"His Son."  
EDWARDS, WILLIAM GORDON.—"The  
Handful."  
EGERTON, GEORGE.—"The Attack."  
ELLIS, DAVID.—"The Impulse of a Night."  
ELLIS, EDWARD.—"The Phantom Burglar."  
ELSON, ROBERT.—"Alys the Fayre," "13."  
ELTON, GEORGE.—"The Other Lady."  
ELWES, EVA.—"Mary Latimer, Nun,"  
"Anybody's Wife," "A White Slave of  
the Streets."  
EMERSON, JOHN.—"The Scarlet Band."  
ERARD, MAX.—"Shepherdland."  
ERSKINE, MRS. STEUART.—"John Ander-  
son's Chance."  
ERVINE, ST. JOHN.—"The Orange Man,"  
"Jane Clegg," "The Magnanimous Lover,"  
"The Critics."  
ESMOND, H. V.—"The Dear Fool," "Eliza  
Comes to Stay."  
EVE, OSCAR.—"The Maid of Memphis."  
EYSLER, EDMUND.—"The Laughing Hus-  
band."  
FAGAN, J. B.—"The Happy Island."  
FALKLAND, ARTHUR.—"How D'ye Do?"  
FARNSWORTH, HARRY.—"The Dream Prin-  
cess."  
FARREN, J. A.—"The Fairies' Captive."  
FELIX, HUGO.—"The Pearl Girl."  
FENN, FREDERICK.—"The Olive Branch,"  
"Within the Law," "Love and Laughter."  
FENWICK, P. C. C.—"Yogi's Bones."  
FERNALD, C. B.—"The Pursuit of Pamela."  
FERRABY, H. C.—"Uncle Dick," "The  
Brothers."  
FERRARI, (GUSTAVIA)—"An Adventure of  
Pierrot."  
FERRIS, EDWARD.—"The Grand Seigneur,"  
"The Reward."  
FIELD, ARTHUR W.—"The Star Turn."  
FIGGIS, DARRELL.—"Queen Tara."  
FINCK, HERMAN.—"Monte Carlo to Tokio,"  
"A La Carte," "The Comforters," "Paris  
Frissons."  
FINNEY, MAY.—"Irish Stew."  
FISHER, CECIL.—"The Great Day."  
FISK, MAY ISABEL.—"Greater Love Than  
This," "The Cormorant."  
FITCH, CLYDE.—"The Woman in the Case,"  
"Girls."  
FITZGERALD, AUBREY.—"One of the Nuts."  
FITZGERALD, PERCY.—"The Latchkey."  
FITZMAURICE, GEORGE.—"The Country  
Dressmaker," "The Magic Glasses."  
FLEMING, GEORGE.—"The Light that  
Failed."  
FLETCHER, JOHN.—"The Elder Brother."  
FLETCHER, RICHARD.—"The Goldfish."  
FLETCHER, R. CAMPBELL.—"The Lost  
Wager."  
FLEXMORE, FRED.—"Who's Got It?"  
FLOOD, ALEC.—"Wake Up, England."  
FLOWERDEW, FRANK.—"Sanctuary."  
FORD, PERCY.—"Turkish Delight."  
FORSYTH, BERTRAM.—"The Shepherdess  
Without a Heart."  
FORSYTH, CECIL.—"Claude Abroad."  
FORTESCUE, JACK.—"The Ruling Vice."  
FORWOOD, GWEN.—"Iris of the Rainbow."  
FOSS, KENELM.—"The Average Man."  
FOSTER, A. E. MANNING.—"Catherine the  
Great."  
FOULDS, J. H.—"The Whispering Well."  
FOX, B. M.—"A Woman Without a Soul."  
FRANCIS, J. O.—"Change."  
FRANCIS, M. E.—"The Widow Woos."  
FREDERICK, C. BROADBRIDGE.—"The  
Doctor."  
FRERE, MRS. A. HANBURY.—"Dame  
Dumpty's Dilemma."  
FREWIN, HARRISON.—"Pan and the Wood  
Nymph."  
FREYERS, AUSTIN.—"The Jury Retire," "The  
Man at the Works."  
FULLER, HERBERT.—"Motherless."  
FULLERTON, PERCY.—"In Purple Ink."



FURNESS, HARRY.—"The Sheriff's Wife."  
 FURST, WILLIAMS.—"The Yellow Jacket."  
 FYFE, H. HAMILTON.—"The Borstal Boy."

GALE, H.—"The Wrong House."  
 GALLON, TOM.—"Aurora's Captive," "All's Fair."

GALLSCHAULT, KATE.—"The Little Devil Chooses."

GALSWORTHY, JOHN.—"The Pigeon," "Strife," "The Fugitive," "The Silver Box."

GARLAND, ALISON.—"The Better Half."  
 GATES, ELEANOR.—"The Poor Little Rich Girl."

GAY, JUSTIN.—"La Tête de Canard."

GEORGE, EDWIN.—"At the Mercy of the Mormons."  
 GIACOMO, SALVATORE DI.—"The Month of Mary."

GIBBONS, MISS.—"The Error of His Way."  
 GIBBS, LEONARD A.—"England Expects."

GIBSON, WILFRID W.—"Womankind."  
 GILCHRIST, MURRAY.—"The Climax," "The Moor Gate."

GILL, ARTHUR S.—"The Dream Princess," "The Ladies of Bagdad."

GINNER, RUBY.—"Love and the Dryad."  
 GLENDINNING, JOHN.—"The Land and the Lady."

GLOVER, HOLCOTT.—"The Dingle."  
 GODAL, EDWARD.—"Regulating a Home."

GODOLD, E. H.—"A Political Pair."  
 GODEFROI, JOCELYN.—"The Vultures."

GOLDMAN, LIONEL.—"Snore and You Sleep Alone."

GOLIXIANI, ENRICO.—"Giuliana."  
 GOODALL, CECIL.—"The Flour Girl."

GORDON, FRANK.—"Monte Carlo to Tokio."  
 GORDON, LESLIE.—"Gold Dust."

GORDON, SAMUEL.—"Disraeli."  
 GORE, IVAN PATRICK.—"Her One False Step," "Black Passion," "Les Misérables."

GRAHAM, BERTHA N.—"The Blue Bat," "The Land of the Free."

GRAHAME, WM.—"Just in Time."  
 GRANT, NEIL F.—"Polley 1313."

GRANVILLE, FRED.—"The Woman God Gave Him."

GRATTAN, HARRY.—"Mind Your Backs," "A Careless Lassie," "Her Ladyship."

GRAY, EUSTACE.—"I Do Like Your Eyes."  
 GREENBANK, PERCY.—"Simple Earted Bill," "The Girl from Utah."

GREENE, ALICE CLAYTON.—"For the Sake of Charity," "Citizen Morot."

GREER, T. MCGREGOR.—"Cross Purposes."  
 GREGORY, LADY.—"The Marriage," "The Jackdaw," "The Miser," "Damer's Gold."

GRENVILLE, TAYLOR.—"The System."  
 GRIM, ANTHONY.—"The Deliverer."

GRIMM'S FAIRY TALES.—"The King of the Golden Mountains."

GROGAN, WALTER E.—"A Cut Off the Joint."

GROSSMITH, GEORGE.—"Eightpence a Mile."

GRUNWALD, ALFRED.—"The Laughing Husband."

GUEST, MRS. HADEN.—"The Proselyte."  
 GUILLEMAUD, MARCEL.—"Oh! Oh!! Delphine!!!"

GUINAN, JOHN.—"The Cuckoo's Nest."  
 GUITRY, SACHA.—"La Prise de Berg-op-Zoom," "The Real Thing."

GUNTON, R. T.—"How He Lost His Train."

HAHN, REYNOLDO.—"Le Dieu Bleu."  
 HAINES, HERBERT.—"The Barrel Organ."

HALBE, MAX.—"The River."  
 HALL, ATTE.—"Her Side of the House."

HALTON, FANNY LOCKE.—"Years of Discretion."  
 HALVEY, L.—"Lolotte."

HAMILTON, CICELY.—"A Matter of Money," "Phyl," "Lady Nogga."

HAMILTON, HENRY.—"Sealed Orders."  
 HAMUND, ST. JOHN.—"What About It?"

HANKEN, ST. JOHN.—"Thompson."  
 HANNAN, CHARLES.—"The Lost Sheep," "Men is Sich Fules."

HARCOURT, CYRIL.—"A Place in the Sun."  
 HARDING, D. C. F.—"The Fixed Idea."  
 HARDINGE, H. C.—"Why Not?"

HARDY, THOMAS.—"The Three Wayfarers"  
 HARGREAVES, REGINALD.—"Readjustment."  
 HARGREAVES, WILLIAM.—"I Do Like Your Eyes."  
 HARRIS, CLIFFORD.—"I Should Worry."  
 HARRISON, ADELINE.—"Billeted."  
 HARRISON, DENHAM.—"A Gay Butterfly."  
 HARTMAN, HOWARD M.—"Tango Revue."  
 HARVEY, FRANKLIN.—"The Shepherdess Without a Heart."  
 HARVEY, J. M.—"A Woman's Instinct."  
 HARWOOD, H. M.—"Interlopers."  
 HARWOOD, JOHN.—"The Black Torture."  
 HASTINGS, KATHLEEN.—"An Unknown Quality."  
 HATTON, FREDERIC.—"Years of Discretion."  
 HATTON, JOSEPH.—"Under the Canopy."  
 HAVILAND, ALEXANDER J.—"The Price of Silence," "Acting Mad."  
 HAWLEY, ROSE.—"The Vigilance."  
 HAYES, EDMOND.—"A Wise Guy."  
 HAYLOCK, JOHN F.—"Economising."  
 HAYMAN, JOSEPH.—"Come Inside."  
 HAZELTON, GEO. C.—"The Yellow Jacket."  
 HEANLEY, JOYCE.—"When Women Rule."  
 HEARN, LEW.—"Hoo Ray."  
 HEMMERDE, E. G.—"A Cardinal's Romance."  
 HENDRIE, ERNEST.—"Peg and the Pretence."  
 HENNEQUIN, MAURICE.—"Who's the Lady?" "This Way, Madame."  
 HERBERT, H. H.—"The Ever Open Door."  
 HERCZEGH, FERENCZ.—"The Seven Sisters."  
 HERON-MAXWELL, BEATRICE.—"The Human Note."  
 HERTZ, H. A.—"Comtesse Mitzi."  
 HEWLETT, H. W.—"Jappy Chappy."  
 HEWSON, J. JAMES.—"Under the Canopy."  
 HIGGINBOTHAM, ROBERT.—"Clearly and Concisely."  
 HIGGINS, DAVID.—"In the Gray of Dawn."  
 HILL, GRAHAM.—"The Woman Who Told," "The Crook."  
 HIRSCH, LOUIS A.—"Come Over Here," "Hufo, Tango!"  
 HOARE, DOUGLAS.—"Oh! I Say!" "This Way, Madam," "A Girl in Every Port."  
 HOBARD, GEORGE V.—"Everywife."  
 HOBBS, JOHN.—"A Week's Engagement."  
 HODGES, HORACE.—"Grumpy."  
 HODGKINS, (Miss) MARRIOTT.—"Snatched from the Grave."  
 HOFFE, MONCKTON.—"Panthea."  
 HOFMANNSTHAL, HUGO VON.—"Der Rosenkavalier," "Arladne in Naxos."  
 HOGG, CYRIL.—"Passports, Please."  
 HOOD, BASIL.—"The Pearl Girl."  
 HOPE, STANLEY.—"He Knew It All the Time."  
 HOPWOOD, AVERY.—"Seven Days."  
 HORAN, JAMES.—"More Ways than One."  
 HORNIMAN, ROY.—"Biddy's Fortune."  
 HOUGHTON, STANLEY.—"The Perfect Cure," "Trust the People," "Hindle Wakes," "Ginger."  
 HOUSDEN, H. F.—"An Amazing Marriage," "Captain Chris," "The Mormon and His Wives."  
 HOWARD, FOSTER.—"Out of the Depths."  
 HOWARD, KEBLE.—"Dropping the Pilot."



- HOWARD-TURNER, CECIL.—"Adrienne Lecouvreur."
- HOWARD, WALTER.—"The Story of the Rosary."
- HOWARD, WILSON.—"To Right His People's Wrongs."
- HOWE, ENA HAY.—"The Magic Violin," "The Minuet," "O'Flanagan," "Gousin Deborah," "The Dream Woman."
- HUBBARD, PHILLIP E.—"The Barrier," "A Love Passage," "The Gentleman Who Was Sorry."
- HUDSON, ERIC.—"The Luck."
- HUGO, VICTOR.—"Les Misérables."
- HULBERT, JACK.—"Cheer-Oh! Cambridge," "Acting to Act."
- HULTON, CONSTANCE.—"The Month of Mary."
- HURGON AUSTEN.—"What Ho! Ragtime," "The Ragtime Revue," "And Very Nice, Too."
- HYDE, DOUGLAS.—"The Marriage."
- IBSEN.—"The Pretenders," "The Wild Duck."
- INKSTER, LEONARD.—"The Death of Chopin."
- IRELAND, McNIEL.—"A Marriage of Misfortune."
- IRVING, LAURENCE.—"Typhoon."
- IRWIN, EDWARD.—"His Son."
- ISRAELEWITSCH, K.—"The Engagement."
- IVIMEY, J. W.—"Cheer-Oh! Cambridge."
- IVORY, W. T.—"Lucky Miss Chance," "The Revue Girl."
- JACOBI, VICTOR.—"The Marriage Market."
- JACOBS, W. W.—"In the Library," "A Love Passage."
- JAMES, A. SHIRLEY.—"The Skyscrapers."
- JAMES, BASIL.—"Victims."
- JAMES, SYDNEY.—"The Strollers."
- JEANS, DONALD.—"A Man with a Maid."
- JEANS, RONALD.—"The Cage."
- JAMES, SPENCER T.—"The Death Trap."
- JENNINGS, E. M.—"Scalped."
- JENNSSEN, H. WIERS.—"The Witch."
- JEPSON, EDGAR.—"Compromised."
- JEPHSON, EDGAR.—"Lady Noggs."
- JEROME, JEROME K.—"The Passing of the Third Floor Back," "Robina in Search of a Husband," "Esther Castaways."
- JOHNSON, BERNARD.—"A Petticoat Prince."
- JOHNSON, JOHN.—"Captain Chris."
- JOHNSON, J. ROSAMOND.—"Come Over Here."
- JONES, EDWARD.—"A Pantomime Rehearsal," "Marusa."
- JONES, GRAHAME.—"Towsee Mongalaz."
- JONES, GUY.—"What About It?"
- JONES, HENRY ARTHUR.—"Mary Goes First."
- JONES, SYDNEY.—"The Girl from Utah."
- KARAMZINE.—"Boris Godounow."
- KARNO, FRED.—"The Steam Laundry," "Flats."
- KENNEDY, MRS. BART.—"My Lord."
- KENNEY, HORACE.—"The Office Boy."
- KEROUL, HENRY.—"Oh! I Say!"
- KETELBY, A. W.—"The Dandy Band."
- KILLBY, STANLEY.—"Mr. Perkins's Pension."
- KILLINGWORTH, WARREN.—"The Mark of Cain."
- KIMBERLEY, MRS. F. G.—"That Parson Trap," "Australian Nell," "The Boy Detective," "The Collier's Lass," "The Prairie Outlaw."
- KING, WILL.—"The Kalends of Mars."
- KINGSLEY, CHARLES.—"Westward Ho!"
- KINGSLEY, FRANK.—"What We Shall Come To."
- KINNISSON, ANNA.—"Bethy Versus Dolly."
- KIPLING, RUDYARD.—"The Light that Failed," "The Harbour Watch."
- KIRBY, WILLIAM.—"Up in the Air."
- KITCAT, MABEL.—"The Whip Hand."
- KITCHEN, FRED.—"Bungle's Luck."
- KNOBLAUCH, EDWARD.—"The Headmaster," "The Faun."
- KNOX, DAVID.—"Giuliana."
- KOLLO, WALTER.—"The Girl on the Film."
- KREMER, THEODORE.—"For Her Children's Sake."
- KUSSMAN, LEON.—"The Way to Liberty."
- KYASHT, LYDIA.—"Titania."
- LAMB, EMILY F. E.—"For the King."
- LAMBERT, AGNES H.—"Love and the Dryad."
- LAMBERT, LESLIE.—"The Invisible Man."
- LANDA, GERTRUDE.—"Red 'Ria."
- LANDA, JACK.—"Red 'Ria.'" "
- LANDO, BARNETT.—"One of Us."
- LANGLOIS, H. A. AND DORA.—"The Kiss of Judas."
- LA RUBIA.—"The Heart of an Actress."
- LATCHEFORD, EDALÉ.—"The Broken String."
- LAWSON, JOHN.—"Disraeli."
- LE BLANC, MAURICE.—"A Night with Arsène Lupin."
- LE CAUDEY, RAYMOND.—"Bacillus Amoris."
- LEE, BERT.—"After the Production," "Come Inside."
- LEE, T. HERBERT.—"Ask Quesbury."
- LEFTWICH, CHARLES.—"Padlock Domes."
- LEGOUVE.—"Adrienne Lecouvreur."
- LEIGHTON, F. CYRIL.—"A Mischievous Missive."
- LENGYEL, MELCHIOR.—"Typhoon," "The Happy Island."
- LENNOX, COSMO G.—"Keep Smiling."
- LEONCAVALLO, R.—"Are You There?"
- LERBERGHE, CHARLES BAN.—"The Vultures."
- LEVY, JOSE G.—"Snore and You Sleep Alone," "Who's the Lady?," "Cupid, Unlimited."
- LION, KATHLEEN.—"The Right to Die."
- LION, LEON M.—"The Creole."
- LINDO, FRANK.—"The Labour Leader."
- LINFORD, A. HOWARD.—"Change for a Sovereign."
- LINTON, MARGARET.—"The Little Secret."
- LOCK, EMIL.—"A China Orange," "In War Time."
- LOCKE, EDWARD.—"The Climax."
- LONSDALE, HAROLD.—"The Night Before."
- LORRAIN, J.—"Narkiss."
- LOTINGA, ERNIE.—"Millions."
- LOUNSBURG, C. CONSTANT.—"The Picture of Dorian Gray."
- LOVETT, W. J.—"Goin's on at Kitty's."
- LOWTHER, HARRY.—"Left Luggage."
- LOYSON, PAUL HYACINTHE.—"The Apostle."
- LYONS, NEIL.—"The Gentleman Who Was Sorry."
- LYTTLETON, HON. MRS.—"Dame Julian's Window."
- MACCULLOCH, CAMPBELL.—"The System of the Third Degree."
- MACLAGAN, BRIDGET.—"Collision."
- MACLENNAN, R. J.—"Elder's Hours."
- MACRAE, FRANK.—"Annette."
- MACRAE, FRED.—"Merely Players."
- MAGRAN, A. C.—"A Family Affair."
- MAJOR, DAGNEY.—"Captain Chris."
- MALCOLM, FRED.—"I Should Say So."
- MALLESON, MILES.—"A Man of Ideas."
- MANN, KATHERINE.—"The Panel Doctor."
- MARCOVITCH, J.—"Mendel Belliss."
- MAUPASSANT, GUY DE.—"Mademoiselle Fid."

- MARLIN, HUGH.—"£100 and A," "The Darling Devil."
- MARQUITA, MME.—"Narkiss."
- MARKIS, EDWARD.—"Mum's the Word," "The Dandy Band."
- MARTIN, HUGH.—"Futurist Love."
- MARTIN, J. SACKVILLE.—"The Wife-Tamer."
- MARTOS, F.—"The Marriage Market."
- MARVIN, JEAN.—"Mexican Hearts Aflame."
- MARYON, MARY.—"Merely Players."
- MASEFIELD, JOHN.—"The Tragedy of Nan," "The Witch."
- MASON, A. E. W.—"Open Windows."
- MASON, HERBERT.—"The Comforters."
- MATTHEWS, B. P.—"The Grand Seigneur."
- MATTHEWS, E. C.—"The Son of His Father," "Bungle's Luck," "I've Bought a Pub."
- MATTHISON, ARTHUR.—"The Little Stow-away."
- MAUD, CONSTANCE ELIZABETH.—"A Daughter of France."
- MAUGHAM, W. SOMERSET.—"The Perfect Gentleman."
- MAURICE, RICHARD.—"The Lady Doctor," "The Origin of Species."
- MAX, COUNTESS.—"A Family Affair."
- MAYNE, RUTHERFORD.—"If."
- MCCALLUM, FRANCIS A.—"At the Temple of Aphrodite."
- MCCORMICK, LANGDON.—"Train 44."
- MCREE.—"The System."
- MCCUTCHEON, GEORGE.—"Brewster's Millions."
- MCEVOY, CHARLES.—"The Situation at Newbury."
- MCGOCH, DAISY.—"Nobby, V.C."
- MCHUGH, AUGUSTIN.—"Officer 666."
- MCKENZIE, ERSKINE.—"Our Kid."
- MCKEOWN, NORMAN.—"Margery Marries."
- MCKIBBIN, W. C.—"The Rib-nosed Baboon."
- MCLELLAN, C. M. S.—"Oh! Oh!! Delphine!!!"
- MCMANUS, J. E.—"Galatea."
- MCNAB, R. DUNCAN.—"My Lady's Garden."
- MELLHAC, H.—"Lolotte."
- MELVILLE, WALTER.—"The Beggar Girl's Wedding."
- MENTION, W. F.—"Love and the Press Gang," "The Bounder."
- MERIVALE, BERNARD.—"The Night Hawk."
- METENIER, OSCAR.—"Mademoiselle Fif."
- MEYNELL, ROBERT.—"Defiance."
- M'GHEE, TOM.—"I Should Say So!"
- MILL, C. WATSON.—"The Pirate Shp."
- MILLER, DR.—"French Leave."
- MILLS, CLIFFORD.—"Where the Rainbow Ends."
- MILLWARD, JESSIE.—"The Land and the Lady."
- MIST, WILLIAM F. R.—"Sweet Mignonette."
- MITCHELL, GEORGES.—"This Way, Madam!"
- MIZNER, WILSON.—"Come Over Here."
- MOFFATT, GRAHAM.—"Bunty Pull the Strings."
- MOLIERE.—"The Blue Stockings," "Le Mariage Forcé," "The Marriage," "The Perfect Gentleman."
- MONKHOUSE, ALLAN.—"Nothing Like Leather."
- MOORE, C. J.—"I Do Like Your Eyes."
- MOORE, GEORGE.—"Elizabeth Cooper."
- MORGAN, SYDNEY.—"Maison Décolleté," "The Garden of Wives."
- MORLEY, BERT.—"The Passing Show."
- MORRIS, ALLAN.—"An Awkward Fix."
- MORRISON, KENNETH.—"Lucky Miss Chance," "The Revue Girl."
- MORTON, MICHAEL.—"I Dine With My Mother," "What a Game!"
- MOUSSORGSKY, M. P.—"La Khovanchina."
- MOZART.—"The Magic Flute."
- MURRAY, ALAN.—"Cheer-Oh! Cambridge."
- MURRAY, D. L.—"Ilyias."
- MURRAY, DOUGLAS.—"The New Duke."
- MURRAY, T. C.—"Sovereign Love."
- MYLES, A. MYDDLETON.—"The Worst Girl of All," "Hello, London," "The White Slave Traffic."
- MYLO, JULIETTE.—"Le Jour de Mure Octave Amedee," "Madeline Couturat," "Yvette's Dilemma," "Amours d'Automne," "Le Bon Cœur d'Olivette."
- NASH, GEORGE.—"Just in Time."
- NEALE, W.—"Little Miss Ragtime," "Come Inside."
- NEDDHAM, ALICE ADELAIDE.—"Army and Navy."
- NEPOTZ, LUCIEN.—"The Olive Branch."
- NEWBOLT, T. J.—"The Upstroke."
- NEWMAN, VICTOR.—"What a Game!"
- NOBLE, SYBIL.—"The Surrender of Juan."
- NOEL, E. L.—"Wife or Woman."
- NOLAN, HUGH.—"Out of the Past."
- NORMAN, E. B.—"Goggles."
- NORMAN, Mrs. GEORGE.—"The Impulse of a Night."
- NORTON, FREDERIC.—"What Ho! Daphne."
- NORWOOD, EILLE.—"Colonel Cleveland, V.C."
- NOUGUES, JEAN.—"Narkiss."
- NUGENT, J. C.—"The Unhappy Medium."
- O'BRIEN, Seumas.—"Duty."
- OGLE, RICHARD.—"The Maid of Memphis."
- O'KELLY, SEUMAS.—"The Bribe."
- OLIPHANT, LANCELOT.—"Fantasy and Flame."
- O'NEIL, NORMAN.—"The Pretenders."
- ONGLEY, BYRON.—"Brewster's Millions."
- ORDONNEAU, MAURICE.—"La Poupée."
- OUIDA.—"Under Two Flags."
- OULD, HERMON.—"Between Sunset and Dawn."
- OWEN, GEORGE.—"A Question of Propriety."
- OWEN, HAROLD.—"A Little Fowl Play," "Mr. Wu."
- OWEN-LEWIS, A. F.—"Colonel Cleveland, V.C."
- PAIN, BARRY.—"The Interlude of the Charwoman."
- PARKER, JAMES.—"I Love You!"
- PARKER, LOUIS N.—"Joseph and His Brethren," "The Sacrament of Judas."
- PARKER, MARGARET.—"The End of the Season."
- PARRY, BERNARD.—"Navy Blue."
- "PASTON, GEORGE.—"In and Out," "The Conynghams."
- PASTURE, Mrs. HENRY DE LA.—"Luigi's Wife."
- PATERNOSTER, G. SIDNEY.—"The Dean of St. Patrick's."
- PATTERSON, J. M.—"Dope."
- PAUL, S. M.—"Come and See."
- PAYNE, B. IDEN.—"The Elder Brother."
- PEACH, L. DU GARDE.—"Wind o' the Moors."
- PEACOCK, WALTER.—"Victims."
- PEILE, F. KINSEY.—"The Pink Nightgown."
- PEMBERTON, MAX.—"Hullo, Tango!" "Come Over Here!" "Garrick."
- PENDER, CHARLES.—"The Ghost."
- PERCIVAL, T. WIGNEY.—"Grumpy."
- PERTWEE, ROLAND.—"Seeln' Reason."
- PETHER, HENRY E.—"Wake Up, England."
- PHILLIPS, ARTHUR K.—"A Love Episode."
- PHILLIPS, B. MANDEVILLE.—"Doubtful Engagements."
- PHILLIPS, STEPHEN.—"Iole."
- PHILLPOTTS, EDEN.—"The Hiatus," "The Point of View," "The Carrier Pigeon," "The Mother," "The Shadow."
- PINCHBECK, W. H.—"Lydia's Sacrifice."



- PINERO, ARTHUR W.—"The Schoolmistress,"  
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- PINK, WAL.—"Enquire Within," "What's in  
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- POLLOCK, JOHN.—"Anna Karenina,"  
"Lolotte."
- POST, W. H.—"Never Say Die."
- POTTER, FRANK E.—"The Password."
- POUCHKINE.—"Boris Godounov."
- POWELL, DUDLEY.—"Bungle's Luck,"  
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- PROVO, ROBERT.—"From Portland to  
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- PRYOR, HOWARD.—"Walk Up."
- PYM, PAUL.—"The Golden Bell."
- QUILTER, ROGER.—"Where the Rainbow  
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- RACINE.—"Phédre."
- RAE, CONSTANCE.—"Snowdrifts."
- RAE, NITA.—"Only an Artist's Model."
- RALEIGH, CECIL.—"Sealed Orders."
- RAMSAY, ALICE.—"Her Wedding Night."
- RAMSEY, JOHN.—"Where the Rainbow  
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- RANKIN, F. M.—"The Apostle."
- RASIMI, MME. B.—"Cachez Ca!"
- RAY, R. J.—"The Gombeen Man."
- REAN, CLIFFORD.—"A Race for Honour,"  
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- REDSTONE, WILLIE.—"Eightpence a Mile."
- REED, MARIELL.—"The Feminologist."
- REED, PETER.—"The Garden of Wives."
- REES, ROSEMARY.—"Uncle Bill."
- REINHARDT, MAX.—"Sumurun."
- RENNISON, A. V.—"The Magic Spell."
- REYNOLDS, JOHN.—"Pauline."
- RICHARDSON, H. M.—"The Awakening  
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- RICHARDSON, HANS.—"The Virtues of Mrs.  
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- RICHARDSON, IAN.—"The Absent Mr. John-  
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- RICHE, D.—"Through the Post."
- RICKETT, COMPTON.—"The Charmer."
- RIGBY, EDWARD.—"The Thirteenth."
- RINEHART, MARY R.—"Seven Days."
- ROBERTS, MORLEY.—"The Morning Post."
- ROBERTSON, T. W.—"Caste."
- ROBINS, GERTRUDE.—"The Home-Coming."
- ROBINSON, HARRY J.—"The Little Stow-  
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- ROBINSON, LENNOX.—"The Clancy Name."
- ROCHESTER, A.—"The Cradle."
- ROLLS, ERNEST C.—"Full Inside," "Step  
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- ROWE, CARLOTTA.—"Bacillus Amoris."
- ROSCOE, CEDA.—"Mother's Mistake."
- ROSE, ARTHUR.—"Blue Blood."
- ROSE, EDWARD E.—"The Rosary."
- ROSE, E.—"Under the Red Robe."
- ROSE, FRANK H.—"The Whispering Well,"  
"The Second Mrs. Banko."
- ROSS, ADRIAN.—"The Marriage Market,"  
"The Girl from Utah," "The Girl on the  
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- ROSSETTI, DANTE GABRIEL.—"Sister  
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- ROSTAND, EDMOND.—"La Samaritaine."
- ROTTENBURG, H.—"Cheer-Oh! Cambridge."
- ROY, WALTER.—"Six Weeks Hence."
- ROZE, RAYMOND.—"Joan of Arc."
- RUBENS, PAUL A.—"The Girl from Utah."
- RULL, HERBERT.—"I Should Say So!"
- RUNSKY-KORSAKOW.—"Ivan le Terrible,"  
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- RUSKIN, SYBIL.—"The Painted Nun."
- SADLER, DOROTHY.—"Miss Brown's  
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- SAMUELS, MAURICE V.—"Greater Love  
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- SANDEMAN, CHRISTOPHER.—"Midsummer  
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- SARDOU.—"Diplomacy."
- SARGENT, HERBERT C.—"Desperado  
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- SASOULIN, G. G.—"Paying the Penalty."
- SAUNDERS, G. M.—"Diana Disappears."
- SCHAUZER, RUDOLF.—"The Girl on the  
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- SCHNITZLER, ARTHUR.—"The Green  
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- SCOTT, AFFLECK.—"The Stranger at the  
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- SCOTT, CLEMENT.—"Diplomacy."
- SCOTT-GATTY, SIR ALFRED.—"Claude  
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- SCOTT-GATTY, CHARLES.—"Claude  
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- SCOTT-GATTY, MURIEL.—"Claude Abroad."
- SCOTT, NOEL.—"Desperation."
- SCOTT, ROBERT H.—"Let In."
- SCOTT, SIR WALTER.—"Ivanhoe," "For the  
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- SCHWARZ, YVES.—"L'Ami de Marcel,"  
"Amours d'Antoine."
- SCHRIER, HENRIETTA.—"The Cracks-  
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- SCRIBE.—"Adriemo Lecouvreur."
- SELBIT, P. T.—"His Last Night Out."
- SELF, C. S.—"Visions of a Night."
- SELLINCOURT, HUGH DE.—"Ninette."
- SELLON, M. ST. J.—"The Runaways."
- SENNETT, H. A.—"Pillars of the State."
- SETON, HENRY.—"The Absent-Minded Hus-  
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- SEYMOUR, HAMILTON.—"The Curate's  
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- SHAKESPEARE.—"King John" ("The Little  
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- SHARMAN, DREXEL, H. B.—"The Bank of  
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- SHARP, R. FARQUHARSON.—"The Newly  
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- SHAW, MRS. BERNARD.—"Woman on Her  
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- SHAW, CAPTAIN F. H.—"All Square."
- SHAW, G. B.—"Androcles and the Lion,"  
"Cæsar and Cleopatra," "Mrs. Warren's  
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"The Dark Lady of the Sonnet," "The  
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- SHEARIM, DADE.—"The Challenge," "The  
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- SHEEN, W. F.—"The Luck."
- SHELLY, HERBERT.—"Dan, the Outlaw."
- SHERIDAN, R. B.—"School for Scandal,"  
"The Critic."
- SHIRLEY, ARTHUR.—"Two Big Vagabonds."
- SHOWER, BEN.—"Style."
- SHUTE, E. L.—"Jappy Chappy."
- SIDGWICK, B. T.—"Father."
- SIDNEY, HERBERT.—"The King's Own."
- SILVERSTONE, O.—"The Ruin of a Coun-  
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- SIMPSON, HAROLD.—"Sixty Miles an Hour,"  
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- SIMS, GEORGE R.—"The Ever Open Door."
- SIRMA, ALBERT.—"The Girl on the Film."
- SISMONDI, ETTE.—"A Gay Butterfly."
- SLAUGHTER, WALTER.—"Alice in Wonder-  
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- SMEDLEY, CONSTANCE.—"The Eleventh  
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- SMITH, HAROLD.—"The March Hare."
- SMITH, NORMAN.—"Hylas."
- SMITH, WINCHELL.—"The Fortune Hunter."
- SMYLY, C. F.—"Cheer-Oh! Cambridge."
- SMYTH, WINCHELL.—"Brewster's Millions."
- SNOWDEN, KEIGHLEY.—"The Whip Hand."
- STACEY, CAPTAIN.—"The Golden Bell."  
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- STANLEY, FRED A.—"The Little Devil Chooses."
- STAYTON, FRANK.—"The Inferior Sex."
- ST. CLAIR, WINIFRED.—"Two of the Odd Boys," "The Voice Within."
- ST. CYR, MISS D.—"Three."
- ST. JOHN, CHRISTOPHER.—"The Brothers Karamazov."
- STANER, LAWRENCE.—"A Savage Encounter."
- STRIN, FULLER.—"Mille's Little Deception."
- STINER, LESLIE H.—"Deception."
- STEINER, MAX.—"Love in Albania."
- STEPHENS, WILFRED.—"As Dreams are Made Of," "On Tour," "Contracts," "Keeping Sunday," "The Sunlight Way."
- STEPHENSON, B. C.—"Passports, Please," "Diplomacy."
- STERN, ADAM.—"Wanted, a Sovereign."
- STEWART, A. K.—"It Pays to Advertise."
- STEWART, ATHOL.—"Through the Post."
- STEWART, HUBERT.—"A Gipsy's Daughter."
- STITCHER, D.—"Solomon the Fighter."
- STORRY, F.—"Come and See."
- STRAUS, OSCAR.—"Love and Laughter."
- STRAUSS, RICHARD.—"Ariadne in Naxos," "Der Rosenkavaller."
- STRINDBERG, AUGUST.—"The Link."
- STURGESS, ARTHUR.—"La Poupée."
- SUDERMANN, HERMANN.—"The Last Visit."
- SULLIVAN, JOHN J.—"The King of the Golden Mountains."
- SUTTON, TOM.—"The Fairy Idyll," "The Gleaner's Dream"
- SWINLEY, E. ION.—"The Aspirations of Archibald."
- SYDNEY, LEWIS.—"The Comforters."
- SYMONDS, P. BIDDULPH.—"Keeper of the Keys."
- SYMS, HENRY.—"La Tête de Canard."
- SYRETT, NETTA.—"The Strange Boy," "The Enchanted Garden," "The Fairy Doll."
- TAGORE, RABINDRA NATH.—"The Maharani of Arakan," "The Post Office."
- TALBOT, HOWARD.—"The Pearl Girl," "Simple Earted Bill," "A Narrow Squeak."
- TANNER, JAMES T.—"The Girl from Utah," "The Girl on the Film."
- TATE, JAMES W.—"I Should Worry."
- TAUFSTEIN, LOUIS.—"Maison Décolleté."
- TENNYSON.—"Queen Mary of England."
- TERRY, J. E. HAROLD.—"The Knight of the Garter."
- THANE, EDWARD.—"The Man Who Came Between," "A White Slave," "Queen of the Air."
- THARP, M.—"Paris Frissons."
- THOMAS, BRANDON.—"Marusa," "Charley's Aunt."
- THOMPSON, FRED.—"Alice Up To Date," "Eightpence a Mile."
- THURSTON, E. TEMPLE.—"Always Tell Your Wife," "The Greatest Wish."
- TIERCELIN, LOUIS.—"The Sacrament of Judas."
- TILLARD, IRENE.—"Passions in Little Puddicombe."
- TILLER, JOHN.—"Monte Carlo to Tokio."
- TITHERIDGE, DION.—"The Watchman's Wife."
- TOLSTOY, LEO.—"Anna Karenina."
- TONKS, S. W.—"The Upper Hand."
- TOOMBS, J. S. M.—"Emily."
- TORR, A. C.—"Sammywell Smith's Visit to London," "A Comfortable Situation."
- TOURS, FRANK.—"The Gay Lothario."
- TREVOR, CHARLES.—"A Vagabond King."
- TREVOR, LEO.—"Dr. Johnson."
- TROUBRIDGE, LADY.—"The Goldfish."
- TSCHAIKOWSKY.—"The Reaper's Dream."
- TURNER, CECIL HOWARD.—"The Tigress," "The Understudy."
- TURNER, JOHN HASTINGS.—"Havoc," "Account Rendered."
- TURNER, MONTAGUE.—"The Confession."
- TWYFORD, CECIL.—"The Invisible Man," "Stolen Fruit."
- UNGER, GLADYS.—"The Marriage Market," "The Son and Heir."
- URBAN, ERIC.—"Maison Décolleté."
- VACANO, STEFAN.—"She Pays the Penalty."
- VALENTINE.—"The Night Before."
- VALENTINE, SYDNEY.—"The Widow Woos."
- VAN DER MEER, PIETER.—"In Haarlem There Dwelt."
- VANCE, S.—"Find the Man."
- VANSITTART, ROBERT.—"The Cap and Bells."
- VANTINI, MARIE.—"Robespierre."
- VASEY, GRACE.—"The Love that Forgave."
- VEBER, PIERRE.—"Who's the Lady?"
- VEILLER, BAYARD.—"Within the Law."
- VEITCH, EDITH.—"Proserpine."
- VEITCH, NORMAN K.—"Proserpine."
- VERNON, HARRY N.—"Saving Silver City," "Mr. Wu," "Nevada."
- VOLLMOELLER, KARL.—"Turandot."
- WAKELING, T. G.—"For Valour."
- WALDRON, A. J.—"Should a Woman Tell?"
- WALL, HARRY.—"The Good Fairy."
- WALLACE, EDGAR.—"The Manager's Dream," "Hello, Exchange!" "Are You There?"
- WALLACE, G. CARLTON.—"The Woman Conquers."
- WALSH, SHEILA.—"The Pride o' the Mill."
- WALTERSHAUSEN, H. W. VON.—"Oberst Chabert."
- WALTON, MISS G. H.—"The Ruin of a Countess."
- WARD, ERIC R.—"Let In."
- WATERS, BAY.—"I do Like Your Eyes."
- WATSON, MALCOLM.—"The Double Event."
- WATSON, W. G.—"Fine Feathers."
- WEBBLING, PEGGY.—"Westward Ho."
- WELLS, H. G.—"The Invisible Man."
- WELLS, JANE.—"The Origin of All."
- WEST, MRS. GEORGE CORNWALLIS.—"The Bill."
- WEST, PERCIVAL C.—"The Flour Girl."
- WESTBROOK, H. W.—"Brother Alfred."
- WEYMAN, STANLEY.—"Under the Red Robes."
- WHARNCLIFFE, JOSEPH M.—"The Great Conspiracy," "The White Slave Girl," "The Woman of Death."
- WHARTON, A. P.—"13, Simon Street" (see also "The House in Simon Street").
- WHEELER, G. D.—"The Passing Show."
- WHEELER, PENELOPE.—"The Green Cockatoo."
- WHIPP, ALBERT.—"Turkish Delight."
- WHITMARSH, F. J.—"A Narrow Squeak."
- WHITTINGTON, J. B.—"A Week End."
- WILDE, OSCAR.—"The Picture of Dorian Gray," "The Importance of Being Earnest."
- WILLHELM, C.—"Titania."
- WILLIAMS, HARRY.—"Come Over Here."
- WILLIAMSON MAUDE.—"The Saint and Sinner."
- WILLIS, H. G.—"After Good-night."
- WILLMOTT, CHARLES.—"Full Inside," "Step this Way."
- WILLS, FREEMAN.—"The Only Way."
- WILSON, CHRISTOPHER.—"The Tigress."
- WILSON, JULIEN H.—"An Arabian Night," "Scalped."
- WILSON, PATRICK.—"The Herd's Wife."
- WILSON, RATHMELL.—"Open or Shut," "The Passer-By."

WIMPERIS, ARTHUR.—"The Laughing Husband," "Love and Laughter," "Within the Law," "Eightpence a Smile."  
 WINTHROP, CHARLES.—"A Petticoat Prince."  
 WODEHOUSE, P. G.—"Brother Alfred."  
 WOGAN, JUDITH.—"Home Rule."  
 WOLFGANG, HAROLD.—"The Torch."  
 WOOD, ARTHUR.—"Hullo, Cinderella."  
 WOOLNOTH, MARJORIE H.—"Alcides."

WORRALL, LECHMERE.—"Other People's Babies," "The Night Hawk," "Her Side of the House."  
 WRIGHT, HUGH E.—"Eightpence a Mile," "Keep Smiling."

YARDLEY, W.—"Passports, Please."  
 YOUNG, CHARLES L.—"Jim the Penman."  
 YOUNG RUTH.—"The Iron Law."

## MISCELLANEOUS EVENTS OF THE YEAR.

January 25.—Actors' Saturday.  
 February 10.—The Sheffield Repertory Society was inaugurated at the Temperance Hall, Sheffield, with a performance of "The Importance of Being Earnest."  
 March 16.—Opening of the Magicians' Club.  
 May 13.—The Drama League was inaugurated at a meeting at Clavier Hall.  
 May 14.—Publication of the New Music Hall Award.  
 May 15.—The General Committee of the Shakespeare Memorial National Theatre met at the Mansion House under the chairmanship of the Lord Mayor (Sir David Burnett).  
 May 22.—International Kinematograph Exhibition at Olympia opened by Sir A. K. Rollit.  
 June 18.—"Tag Day" street collections in aid of the variety charities.  
 July 9.—Variety Artists' Benevolent Institution Fête and Gala at "Brinsworth," Twickenham.  
 October 11.—"Good Samaritan" performance at the London Coliseum.  
 October 31.—In aid of the Actors' Benevolent Fund a theatrical skating party took place at the Holland Park Hall Rink.  
 November 6.—Commencement of the musicians' strike.  
 November 7.—At the Haymarket, Princess Marie Louise of Schleswig-Holstein distributed the annual essay and elocution

prizes and certificates to members of the British Empire Shakespeare Society.  
 November 19.—Opening performance of the "Big Circus" at the London Opera House.  
 November 21.—A tea party, dance, and grand cotillon was held by the Theatrical Ladies' Guild at the Albert Hall.  
 November 28.—The annual licensing meeting of the London County Council was held at the County Hall, Spring Gardens, when the Theatres and Music Halls Committee submitted their report, which showed that the applications numbered 598, of which two had been withdrawn and eleven were recommended for refusal. The renewals numbered close upon 500.  
 December 3.—Annual matinee of the Grand Order of Water Rats at the Oxford.  
 December 20.—Lady Bancroft laid the foundation-stone of the new students' theatre, which is to be erected at the rear of the Academy of Dramatic Art in Gower Street.  
 December 21.—At the Criterion Restaurant the "Charley's Aunt" Club held its inaugural meeting, with Mr. Brandon Thomas in the chair.  
 December 22.—First performance of the second season of the Palladium Minstrels at the Palladium.  
 December 24.—Opening of the World's Fair.  
 December 26.—Opening of the Wonder Zoo and Big Circus at Olympia.

## DINNERS, BANQUETS, Etc., OF THE YEAR.

January 12.—The O.P. Club held a Dialect Drama Dinner at the Hotel Cecil. Prominent representatives of Irish, Scottish, American, and Welsh drama were present, under the chairmanship of the club's President, Lord Howard de Walden.  
 January 19.—Annual Dinner of the Touchstone Club.  
 February 2.—The Music Hall Ladies' Guild's second Fancy Dress Ball at the Trocadero Restaurant.  
 February 7.—Actors' Association Annual Supper and Ball, Holborn Restaurant, Sir Herbert Tree presiding.  
 February 23.—The sixteenth Annual Dinner of the Gallery Fight-Nighters' Club was held at Frascati's Restaurant.  
 March 2.—Water Rats Annual Ball, Trocadero Restaurant, King Rat Charles Austin in the chair.  
 March 9.—The Annual Dinner and Dance of the Music Hall Artists' Railway Association was held at the Criterion Restaurant. Mr. Joe Elvin, President, occupied the chair.  
 March 16.—The O.P. Club's banquet to Mr. Forbes-Robertson on his retirement.  
 April 6.—The first Annual Dinner of the newly constituted Beneficent Order of Terriers was held at Frascati's, with the President, Mr. Ben Obo, in the chair.  
 April 13.—The twenty-ninth Annual Dinner of the Playgoers' Club was held at the Hotel Cecil.  
 May 18.—Annual Dinner of the Stage Society, Criterion Restaurant.  
 September 7.—The last banquet of the Terriers' Association was held at the Boulogne Restaurant, with the President, Mr. Harry Barnard, in the chair.

September 18.—A complimentary luncheon was given at the Whitehall Rooms, Hotel Metropole, to Mr. F. R. Benson, before his departure on his first tour of Canada and the United States. Sir Sidney Lee presided.

September 23.—At the Adelaide Rooms, King William Street, on Tuesday, the Theatrical Managers' Association gave a luncheon in honour of their President, Mr. Cyril Maude, on the eve of his departure for America. Sir Herbert Beerbohm Tree was in the chair.

October 26.—A banquet was given at the Hotel Cecil by the O.P. Club in celebration of the tenth anniversary of the opening of the present Galety.

November 22.—At Frascati's the eighth annual banquet of "The Magic Circle" was held, with the President, Mr. Nevil Maskelyne, in the chair.

November 23.—In the Grand Banqueting Hall of the Hotel Cecil the twenty-third anniversary dinner of the Eccentric Club was held. Mr. H. J. Homer presided, and Mr. James Welch was in the vice-chair.

November 30.—The twenty-third annual dinner in connection with the Actors' Benevolent Fund was held at the Hotel Metropole. Mr. Martin Harvey presided. The subscription list amounted to £1,200.

December 6.—Sir Rufus Isaacs, K.C.V.O., the Lord Chief Justice, occupied the chair at the Annual Dinner of the Savage Club at the Connaught Rooms.

December 7.—The second Annual Dinner of the Variety Artists' Benevolent Fund and Institution was held at the Trocadero Restaurant, with Lord Lonsdale in the chair. Over £1,000 was subscribed.

December 14.—The Annual Dinner of the Green Room Club took place at the Criterion. The chair was occupied by Mr. Fred Terry.

December 14.—Sir Herbert Tree presided at the Hotel Cecil at the annual dinner of the Actors' Association.

December 21.—There was a company of over 350 at the Playgoers' Club's Ladies' Christmas Dinner at the Hotel Cecil. Mr. Marshall Hall, K.C., M.P., the President of the Club, occupied the chair.

## NEW THEATRES, MUSIC HALLS, &c.

January 13.—New Gallery Kinema.  
 February 3.—Hippodrome, Aldershot.  
 February 3.—Picture Hall, Windsor.  
 February 10.—Sheffield Repertory Theatre (Temperance Hall).  
 February 11.—King's Palace, Preston.  
 February 17.—Empire, Stroud.  
 February 20.—Grove Picture House, Ilkley.  
 March 7.—Picture House, Portobello.  
 March 15.—North Oxford Kinema.  
 March 22.—Picture Palace, Matlock.  
 March 23.—Normanton Picture Palace, Derby.  
 May 5.—Globe Picture Hall, Durham.  
 June 5.—Ambassador's.  
 June 9.—Scala Picture House, Coventry.  
 June 22.—Karsino, Tagg's Island.  
 July 3.—Kinema Hall, Kendal.  
 July 7.—Coliseum (late Empire), Portsmouth.  
 July 7.—Sparrow's Nest Concert Pavilion, Lowestoft.  
 July 10.—King Edward VII. Memorial Hall, Herne Bay.  
 July 12.—Picture House, Dewsbury.  
 July 14.—Alcazar Kinema and Gardens, Edmonton.  
 July 14.—Finsbury Park Rink Kinema and Winter Gardens.  
 July 16.—Picture Theatre, St. Austell.  
 July 19.—Kurseal, Douglas.  
 July 21.—Coliseum, Douglas.  
 July 21.—Palace, Lowestoft.  
 July 21.—Queen's Palace, Sutton-in-Ashfield.  
 July 21.—Public Hall, Leicester.  
 July 31.—Markhouse Cinema, Leyton.  
 August 2.—Strand Kinema, Douglas.  
 August 4.—West End Playhouse, Glasgow.  
 August 4.—Palace, Redditch.  
 August 4.—Kino, South Shields.  
 August 4.—Hippodrome, Cheltenham.  
 August 18.—Alexander Picture Theatre, Salford.  
 September 8.—Queen's Hall, Newcastle.  
 September 11.—Photo Playhouse, Edinburg.  
 September 15.—Picture Hall, Dipton.  
 September 22.—Picture Hall, West Auckland.

October 2.—Woolwich Arsenal Kinema.  
 October 6.—Alexandra Palace, Derby.  
 October 6.—Olympia Kinema, Blackhill.  
 October 6.—Kinema, Coatbridge.  
 October 6.—Cosy Corner Kinema, Lowestoft.  
 October 13.—Ward's End Picture House, Halifax.  
 October 16.—Picture Theatre, St. Austell.  
 October 16.—Salon Photo Playhouse, Edinburg.  
 October 18.—Folehill Picture Palace, Coventry.  
 October 21.—Picture House, Prince's Street, Edinburg.  
 October 25.—Kings Hall, Waterford.  
 October 31.—Picture House, Port Brae, Kirkcaldy.  
 November 10.—Picture Palace, Brierley Hill.  
 November 17.—Central Picture Hall, Watford.  
 November 29.—Bushey Repertory Theatre.  
 November 29.—Picture Hall, Wingate, Co. Durham.  
 December 1.—Grainger Picture Hall, Newcastle.  
 December 5.—New Philharmonic Hall (late St. James's).  
 December 8.—Temple Pictorium, Manchester.  
 December 8.—Cotsworth Palace, Gateshead.  
 December 9.—La Scala, Dundee.  
 December 13.—Queen's Kinema, Nelson.  
 December 15.—Empire, Rotherham.  
 December 15.—Oxford Picture Palace, Sheffield.  
 December 18.—Picture Playhouse (formerly Hippodrome), Hull.  
 December 20.—Kinema, Newark.  
 December 20.—Galety Picture House, Hull.  
 December 22.—Broadway Kinema, Hamersmith.  
 December 22.—Old Town Kinema, Eastbourne.  
 December 22.—Westgate Picture House, Wakefield.  
 December 26.—Golders Green Hippodrome.  
 December 26.—Picture Palace (reconstructed), Sellhurst.  
 December 26.—Palladium, Gloucester.  
 December 26.—Palace, Edinburg.  
 December 26.—Cosy Picture House, Derby.  
 December 29.—Picture Salon, Glasgow.



## OBITUARY.

- Adams, Blake. August 17.  
Adams, Stephen (Michael Maybrick). Aged 69. August 26.  
Alberto, Paul. January 3. Aged 31.  
Anderson, Mrs. Carl. July 2.  
Aptommas, Mr. Aged 84. May.  
Armitage, Sarah. November 15.  
Augarde, Adrienne. March 18.  
Austin, Alfred. Aged 78. June 2.  
Austin (Oates), Henry. December 11.  
Averell, Robert. October 4.
- Bage, Mary Ann. June 27.  
Baker, Andrew Clement. Aged 71. July 17.  
Banks, Charles (Ervard Wilkes). June 29.  
Barrett-Conlon, Marie. December 2.  
Bartholomew, Bower. Aged 26. October 24.  
Bass, Tom. November 24.  
Bastow, Mrs. Jack (Maude Lowe). March 21.  
Behan, James. January 28.  
Bellamy, Annie M. May 29.  
Bell, Percy. November 21.  
Beverly, Arthur. October 23.  
Bexfield, William Stephen. Aged 58. October 24.  
Bickford, Melville C. T. March 4.  
Bieber, Arthur (Bl-Ber-Ti). Aged 33. March 11.  
Bigwood, G. B. Aged 84. February 11.  
Bint, William Richard. Aged 62. October 24.  
Birch, William Henry. August 17.  
Boak, Eliza Brydone. Aged 76. September 19.  
Bodie, Margaret M. Aged 71. May 25.  
Body, Ede Hague. Aged 29. March 4.  
Bolan, Frederick William. August 14.  
Bolton, Mrs. March 10.  
Boucher, F. T. May 7.  
Bouchière, Valentine (Mrs. Harry Radford). Aged 33. February 12.  
Boucicault, Aubrey. July.  
Bowes, George. May 4.  
Boyd, Mrs. Edwin. February 16.  
Brady, James Albert. February 10.  
Brand, Kate. October 19.  
Brash, Frank Wilson. July 23.  
Brennan, Margaret. Aged 74. January 7.  
Briley, Daisy. Aged 20. May 3.  
Brinckman, Rev. Arthur. January 28.  
Brookfield, Chas. H. E. Aged 56. October 20.  
Brown, Mrs. Aged 58. June 30.  
Budd, Herbert. Aged 51. February 4.  
Burkinshaw, John. December 23.
- Calvert, Frank. February 13.  
Campbell, Henry. Aged 73. September 22.  
Carnegie, Douglas John. November 4.  
Carrick, Tom (Alban Street). February 27.  
Carson, Ivy (Mrs. James Deene). Aged 29. August 31.  
Carte, Mrs. D'Oyly. May 5.  
Chapman, Charles Ernest. Aged 42. October 4.  
Chater, R. D. (Professor Hercat). Aged 77. April 26.  
Claretie, M. Jules. Aged 73. December 23.  
Clarke, C. A. July 8.  
Cody, S. F. August 7.  
Cohen, Aimie. September 3.  
Collings, Anthony. January 23.  
Collings, Antony. January 23.  
Collings, Mary. March 14.  
Collins, John. December 5.  
Cooke, Mrs. M. A. December 29.  
Coombe, Joseph. Aged 80. November 7.  
Corri, Montague. December 17.  
Courtneidge, Mrs. Jane. Aged 84. March 26.  
Courtney, Bessie Fedora. February 23.  
Crawshaw, William James. Aged 43. August 1.  
Creasey, Herbert. May 8.
- Cromwell, Mrs. Cecil (Beatrice Pryce Hainer). April 16.  
Cross Margaret. July 9.  
Cuthbert, Bella. Aged 75. March.
- Dallas, Mrs. Jamie (Dorothy Varden). October 21.  
Danby, Gus. Aged 49. October 19.  
Darroch, Fleming. August 17.  
Davenport, Charles. Aged 86. September 2.  
Davies, Jessie Gordon. May 13.  
Deene, Mrs. James (Ivy Carson). Aged 29. August 31.  
Delacher, George. March 5.  
Dewhurst, Jonathan. Aged 76. August 1.  
Dobbs, Dr. George Henry R. June 10.  
Dolby, Henry Gray. Aged 60. May 20.  
Dome, Arthur. October 29.  
Dooley, Harry A. Aged 41. August 29.  
Doughty, James. Aged 94. March 14.  
Douglas, John Bertram. February 21.  
Drew, Mrs. Edwin (Annie Parker). January 24.  
Dryden, Peter. November 18.  
Duffy, Anne. Aged 60. July 17.  
Dunbar, Joan Pauline. November 13.  
Duval, Frederick. Aged 27. September 1.
- Earl, Laura (Edna). September 12.  
Edgesten, Edwin Henry Atherton. February 28.  
Eflingham, Nigel. November 28.  
Egerton, Edward. Aged 68. June 30.  
Elgar, Cecil (Cyril Hayward Owen). November 17.  
Elliott, James. Aged 36.  
Ellis, Tom. Aged 51. October 4.  
Emden, Walter. Aged 66. December 2.  
Engler, Alvin. January 10.  
Epitau, Fred. October 1.  
Esmond, Wilfred. Aged 69. March 4.
- Fernie, Loring. Aged 47. December 29.  
Fletcher, Clowm Will (Wm. Wales). February 3.  
Foulis, Georgina. Aged 77. October 19.  
Fox, Fred. Aged 51. February 8.  
Fragson, Harry. December 30.  
Francis, George. Aged 56. July 19.  
Franmore, Mrs. Charles. February 1.  
French, Elizabeth. August 2.  
Fyne, Mrs. Fred. April 11.  
Gannon, Elizabeth. Aged 51. May 6.  
Glinka, Millie. Aged 58. December 15.  
Godwin, Will. April 25.  
Good, Frederick Edward. February 22.  
Greene, Mrs. Gene. February 27.  
Greig, George Taffey. Aged 34. May 10.  
Griffiths, Kate (Mrs. Tom). Aged 39. November 30.  
Grimshaw, A. July.  
Guyon, Albert. Aged 45. September 22.
- Haggar, Fred. Aged 39. April 26.  
Hale, G. J. June 26.  
Hales, Thomas Gardiner. July 12.  
Hamer, Beatrice Pryce (Mrs. Cecil Cromwell). April 16.  
Hamilton, John Angus. June 14.  
Hanneford, Edward. Aged 45. June 26.  
Harding, Mrs. Florence. January.  
Hardy, Neil (Hardingham Rushbrooke Mehew). September 16.  
Harman, Wm. Hy. February 3.  
Harrold, Jane. August 16.  
Hayley, Mrs. W. B. (Maud Hobson). January 6.  
Hayward, Horatio William. Aged 59. March 27.  
Hazel, Agnes (Agnes Ann Nolan). Aged 45. May 8.  
Hearn, James. Aged 40. November 10.  
Heath, Mrs. Lily. April 16.

- Height, Amy. March 21.  
 Henry, Edward. February 28.  
 Henry, Kitty Walford. Aged 22. February 7.  
 Hereat, Professor (R. D. Chater). Aged 77.  
 April 26.  
 Heriot, Wilton. March 18.  
 Hind, Ralph (Gus Hindell). Aged 44. October 6.  
 Hobson, Maud (Mrs. W. B. Hayley). January 6.  
 Holford, Mrs. R. P. S. (Mamie Stuart). December 12.  
 Holland, E. M. Aged 65. November 24.  
 Holloway, Henry. Aged 71. March 27.  
 Holloway, W. J. Aged 71. April 6.  
 Hook, Mrs. C. W. May 2.  
 Hope, Naomi (Mrs. Frederick Searth). March 27.  
 Houghton, Stanley. Aged 32. December 11.  
 Howard, Frederick Stephen. Aged 38. January 3.  
 Hughes, Eddie ("Happy"). August 12.  
 Hughes, Sarah. August 2.  
 Humphries, Sid. April 24.  
 Hurley, Alec. December 6.  
 Hyatt, Frank Percival. Aged 72. December 27.  
 Irish, Blanche. Aged 47. January 20.  
 Irving, Belle. May 31.  
 James, Albert Charles. Aged 61. December 22.  
 James, Charlotte. March 31.  
 James, Kate. Aged 57. November 2.  
 Jeffs, Emma Amelia. Aged 64. February 25.  
 Jenkinson, George. Aged 72. July 10.  
 Johnson, J. D. Aged 46. October 1.  
 Johnson, Joseph. June 23.  
 Jones, William Carlos. Aged 71.  
 Jordison, Henry Appleby. November 4.  
 Kaye, Fred. Aged 57. April 26.  
 Keith, Ogilvy (Keith Ramsay). September 16.  
 Kenble-Barnett, Harry. March 28.  
 Kiddie, Robert. October 10.  
 Klug, Oscar. June 15.  
 Laneley, Henry C. Aged 67. October 29.  
 Lander, Eric James. August 18.  
 Lauder, Eric James. August 18.  
 Laurel, Mrs. Fred (Florence St. Roy). Aged 26.  
 December 29.  
 Law, Arthur. Aged 69. April 2.  
 Lawrence, Katie. October 21.  
 Lawton, Thomas. Aged 42. May 30.  
 Learmouth, Mary. Aged 46. February 18.  
 Leighton, Harry. Aged 42. May 23.  
 Leighton, Clara (Mrs. E. Lewis). October 1.  
 Le Sage (Wise), Geraldine. Aged 25. May 6.  
 Leslie, Harry. April 2.  
 Leslie Leonard. Aged 40. August 20.  
 Levenston, P. M. September 27.  
 Lewis, Leslie. Aged 44. February 8.  
 Leyton, Helen (Mrs. Yorke Stephens). September.  
 Liston, Victor. Aged 75. July 11.  
 Livesey, Maggle. Aged 33. February 24.  
 Lowe, Maude (Mrs. Jack Bastow). March 21.  
 Mackay, A. B. Aged 64. June 18.  
 Maepherou, Andrew. October 31.  
 Malone, Kitty. September 10.  
 Manning, Reuben Weston. Aged 71. August 28.  
 Marchesi, Mme. November 17.  
 Maskell, Mrs. Ada. September 13.  
 Maybrick, Michael (Stephen Adams). Aged 69.  
 August 26.  
 McCormack, Thomas. December 14.  
 McCulloch. Aged 64. July 28.  
 McGuekin, Barton. Aged 60. April 17.  
 Mebew, Hardingham Rushbrooke (Neil Harby).  
 September 16.  
 Miller, Marian. Aged 67. May 21.  
 Mills, Frederick William. Aged 55. June 26.  
 Mills, Emily. March 5.  
 Moutagne, Joseph B. Aged 47. January 3.  
 Mortimer, Charles Nell. September 27.  
 Mortimer, Rosa Susannah Francis Monro. September 18.  
 Munro, William James. Aged 49. October 24.  
 Murphy, C. W. Aged 38. June 18.  
 Murray, Cissy (Mrs. Will Murray). Aged 36.  
 February 7.  
 Murray, Slade. Aged 54. February 28.  
 Napier, Mrs. Frederick Craig. December 19.  
 Noble, Nellie (Mrs. Charles Watts). Aged 33.  
 June 14.  
 Nolan, Agnes Ann (Mrs. Michael Nolan and Agnes Hazel). Aged 45. May 8.  
 Norrie (Nutter), James. January.  
 Olive, Kittie (Mrs. Tom Pilbeam). April 3.  
 Oliver, James. July 19.  
 Owen, Cyril Hayward (Cecil Elgar). November 17.  
 Parker, Annie (Mrs. Edwin Drew). January 24.  
 Parker, Charles H. March 21.  
 Parmee, Amy. Aged 24. October 23.  
 Payne, Mrs. Sarah Haywood. Aged 73. September.  
 Pellissier, Harry Gabriel. Aged 39. September 25.  
 Pope, Ernest. Aged 48. January 25.  
 Powell, John. October 1.  
 Power, Jane. Aged 58. November 7.  
 Prior, Fred. Aged 41. May 1.  
 Ralli, Richard. June 27.  
 Ramsay, Keith (Ogilvy Keith). September 16.  
 Randall, Annie. January 10.  
 Reeves, G. W. Aged 61.  
 Remonde, Mrs. Owen, (Jessie Yatman). September 1.  
 Renouf, Henry. Aged 53. July 24.  
 Richardson, Billy. July 21.  
 Ricketts, Rosa Dorothea. April 17.  
 Righton, Mary. May 24.  
 Rignold, Emily (Mrs. William Rignold).  
 November 8  
 Robbins, Hannah Louisa. November 27.  
 Robinson, Riddell. April 22.  
 Rogers, E. W. Aged 49. February 21.  
 Runtz, Ernest J. October 15.  
 Russell, Walter. Aged 78. December 10.  
 Rutland, Henry. Aged 50. February 8.  
 Sausbury, Vernon J. March 10.  
 Saunders, Edward George. May 19.  
 Scanlan, John Cyril. Aged 20. May 20.  
 Searth, Mrs. Frederick (Naomi Hope). March 27.  
 Scott, Mary Hermione. February 6.  
 Seeley, Frank. March 11.  
 Sellman, Sophie. February 21.  
 Sharpe, Belle. Aged 40. September 25.  
 Shaw, William. January 2.  
 Sheard, Charles. Aged 61. February 11.  
 Shepard, Grove Burt. Aged 58. April 23.  
 Shirley, Mrs. November 2.  
 Short, Wilfred. August 1.  
 Simpson, Herbert. Aged 44. January 27.  
 Simpson, Marion. Aged 56. May 11.  
 Simpson, Zephaniah. Aged 62. May 23.  
 Smart, Dr. David. March 27.  
 Smith, Ann. February 12.  
 Smith, Eliza. Aged 58. September 16.  
 Snape, J. W. August 18.  
 Standish, Marian. September 2.  
 Stelmuetz, Joseph S. February 23.  
 Stephens, Mrs. Yorke (Helen Layton). September.  
 Stewart, Charles Dudley. Aged 72. February  
 • 19.  
 Stewart, Charlotte Jane. June 29.  
 Stiles, Mrs. Leslie. July 4.  
 Stinson, John Alfred Fitch. April 25.  
 Street, Alban (Tom Carriek). February 27.  
 St. Roy, Florence (Mrs. Fred Laurel). Aged 26.  
 December 29.

Stuart, Barney. Aged 41. January 30.  
 Stuart, Mamie (Mrs. R. P. S. Horford). Decem-  
 ber 12.  
 Sutton-Vane, Frank. March 16.

Tate, Mrs. Maria. July 7.  
 Tavey, Frank. May 30.  
 Taylor, Christopher. June 6.  
 Tearle, Edmund. February 5. Aged 58.  
 Terry, Mrs. Warwicl. August 8.  
 Thomas, John. March 19.  
 Thompson, Dorothy Frances. April 1.  
 Thorburn, Mrs. James. November 10.  
 Till, Louisa. July 15.  
 Towers, Lizzie (Lizzie Taylor). October 11.  
 Trevelyan, Claude. Aged 75. August 17.  
 Troughton, Charles. January 1.  
 Turner, J. W. January 17.

Valentine, Mrs. Harry (Valentine Bouchière).  
 Aged 33. February 12.  
 Van Biene, Auguste. Aged 62. January 23.  
 Vane, Sutton. March 16.  
 Varden, Dorothy (Mrs. Jamie Dallas). October  
 21.  
 Vernon, John William. Aged 25. October 11.  
 Victor, Emma. December 14.  
 Vincent, H. H. (H. Vincent Barnett). October  
 20.

Wade, Tom.  
 Wales, William (Clown Will Fletcher). Feb-  
 ruary 3.  
 Walker, Fanny. June 9.  
 Walkes, W. R. February 2.

Walshe, John. February 3.  
 Ward, Lucy Jane. January 15.  
 Ware, Nettie. May 20.  
 Warner, Mary (Mrs. H. B. Warner). April 20.  
 Watson, Margaret Sarah. May 27.  
 Watson, Tony. Aged 23. September 23.  
 Watts, Frederick James. April 7.  
 Watts, Mrs. Charles (Nellie Noble). Aged 33.  
 June 14.  
 Watt-Tauner, Mrs. Jenny. May 29.  
 Webb, John. February 21.  
 Webster, Thomas. Aged 80. February 7.  
 Weiss, Mrs. Cecilia. Aged 74. July 16.  
 Wells, Frederick. November 27.  
 Wenham, Amy. Aged 34. February 2.  
 Wilford, Sam S. Aged 44. January 8.  
 Wilkes, Ewart (Charles Banks). June 29.  
 Williamson, John. Aged 52. February 12.  
 Williamson, J. C. Aged 67. July 6.  
 Wilson, Dot. May 6.  
 Wilson, Herbert Bonhote. Aged 34. August 15.  
 Wilson, John Henry. February 15.  
 Windley, Mrs. John (Miss Kate Ross). Septem-  
 ber 20.  
 Wingard, Professor. December 28.  
 Wood, Charlie. Aged 49. March 27.  
 Wood, Fred W. May 7.  
 Wood, J. Hickory. Aged 54. August 25.  
 Wood, Thomas. July 27.  
 Woodford, Margaretta. November 12.  
 Wright, John. May 1.

OMITTED FROM 1913 YEAR-BOOK.  
 George Rignold. Died December 16, 1912. Aged  
 74. In Australia.

## NEW THEATRES OPENED IN AMERICA.

January 6.—Morasco Theatre, Los Angeles,  
 Drama.  
 January 13.—Lyceum, Canton, Ohio. Vaude-  
 ville.  
 January 20.—Westfield Theatre, Westfield.  
 Vaudeville and pictures.  
 January 23.—Hamilton Theatre, New York.  
 Vaudeville.  
 January 25.—Jefferson Theatre, New York.  
 Vaudeville.  
 January 26.—Broadway Theatre, Detroit.  
 Vaudeville.  
 February 3.—Boyen's Theatre, Taunton.  
 Vaudeville and pictures.  
 February 3.—Vaudeville Theatre, Newburgh,  
 New York.  
 February 7.—Robinson Theatre, Clarksburg,  
 Va. Drama  
 March 3.—The Little Playhouse, Philadelphia.  
 Drama.  
 March 6.—Murphy Theatre, Bath, N.Y.  
 March 23.—Empress Theatre, Danbury, Conn.  
 Vaudeville.  
 March 24.—Palace Theatre, New York. Drama.  
 April 7.—Liberty Theatre, Pittsburgh. Vaude-  
 ville.  
 April 16.—Lawler Theatre, Greenfield, Mass.  
 Drama  
 April 21.—Cecil Spooner Theatre, New York.  
 Drama.  
 April 28.—Broadway Theatre, Springfield, Mass.  
 Drama.  
 May 1.—Grand Theatre, Albany, New York.  
 Drama.  
 May 10.—Payton Theatre, Brooklyn. Drama.  
 May 26.—Lyric Theatre, Buffalo, N.Y. Vaude-  
 ville.  
 June 2.—Lyceum Theatre, Chicago. Vaudeville  
 and pictures.  
 July 14.—Nixon Theatre, Atlantic City. Vaude-  
 ville.  
 July 23.—Majestic Theatre, Reading. Vaude-  
 ville.

August 30.—Bronx Opera House, New York,  
 Drama.  
 August 31.—Globe Theatre, Kansas City.  
 Vaudeville.  
 September 1.—Fox's Theatre, New Britain,  
 Conn. Vaudeville.  
 September 6.—Pitt Theatre, Pittsburgh.  
 Drama  
 September 8.—Royal Theatre, New York.  
 Drama  
 September 8.—Keith's Theatre, Washington.  
 Vaudeville.  
 September 15.—Montclair Theatre, Montclair.  
 Vaudeville  
 September 29.—The Seneca, Seneca Falls.  
 September.—Fairmount Theatre, Philadelphia.  
 Vaudeville and pictures.  
 September.—The Imperial, Philadelphia.  
 Vaudeville and pictures.  
 September.—The Garg, Garg, Ind. Drama and  
 vaudeville.  
 October 3.—Griffin's Hippodrome, Hamilton,  
 Can.  
 October 3.—Comedy, Chicago, formerly the old  
 Whitney Opera House.  
 October 6.—Orpheum, Philadelphia. Vaude-  
 ville.  
 October 10.—Wick Opera House, New Kittan-  
 ning, Pa.  
 October 11.—Little Philadelphia. Drama.  
 October 16.—Gordon Hippo, Elizabeth, N.J.  
 October 18.—Playhouse, Wilmington, Del.  
 Drama.  
 October 18.—Orpheum, New York.  
 October 18.—Gaiety, San Francisco. Vaudeville.  
 October 20.—Sheridan Theatre, Pittsburgh.  
 Vaudeville.  
 October 20.—Seaver's Hippodrome, Peoria, Ill.  
 October 21.—Grand Opera House, Berlin, Ont.  
 Drama.  
 October 26.—Gaiety, Cincinnati. Burlesque.  
 November 8.—Denham, Denver, Col. Drama.



## THE AMERICAN STAGE.

PRINCIPAL PLAYS PRODUCED IN AMERICA, AND IMPORTANT  
REVIVALS IN NEW YORK BETWEEN DECEMBER 1, 1912. AND  
NOVEMBER 30, 1913.

*The casts given are those of the New York productions in cases where pieces  
have been presented previously to production in New York.*

ADAM IM FRACK ("Adam Up-to-Date"), a  
four-act comedy, by Schöthan and Brandt.  
—Irving Place Theatre, New York, Decem-  
ber 25, 1912.

ADELE, musical comedy, in three acts, book  
by Paul Herve, music by Jean Briquet.  
English version by Adolf Philipp and Ed-  
ward A. Paulton. Produced by New Era  
Producing Co., Inc.—Long Acre Theatre,  
New York, August 28.

Baron Charles de Chantilly .... Hal Forde  
Robert Frieber ..... Craufurd Kent  
Henri Parmaceau ..... Will Danforth  
Alfred Frlebur ..... Dallas Welford  
Jacques ..... Harry C. Bradley  
Louis Papreot ..... Michael Ring  
Gaston Neuilly ..... E. H. Barlab  
Armond Cartouche ..... Henry Ward  
Francois ..... Charles Frye  
Pierre ..... Edward Wooster  
Adele ..... Natalie Alt  
Mme. Myrienne de Neuville, Georgia Caine  
Babiole ..... Edith Bradford  
Violette ..... Jane Hall  
Germaine ..... Betty Brewster  
Gabrielle ..... Grace Walton  
Faustine ..... Jane Warrington  
Therese ..... Estelle Richmond  
Pauline ..... Helen May  
Henriette ..... Edna Dodsworth  
Georgette ..... Alice York

AFTER FIVE, a comedy, by William and  
Cecil De Mille. Presented by Wagenhals  
and Kemper.—Lyceum Theatre, Scranton,  
October 16, Fulton Theatre, New York,  
October 29.

Ted Ewing ..... Forest Winant  
Okl ..... David Burton  
Frank Moore ..... Joseph Yanner  
Bruno Schwartz ..... James Bradbury  
Arnold Bloodgood ..... Alfred Hickman  
Copp ..... Jay Wilson  
Dinah Russell ..... Jessie Ralph  
Norah Hildreth ..... Ivy Troutman

ALIBI BILL, an elemental play, in three acts,  
by Joseph Byron Totten.—Produced at  
Weber's, New York, December 31, 1912.

"Jack" Thomas ..... Harold Hartsell  
"Dick" Eaton ..... Frank Allworth  
"Jake" Samuels ..... J. H. Doyle  
G. Fouler Carlton ..... Lionel Adams  
"Peggy" Thomas ..... Winifred Voorhees  
"Bill" Harrison ..... Ralph Stuart  
Anna Greene ..... Eleanor Lawson  
Elsie Davis ..... Millicent Evans  
Theodore Davis ..... Matt Snyder  
Oyura ..... Y. Amemlya  
Miss Dunn ..... Celene Kirk

*Aibi Bill (continued).*

"Jack" Hogan ..... Neil Pratt  
"Bull" Donnelly ..... Myron Paulson  
Casey ..... Richard Carlyle  
Mr. Lattimer ..... Pickering Brown  
Captain Hargraves ..... Bernard Craney

ALL ABOARD, musical panorama, in two acts,  
book by Mark Swan, lyrics by E. Ray Goetz,  
music by E. Ray Goetz and Malvin Frank-  
lin.—Lew Fields's Forty-fourth Street Roof  
Garden, New York, June 5.

Jan Van Haan ..... Lew Fields  
Nancy Lee ..... George W. Monroe  
Captain of the Ship ..... Lawrence D'Orsay  
Marime Sinkavitch ..... Zoe Barnett  
Dick ..... Carter De Haven  
Mary ..... Flora Parker-De Haven  
Hook ..... Nat Fields  
Russell ..... Will Philbrick  
Alice Brown ..... Venita Fitzhugh  
Tillie Whiteway ..... Dolly Connelly  
Mrs. Van Haan ..... Marcia Harris  
Mr. Smooth ..... Stephen Maley  
Mr. Ruff ..... Ralph Riggs  
Purser ..... Juan Villasana  
Mr. Scoot ..... Arthur Hartley  
Jones ..... James Grant  
A Bridegroom ..... Malcolm Grindell  
Fourth Mate ..... Olin Howland  
Carmen ..... Natalie Holt  
Margot ..... Kathryn Witchie  
Nellie ..... Nellie De Grasse  
Nettie ..... Emily Miles  
Poor Little Rich Girl ..... Pattie Rose

ALL FOR THE LADIES, comedy, with music,  
in three acts, book and lyrics by Henry  
Blossom, music by Alfred Robyn. Produced  
by Messrs. Shubert.—Lyric Theatre, New  
York, December 30, 1912.

Marie ..... Louise Meyers  
Alphonse Clemente ..... George A. Schiller  
Georgette Clemente ..... Alice Gentle  
Ernest Panturel ..... Teddy Webb  
Nancy Panturel ..... Adele Ritchie  
Charles ..... Max d'Arcy  
Hector Renaud ..... Stewart Baird  
Mad von Laubenheimer ..... Sam Bernard  
Ledian Suzette ..... Margery Pearson  
Tinette ..... Lillie Leslie  
Blanche ..... Marta Spears  
Augusta ..... Maxie MacDonald  
Baroness des Herbettes ..... Amy Leicester  
Marquise de Calvados ..... Edna Caruthers  
General Villefranche ..... Jerome Uhl  
Gaston Le Blanc ..... Arthur Webner  
Grand Duchess Alexia of Russia  
Lena Robinson  
Francois ..... Henry M. Holt

AMAZONS, THE, comedy, in three acts, by Arthur Wing Pinero (revival), Charles Frohman, producer.—Empire, New York, April 28.

Barrington, Viscount Litterly..Shelly Hull Galfred, Earl of Twenwayes

Ferdinand Gottsebak

Andre, Count de Grival .... Fritz Williams  
The Rev. Roger Minchin .... Morton Selden  
Fitton ..... Thomas Reynolds  
Youatt ..... Arthur Fitzgerald  
Orts ..... Barrett Parker  
Miriam, Marchioness of Castlejordan

Annie Esmond  
Lady Noeline Belturbet .. Miriam Clements  
Lady Wilhelmina Belturbet ..Dorothy Lane  
Lady Thomasin Belturbet .... Billie Burke  
"Sergeant" Shuter ..... Lorena Atwood

AMERICA, entertainment, conceived and invented by Arthur Voegtlin, drama written by John P. Wilson, music and lyrics by Manuel Klein.—Hippodrome, New York, August 30.

Macklin Haywood ..... Albert Froome  
"Slippery Sam" Croker .. James Redman  
Lieutenant Frank Forsythe William C. Reid  
Captain Wilkes ..... Harry L. Jackson  
Vivian Phillips ..... Maybelle McDonald  
Jason Sellers ..... Felix Haney  
A Yokel ..... Harry La Pearl  
Sallie Perkins ..... Nellie Doner  
Lucy Mortimer ..... Elsie Baird  
Samantha Stubbs ..... Irene Ward  
John Strong ..... John Foster  
Detective Scalds ..... Jack Warren  
John ..... E. Percy Parsons  
Manager of Ponce De Leon Hotel

John Foster  
Mrs. Beacon-Hill ..... Margaret Crawford  
Train Caller ..... Alexander Craig  
"Cherokee Bill" Phelps .. E. Percy Parsons  
"The Colonel" ..... John Foster  
Professor Strunz ..... Harold A. Robe

AMERICAN MAID, THE, comic opera, in three acts, book by Leonard Liebling, music by John Philip Sousa. Produced by John Cort.—Broadway, New York, March 3.

Jack Bartlett ..... John Park  
Duke of Branford ..... Charles Brown  
Silas Pompton ..... Edward Wade  
Stumpy ..... Georgie Mack  
Colonel Vandever ..... George O'Donnell  
Lefty McCarty ..... John G. Sparks  
Annabel Vandever ..... Miss Gunning  
Gerakline Pompton .... Dorothy Maynard  
Mrs. Pompton ..... Maud Turner Gordon  
Mrs. Vandever ..... Adele Archer  
Rose Green ..... Marguerite Farrell  
Nellie Brown ..... Mary Smith  
Hans Hippel ..... H. Hooper  
Pietro Nuttino ..... Pietro Canova  
Gawkins ..... J. Kern  
Gladys ..... Katherine Stossel  
Helen ..... Julia Bruns  
Alice ..... Amy Russell  
Veronica ..... Nellie Gould  
Hazel ..... Marie Elliott  
Madge ..... Marjorie Edwards  
Edith ..... Neomi Sumers  
Mabel ..... Marie Dolber  
Beatrice ..... Irma Bertrand  
Irene ..... Carrie Lauders  
Footman ..... Albert Sachs  
First Glassblower ..... James Yunen  
Second Glassblower ..... Ella Yunen  
A Batchman ..... George Wilson  
Six Maids—Misses McKay, Barnban, Sullivan, Jordan, M. Sullivan, Brown.

AN UNFINISHED PLAY, the first act of an unfinished play, by William C. and Cecil B. De Mille. Academy of Dramatic Arts matinee.—Empire, New York, March 6.

ANGEL WITHOUT WINGS, AN, comedy, in three acts, by Laurence Eyre. William A. Brady, producer.—Wilmington, Del., October 27.

Mrs. Hennaberry ..... Florine Arnold  
Mr. Hennaberry ..... George Henry Trader  
Dr. Stewart Marshall..Charles A. Millward  
Beulah Randolph ..... Alice Brady  
Dulcie ..... Grace Dougherty  
Abraham ..... Wallace Erskine  
Ingeborg ..... Hilda Englund  
Anna ..... Alleen Buras  
Mrs. Egner ..... Margaret Seddon  
Mrs. O'Donovan ..... Josephine Williams  
Blanche O'Donovan ..... Maxine E. Hieks  
Mickey O'Donovan ..... Charles Everett  
Frau Bundefelder ..... Louise Muldener  
Signor Vanni ..... Nick Long  
Signora Vanni ..... Idalene Cotton  
Elvira Vanni ..... Edna W. Hopper

ANN BOYD, a dramatisation, in four acts, by Lucille le Verne, of Will N. Harben's novel of the same name. Shubert management.—Wallack's, New York, March 31.  
Act one.—1860.

Ann Boyd ..... Nance O'Neil  
Jane Hemmingway ..... Lucille le Verne  
Nettie ..... Freddie Reynolds  
Joe Boyd ..... Wilson Melrose  
Col. Chester ..... Richard Gordon  
Additional characters in acts two, three, and four.—1875.

Luke King ..... C. H. O'Donnell  
Langdon Chester ..... Richard Gordon  
Sam Hemmingway ..... Rapley Holmes  
Will Masters ..... De Witt Newing  
Abe Longley ..... William Wade Scott  
Gus Willard ..... Philip Perry  
Mr. Wilson ..... Carle Stone  
Mark Bruce ..... John Dudgeon  
Virginia Hemmingway ..... Grayce Scott  
Mary Waycroft ..... Frederic Slemons  
"Neighbor" Jones ..... Harriet Bent  
Saphira Mehitabel Jones .. Luella Wade  
Aunt Maria ..... Cora Trader

ANY NIGHT, one-act play, by Edward Ellis. —Princess Theatre, New York, March 14.

A Policeman ..... Holbrook Blinn  
A Street Walker ..... Willette Kershaw  
A Young Man ..... Mr. Ford  
A Young Girl ..... Miss Larrimore  
A Hotel Clerk ..... Mr. Musson  
A Porter ..... Vaughan Trevor  
An Old Man ..... Edward Ellis  
A Fireman ..... Mr. Stokes

ARE YOU A CROOK?, a farce in three acts, by William J. Hurlbut and Frances Whitehouse. — Longacre Theatre, New York, May 1.

Butler ..... Harry Barefoot  
Mrs. Finch ..... Elita Proctor Otis  
Bessie Livingston ..... Elizabeth Nelson  
William Chandler ..... Scott Cooper  
Julius Gildersleeve ..... Joseph Kilgour  
Amy Herrick ..... Marguerite Clark  
Arthur Daly ..... Forrest Winant  
Fanny Fuller ..... Ivy Troutman  
Ray Archer ..... Harry Stockbridge  
Mr. Conway ..... George Fawcett  
Mrs. McKey ..... Marion Ballou  
First Policeman ..... Robert Toller  
Second Policeman ..... Malcolm Lang

ARGYLE CASE, THE, play in four acts by Harriett Ford and Harvey J. O. Higgins, written in co-operation with Detective Wm. J. Burns. Produced by Klaw and Erlanger.—Criterion, New York, December 24, 1912.  
Asche Kayton ..... Robert Hilliard  
Bruce Argyle ..... Calvin Thomas  
James T. Hurley ..... Alphonz Ethler  
Dr. Frederick Kreisler .. Bertram Marburgh  
Simeon Gage ..... John Beck  
William Skidd ..... Frank R. Russell

*Argyle Case, The (continued).*

Augustus Leischmann	Robert Newcombe
" Joe " Manning	Joseph Tuohy
Samuel Cortwright	William H. Gilmore
Thomas Nash	John J. Pierson
" Bob " Vincent	Edward J. Righton
" Jim " Baynes	Daniel Murray
Daniel Colt	W. T. Clark
Finley	Bert Walker
Topp	James C. Malaidy
Audy	Harry H. Hart
Mrs. Martin	Selene Johnson
Mary Masuret	Stella Archer
Mrs. Wyatt	Agnes Everett
Nancy Thornton	Elizabeth Eyre
Mrs. Beauregard	Amy Lee
Kitty	Wanda Carlyle

ARIZONA (revival), play in four acts, by Augustus Thomas. Produced by the Messrs. Shubert, Brady, and Selwyn. — Lyric Theatre, New York, April 28.

Henry Canby	Rapley Holmes
Colonel Bonham	William Farnum
Sam Wong	John Herne
Mrs. Canby	Jennie Dickerson
Estrella Bonham	Chrystal Herne
Lena Keller	Alma Bradley
Lieutenant Denton	Dustin Farnum
Bonita Canby	Elsie Ferguson
Mrs. MacCullagh	Phyllis Young
Dr. Fenlon	George O'Donnell
Captain Hodgman	Walter Hale
Tony Mostano	Vincent Serrano
Lieutenant Hallock	J. W. Hartmann
Sergeant Keller	Oliver Doud Byron
Lieutenant Young	John Drury
Major Cochran	Harry S. Hadfield
Private Quigley	Frederick Kley

AS YOU LIKE IT, Shakespeare's comedy, presented by E. H. Sothern and Julia Marlowe. — Manhattan Opera House, New York, October 16.

AT BAY, a modern melodrama, in four acts, by George Scarborough.—Belasco, Washington, September 22; Thirty-ninth Street Theatre, New York, October 7.

Hattie	Phyllis Young
Gordon Graham	George Howell
Aline Graham	Chrystal Herne
Capt. Lawrence Holbrook	Guy Standing
Father Shannon	Walter Horton
Robert Dempst	Edwin Morand
Judson Flagg	Mario Majeroni
Tommy Gilbert	S. E. Hines
Albert Jones	Freeman Barnes
Donnell	Edward Leahy
Inspector MacIntyre	Charles Mason
Joe Hunter	Fred Hilton
Bernadino	John Herne
Dr. Francis Elliott	Harry Hadfield

AUCTIONEER, THE (revival), a comedy in three acts, by Lee Arthur and Charles Klein. Produced by David Belasco.—Belasco, New York, September 30.

Simon Levi	David Warfield
Mrs. Levi	Mrs. Jennie Moscovitz
Mrs. Eagan	Marie Bates
Callahan	Louis Hendricks
Isaac Leavitt	Harry Llewellyn
Mrs. Leavitt	Helena Phillips
Meyer Cohen	Harry Rogers
Mrs. Cohen	Marie Reichardt
Mo Fininski	Frank Nelson
Richard Eagan	George Le Guere
Minnie	Charlotte Lesloy
Dawkins	Horace James
Customer	John A. Rice
Helga	Janet Dunbar
Miss Manning	Frances Street
Misses Crompton	Margaret Johnson
Miss Finch	Maud Roland
Mrs. Smith	Ethel Marie Sasse
	Geraldine de Rohan

*Auctioneer, The (continued).*

Policeman	George Berliner
Chestnut Vendor	Tony Bevan
	Irving Laudescher
Visitors	Frank L. Van Vliessen
	Douglas Farne
	Watson White
Man from Hester Street	Michael Levine
Newsboys	Meyer Howard
	Jess Kelly

BEAUTY AND THE BARGE (revival). Farce in three acts by W. W. Jacobs and Louis N. Parker.—Wallack's Theater, New York, November 13; the Liebler Company, Managers.

Captain James Barley	Cyril Maude
Lieutenant Seton Boyne	Ed. Combermere
Herbert Manners	T. Hunter Nesbitt
Major Smedley	Montagu Love
Tom Codd	Lennox Pawle
Augustus	Arthur Curtis
John Dibbs	John Harwood
George Porter	David Hallam
Ted	James Dale
Bill	Stanley H. Groome
Joe	Joseph Simms
Alf	R. P. Young
Jack	Jack Hobbs
Mrs. Smedley	Lena Halliday
Lucy Dallas	Mary Merrall
Mrs. Porter	Ruby Hallier
Mrs. Baldwin	Enma Chambers
Ethel Smedley	Margery Maude

BEAUTY SHOP, THE, musical comedy, the book and lyrics by Channing Pollock and Rennold Wolf, the music by Charles J. Gebest.—Detroit Opera House, Detroit, September 29.

BETHOVEN, romantic play, by Harcourt Farmer, in one act.—The Douglas Memorial Hall, Montreal, April 5.

BEGGAR STUDENT, THE, comic opera, in three acts and five scenes, music by Carl Millöcker, English version by Emil Schwab. Management, Messrs. Shubert and Brady.—Casino, New York, March 22.

Puffke	Harry Smith
Piffke	Parker Leonard
Enterich	Arthur Cunningham
Alexis	Leo Frankel
Olga	Adelaide Robinson
Lieutenant Wangerheim	Paul Farnac
Major Schweinitz	Joseph P. Galton
Major Holzhoff	Jack Evans
Captain Henriel	Robert Millikin
Ensign Richtofen	C. A. Hughes
Lieutenant Poppenburg	Viola Gillette
General Ollendorf	De Wolf Hopper
Symon Symonovicz	George Macfarlane
Janitsky	Arthur Aldridge
Mayor of Cracow	David Heilbrunn
Countess Palmatica	Kate Condon
Laura	Blanche Duffield
Bronislava	Anna Wheaton
Onouphrie	Olin Howland
Sitzka	Louis Derman
Bogumii	Charles W. Meyers
Eva	Louise Barthel
Maid of Honour	Nina Napier

BELIEVE ME, XANTIPPE, play, in three acts, by Frederick Ballard. Originally produced Castle Square Theatre, Boston, January 20. Produced under the direction of John Craig.—Thirty-ninth Street Theatre, New York, August 19.

George Macfarland	John Barrymore
Arthur Sole	Alonso Price
Thornton Brown	Henry Hull
" Buck " Kamman	Theodore Roberts
Simp Calloway	Frank Campeau
" Wrenn " Rigley	Albert Roberts



*Believe Me, Xantippe* (continued).

William ..... M. Tello Webb  
 Martha ..... Alpha Beyers  
 Violet ..... Katherine Harris  
 Dolly Kamman ..... Mary Young

**BENEFIT OF THE DOUBT, THE**, revival of the comedy in three acts, by Arthur Wing Pinero. Academy of Dramatic Arts.—Empire, New York, February 28.

John Allingham ..... Raymond Bramley  
 Alexander Fraser ..... Benton W. L. Groce  
 Sir Fletcher Portwood ..... Ledyard Blake  
 Claude Emptage ..... William Stief  
 Rt. Rev. Anthony Cloys, D.D. } Raymond  
 Denzil Shafto ..... } W. Lockwood  
 Peter Elphick ..... Langdon Gillet  
 Horton ..... Giles Low  
 Quaipe ..... Willard Webster  
 Theophila Fraser ..... Mary Keener  
 Justina Emptage ..... Elmore Lilley  
 Olive Allingham ..... Virginia Norden  
 Mrs. Emptage ..... Maud I. Heilner  
 Mrs. Cloys ..... M. Vryling Putnam  
 Mrs. Quinton Twelves ..... Carree Clarke

**BIRD CAGE, THE**, play, by Henry Austin Adams.—Providence, R.I., September 29.

**BIRTHDAY PRESENT, THE**.—Keith's Union Square, New York, March 31.

Gwendolyn ..... Cathrine Countiss  
 Natalie, a maid ..... Rene Noel  
 Billy, a messenger ..... James Hyde  
 Gerald Sturtevant ..... John W. Lott  
 Gerald, his son ..... Mac Macomber

**BIRTHRIGHT**, a play, in two acts, by T. C. Murray, Irish Players. Originally produced at the Maxine Elliott, New York, November 20, 1911; Wallack's, New York, February 10.

Dan Hegarty ..... J. A. O'Rourke  
 Maura Morrissey ..... Eileen O'Doherty  
 Bat Morrissey ..... Sydney J. Morgan  
 Shane Morrissey ..... J. M. Kerrigan  
 Hugh Morrissey ..... Fred O'Donovan

**BLACKBIRDS**, comedy, in three acts, by Henry James Smith. Produced by Henry Miller.—Lyceum Theatre, New York, January 6.

Suzanne ..... Mathilde Cottrély  
 Page Boy ..... Robert Young  
 Mrs. Edna Crocker ..... Ethel Winthrop  
 Arline Crocker ..... Jean Galbraith  
 Mr. Bechel ..... Sydney Valentine  
 Leonie Sobatsky ..... Laura Hope Crews  
 The Honourable Nevil Trask, H. B. Warner  
 Howard Crocker ..... James Bradbury  
 Barclay ..... E. L. Duane  
 Grandma ..... Ada Dwyer

**BLACK CREPE AND DIAMONDS**, a fantasy, by George Baldwin.—Colonial, New York, June 2.

Damosel ..... Valeska Suratt  
 Love ..... George Baldwin  
 Woe ..... Ada Dunbar  
 Dance ..... Harry Weber  
 Light ..... Ethel Wilson  
 Gaiety ..... Alfred Gerard

**BLACK MASK, THE**, tragedy of Northern England, by T. Tennyson Jesse and H. M. Harwood.—Princess Theatre, New York, October 10.

James Glasson }  
 Willie Striek } ..... Holbrook Blinn  
 Vash'ti Glasson ..... Emilie Polini

**BRIDAL PATH, THE**, a comedy, in three acts, by Thompson Buchanan.—Shubert Theatre, Rochester, N.Y., February 6.

**BRIDE, THE**, a comedy, by William Hurlbut.—Princess Theatre, New York, October 10.

Maurice d'Aubiac ..... Edward Ellis  
 Clarice d'Aubiac ..... Emilie Polini  
 Raoul Dufreyno ..... Lewis Edgard  
 Andre Despart ..... Vaughan Trevor  
 Alphonse d'Arville ..... Holbrook Blinn  
 Gendarme ..... Charles Mather

**BROUGHT HOME**, play, by Henry M. Blossom.—Pittsburgh, October 6.

**CÆSAR AND CLEOPATRA** (revival), a history, in five acts, by George Bernard Shaw.—Presented by Forbes-Robertson and company at the Shubert, New York, October 20.

**CALL OF THE HEART, THE**, a comedy, in three acts, by Leta Vance.—Prospect, New York, October 18.

Lord Everlow ..... John Nicholson  
 Lady Everlow ..... Paula Shay  
 Alfred ..... C. B. Waters  
 Eitel ..... Clarence Bellair  
 Arthur ..... Corwin Luskmoor  
 Mrs. Quackenbusch ..... Helen Aubray  
 Vivian Ford ..... Jane Randell  
 Doctor Paulson ..... J. Gordon Kelly  
 Parker ..... Walter Franklin  
 A Chauffeur ..... William Hawley  
 "Comrade Jin" ..... Wells Playter

**CENSOR AND THE DRAMATISTS, THE**, skit, in one act, by James M. Barrie, presented as an afterpiece to "The Doll Girl." Charles Frohman.—Globe, New York, October 14.

Joe ..... Richard Carie  
 Censor ..... Will West  
 Poet ..... Charles McNaughton  
 Author ..... Ralph Narn  
 Chairman ..... Victor Le Roy  
 A Member ..... Roger Davis  
 Gladys ..... Hattie Williams

**CHAINS**, play, in four acts.—Criterion, New York, December 16, 1912.

**CHEER UP**, a farce, in three acts, by Mary Roberts Rinehart.—Produced by Cecil B. DeMille, Harris Theatre, New York, December 30, 1912.

Minnie Waters ..... Frances Nordstrom  
 Mike ..... William Vaughn  
 Lina ..... Petra Falkman  
 Senator Biggs ..... Billy Betts  
 Mr. Moody ..... George Le Soir  
 The Bishop ..... William Evville  
 Jane Brooks ..... Sybilla Pope  
 Mr. Brooks ..... Eric Blind  
 Sam Van Alstyne ..... Harold Salter  
 Billy French ..... Alan Brooks  
 Robert Thoburn ..... Sedley Brown, jun.  
 Alan Pierce ..... Walter Hampden  
 Dickie Carter ..... Effingham Pinto  
 Dorothy Carter ..... Fayette Perry  
 Mrs. Biggs ..... Amy Veness  
 Miss Cobb ..... Selma Maynard  
 Julia Summers ..... Lotta Linticum  
 Dr. Barnes ..... Royal Byron  
 Messenger ..... Charles Buckley

**CHILDREN OF TO-DAY**, a four-act play, by Clara Lipman and Samuel L. Shipman. Produced by Cohen and Harris.—Ford's, Baltimore, February 24.

Isabelle Wakefield ..... Isabel Garrison  
 Vincent Wakefield ..... John Hines  
 Renee Dupree ..... Carmen Nesville  
 Anita Wakefield ..... Millicent Evans  
 Robert Osborn ..... George Probert  
 George Randolph ..... James Bradbury  
 Acts one and two.—At the Wakefields'.  
 Acts three and four.—Vincent. Time.—The present.

When presented in New York at the Harris Theatre on December 21 the piece had the following cast:—

Jeanette ..... Margaret Templeton  
 Vincent Wakefield ..... Lorin Raker  
 Renee Dupre ..... Adoni Fowler  
 Robert Osborn ..... Charles Balsar  
 Anita Wakefield ..... Emily Ann Wellman  
 George Raimund ..... Louis Mann  
 Isabelle Wakefield ..... Maude Turner Gordon  
 Pierson ..... Robert Strange

CHILD, THE, a play, in three acts, by Elizabeth A. McFadden.—Produced by Harrison Grey Elske, Plymouth Theatre, Boston, Mass., May 7.

Calvin West ..... George Probert  
Stephen Lander ..... Frank Currier  
Nathan Culver ..... Roy O. Porter  
Bates ..... Henry Hull  
Mary West ..... Emily Stevens  
Barbara Kent ..... Paula Montez  
Meta Culver ..... Maude Durand

CLAUDIA SMILES, comedy, by Anne Caldwell. —Savoy, Asbury Park, N.J., August 25.

COATS, comedy, in one act, by Lady Gregory. —Irish Players, Wallack's, New York, March 8.

COME HERE, one-act playlet, by Ian Robertson.—Union Square Theatre, New York, January 27.

Frederick McVickor ..... Ian Robertson  
Tom ..... John Dugan  
Catherine Stanton ..... Theodora Dudley

COMMON LAW, THE, a dramatisation, in four acts, of Robert W. Chambers's novel of that name.—Prospect Theatre, New York, September 15.

Louis Neville ..... Edward Foley  
Jose Querida ..... Walter Fenner  
John Burlison ..... Richard Earle  
Sam Ogilvy ..... Robert W. Smiley  
Jimmie, "Just the Janitor" ..... Charles Gay

Valerie West ..... Alice Newell  
Rita Tevis ..... Margarette Chaffee  
Mrs. Neville ..... Cecelia F. Griffith

CONDOTTIERI, a historical play, by Rudolf Herzog.—Irving Place, New York, January 8.

CONSPIRACY, THE, drama, in three acts, by John Roberts.—Garrick, New York, December 21, 1912.

CO-RESPONDENT, THE, by Alice Leal Pollock and Rita Weiman.—W. A. Brady, producer, Poughkeepsie, N.Y., May 30.

Langdon Van Keel ..... Frank Compton  
John Manning ..... John Bowers  
Craig Stephenson ..... John Cromwell  
Fred Calvin ..... Harry Sleigh  
Judge Morell ..... Raymond Walburn  
Anne Grey ..... Madge Kennedy  
Mrs. Van Kreel ..... Olive Harper Thorne  
Mrs. Spotswell ..... Maude Turner Gordon  
Ouchie ..... Ralph Simone  
Sweeney ..... Douglass Joss  
Herne ..... Harry Davis  
First Detective ..... George Hopkins  
Second Detective ..... Albert Meyers

COOPER HOYT, INC., comedy, by Frank Lord and Hugh Forl.—Atlantic City, April 21.

Cooper Hoyt ..... Douglas Fairbanks  
George Hall ..... Martin Alsop  
Jim Ryker ..... Gardner Crane  
Billy Haviland ..... Paule Ripple  
Tubby Johnson ..... John Cumberland  
Martin ..... W. L. Howe  
Jenkins ..... Louis Le Bey  
Police Inspector ..... Del De Louis  
Claude ..... John Rumsey  
Mildred Barnes ..... Irene Fenwick  
Cora Flanders ..... Grace Reals  
Mrs. Emmett ..... Isabel Garrison

COUNTESS CATHLEEN, THE, play, by W. B. Yeats.—Irish Players, Wallack's, New York, February 10.

COUNTESS JULIA, a play, in one act, by August Strindberg.—Forty-eighth Street Theatre, New York, April 28.

Countess Julia ..... Marcia Waither  
Jean ..... Frank Relcher  
Kristin ..... Adelaide Wilson

CRADLE SNATCHER, THE (formerly called NOT FOR SALE), play, by Roi Cooper Megrue.—Plymouth, Boston, February 27.

CHRISTMAS FANTASY, A, one-act play, by Roger Sherman.—Toy Theatre, Boston, January 6.

CUPID AND COMMONSENSE, a four-act play. Toy Theatre, Boston, April.

DAMAGED GOODS (LES AVARIES), play, in three acts, by Eugene Brieux.—Fulton, New York, matinee March 14.

M. George Dupont ..... Richard Bennett  
Doctor ..... Wilton Lackaye  
Henriette ..... Grace Elliston  
Madame Dupont ..... Amelia Gardner  
Maid ..... Roberta Taylor  
Nurse ..... Laura Furt  
Medical Student ..... John Warner  
Loches ..... Dodson Mitchell  
Woman ..... Margaret Wycherly  
Man ..... Clarence Handyside  
Girl ..... Mable Morrison

Act one.—The Doctor's Consulting-room. Early afternoon. Act two.—A Room in M. Dupont's House. Eighteen months later. Afternoon. Act three.—Same as act two. Following day.

A later performance was given at the Blackstone Theatre, Chicago, September 29, under the auspices of the American Federation of Sex Hygiene and the American Vigilance Association.

DAMENWAIL, comedy, in three acts, by Felix Liebermann, Irving Place, New York, December 5, 1912.

DAMER'S GOLD, a comedy, in two acts, by Lady Gregory.—Irish Players, Wallack's, New York, February 17.

Della Hessian ..... Sara Allgood  
Staffy Kirwan ..... Sydney J. Morgan  
Ralph Hessian ..... J. M. Kerrigan  
Patrick Kirwan ..... Arthur Sinclair  
Simon Niland ..... U. Wright

DAWN, THE, poetic fantasy, in three scenes, by Lucine Finch.—Academy of Dramatic Arts matinee, Empire, New York, January 16.

DEBORAH, play, in three acts, by William Legrand Howland.—Princess, Toronto, Canada, May 20. The piece was prohibited in that town. The author re-wrote it, and it was produced under the title of "The Smouldering Flame," in Philadelphia on September 15 and in New York on September 23. Refer "The Smouldering Flame."

DECOY, THE, melodrama, in four acts, by Harry King Tootle, dramatised from the novel, "The Daughter of David Kerr," by the same author.—Cecil Spooner Theatre, New York, November 3.

Gloria Kerr ..... Cecil Spooner  
Joe Wright ..... Robert W. Frazer  
David Kerr ..... Howard Lang  
Dr. Samuel Hayes ..... Frederic Clayton  
John Kendall ..... James J. Flanagan  
Jim Winthrop ..... Ed Strong  
Jim Ryan ..... Philip Leigh  
Jack Dawse ..... Albert Gardner  
Buck Kelly ..... A. O. Huhn  
Judge Amos Gilbert ..... George Davis  
Williams ..... Andrew Jack King  
Mrs. Gilbert ..... Mary Gibbs Spooner  
Mrs. Rose Hayes ..... Reta Villiers  
Little Ella ..... Violet Holliday  
Kit ..... Marquita Dwight  
Paddy ..... Loretta King

DEMI TASSE, THE, one-act play, by R. H. McLaughlin.—Colonial, Cleveland, July 7.

**DIAMOND DINNER, THE**, comedy, in one act, by Bayard Veller.—Union Square, New York, January 20.

Mattie ..... Inez Buck  
 Police Inspector Mason .. Mitchell Lewis  
 James ..... Eric Matin  
 Isidore Einstein ..... Phillip White  
 Edward Wilson ..... Frank Kirk  
 Frank Thomas ..... Carson Pell  
 Joseph Harris ..... Caryl Gillin

**DIVORCONS**, comedy, in three acts, by Victorien Sardou and Emile de Najac, adapted by Margaret Mayo. William A. Brady, manager.—Playhouse, New York, April 1.

Josephia ..... Rae Selwyn  
 Bastien ..... Frank Compton  
 Concierge ..... Henry Dornton  
 M. Henri des Prunelles.. William Courtleigh  
 M. Clavignac ..... Mario Majeroni  
 Cyprienne, Mme. des Prunelles

Grace George

M. Bafourdin ..... George Winstanley  
 Mme. de Brionne ..... Gail Kane  
 M. Adhemar de Gratignan

Howard Estabrook  
 Mlle. de Lusignan ..... Nina Lindsey  
 Mme. de Valfontaine.. Maude Turner Gordon  
 Joseph ..... Frank Reicher  
 Jamarot ..... Frank Peters

**DOLLARS AND SENSE**, play, by Porter Emerson Browne.—Court Square Theatre, in Springfield, Mass., October 9.

**DOLL GIRL, THE**, comic opera, in three acts, re-written by Harry B. Smith from a comedy by Caillavet and De Flers, music by Leo Fall. Produced by Charles Frohman.—Globe, New York, August 25.

Marquis De la Tourelle ... Richard Carle  
 Tiborius ..... Robert Evett  
 Romeo Talmi ..... Will West  
 Buffon ..... Charles McNaughton

Daudalon ..... Ralph Nairn  
 Marcel ..... Carl C. Judd  
 Pierre ..... Victor Le Roy

Rosalilla ..... Hattie Williams  
 Mme. Prunier ..... Cheridah Simpson  
 Yvette ..... Dorothy Webb

Mlle. Poche ..... Emily Francis  
 Mme. Merlin ..... Clara Eckstrom  
 Mme. Bichon ..... Letha Walters

Mme. Laurent ..... Marion Mosby  
 Toto ..... Veronice Banner  
 Heloise ..... Veola Harty

Cora ..... Florence Brodbelt  
 Belle ..... Helen Dudley  
 Francine ..... Barbara Bel Babas

Suzette ..... Alice Palmer  
 Lily ..... Lillian Leroy  
 Perinne ..... Edith Hardlow

**DOUBLE CROSS, THE**, melodrama, by Wilson Mizner and George Bronson Howard.—Cort Theatre, Chicago, September 7.

Jean, of the Follies ... Florence Rockwell  
 Hortense, of the Follies ... Maude Allen  
 MacAvoy, of Broadway ... Arnold Daly

Spider, of many places... Emmet Corrigan  
 Bannister, of Wall Street.. Harold Vosburgh  
 An Expressman ..... George Hay  
 A Walter ..... Frank Allen

A Detective ..... Henry Cullen  
**DOUBLE DECEIVER, A**, dramatised by Professor Donald C. Stuart from O. Henry's story, Trenton, N.J., November.

**DREAM MAIDEN, THE**, book, by Harry Gribbon and Allen Lowe, music by Bela Laszky.—Syracuse, October 1.

**DRONE, THE**, comedy, in three acts, by Rutherford Mayne. Produced by Wm. A. Brady, Limited.—Belasco, Washington, D.C., December 16, 1912; Daly's, New York, December 30, 1912.

John Murray ..... Robert Forsyth

*Drone, The (continued).*

Daniel Murray ..... Whitford Kane  
 Mary Murray ..... Margaret Moffat  
 Andrew McMinn ..... Joseph Campbell  
 Sarah McMinn ..... Margaret O'Gorman  
 Donal Mackenzie ..... Alec F. Thompson  
 Sam Brown ..... Stanley Gresley  
 Kate ..... Nellie Wheeler  
 Alick McCreedy ..... John Campbell

**EARTL AND THE GIRLS, THE**, musical comedy, book by William Le Baron, lyrics by Gene Buck, and music by Dave Stampcy.—Hammerstein's, New York, January 13.

**ELDER BROTHER, THE**, by Donald MacLaren, based on De Maupassant's *Piere et Jean*.—Little Theatre, Philadelphia, October 20.

**ELIXIR OF YOUTH, THE**, farce by Covington and Simonson.—Burbank, Los Angeles, February 16.

**EN DESHABILLE**, a comedy, by Edward Goodman.—Princess Theatre, New York, October 10.

Gregory ..... Holbrook Blinn  
 Claire ..... Willette Kerslaw

**ESCAPE, THE**, a drama, in four acts, by Paul Armstrong (originally produced in Los Angeles, and then played at Cohan's Opera House, Chicago, on March 2).—Lyric, New York September 20.

May Joyce ..... Catherine Calvert  
 Mrs. Joyce ..... Jessie Ralph  
 Jim Joyce ..... James A. Marcus  
 Jenny ..... Anne MacDonald

Larry ..... Harry Mestayer  
 Jerry McGee ..... Charles Mylott  
 Dr. Von Eiden ..... Jerome Patrick

Senator Gray ..... George Farren  
 Rev. Dr. Yates ..... Seth Smith  
 Marsac ..... Crosby Little

Bronson ..... Benjamin Picza  
 Mills ..... Frederic Block

**EVA**, a musical play, by Glen MacDough, based upon the original of Willner and Bodansky, music by Franz Lehár. Produced by Klaw and Erlanger.—New Amsterdam, New York, December 30, 1912.

Larousse ..... T. J. McGrane  
 Antoine ..... Wallace McCutcheon, Jr.  
 Voisin ..... John Daly Murphy

Dagobert Millefleurs ... Walter Lawrence  
 Pipsi Paquerette ..... Alma Francis  
 Eva ..... Sallie Fisher

Octave Flaubert ..... Walter Feivcal  
 Elle ..... Marie Ashton  
 Lizette ..... Marie Vernon

Freddie ..... Alden MacClaskie  
 Edmond ..... William T. Ford  
 Hortense ..... Fawn Conway

Matthew ..... John Gibson  
 Maid ..... Viola Cain  
 Yvonne ..... Edna Broderick

**EVANGELINE**, a play, in four acts, after Longfellow, stage version by Thomas W. Broadhurst, music by William Furst.—Produced by Arthur Hopkins, Park Theatre, New York, October 4.

Spirit of Acadia ..... Edith Yeager  
 Rene Le Blanc ..... George Gaston  
 Baptiste Le Blanc ..... Ralph Bunker

Father Felician ..... Frank Andrews  
 Gabriel Lajeunesse ..... Richard Buhler  
 Benedict Bellefontaine ... John Harrington

Basil Lajeunesse ..... David Torrence  
 Jean ..... Clifford Devereux  
 Pierre ..... Edmund Mortimer

Michael ..... Charles Withers  
 Toinette ..... Mabel Mortimer  
 Louise ..... Suzanne Perry

Marle ..... Margaret Howe  
 Sergeant ..... William W. Crinaus



*Evangeline (continued).*

Colonel John Winslow	Robert Forsyth
Jesuit Priest	Allen Scott
Guide	John Hunter Booth
The Shawnee	Lillian Kingsbury
The Quaker Nurse	Nell King
Felice (In Acadia)	Gladys Bradley
Felice (In Louisiana)	Isabel Henderson
Henriette (In Acadia)	Georgla Furman
Henriette (In Louisiana)	Arline Dewey
George	Emmet Bradley
The Quaker Doctor	Robert Forsyth
Evangeline	Edna Goodrich

EVERYMAN, revival of the Old Morality play.  
—Children's Theatre, New York, March 20.

Doctor	Ben Greet
Detlie	Leopold Profeit
Everyman	Edith Wynne Matthison
Fellowshyp	Charles Francis
Kyndrede	Ruth Vivian
Cosyn	George Hare
Goodes	George Vivian
Good Dodes	Winifrd Fraser
Knolege	Beverly Sitgreaves
Confessyon	Lee G Carroll
Beaute	Lenore Caulfield
Strengthe	Charles Francis
Dyscrecion	Elizabeth Paterson
Fyve-Wyttes	Clarice Laurence
Aungell	George Vivian

FAIR PLAY, baseball play, written by G. Christie Mathewson and Rida Johnson Young.—Apollo Theatre, Atlantic City, September 22.

FAMILY CUPBOARD, THE, a play, in four acts, by Owen Davis. Producers, Win. A. Brady, Limited, Playhouse, New York, August 21.—Plainfield Opera House, Plainfield, N.J., May 19.

Charles Nelson	William Morris
Mrs. Nelson	Olive Harper Thornc
Alice Nelson	Alice Brady
Kenneth Nelson	Forrest Winnant
Kitty May	Irene Fenwick
Mrs. Clement Harding	Ruth Benson
Thomas Harding	Douglas J. Wood
Mary Burk, a social secretary	

	Alice Lindahl
Mrs. Lawrence Winthrop	Irene Romaine
Lawrence Winthrop	Harry Redding
Dick Le Roy	Franklyn Ardell
Jim Garrity	Frank Hatch
Potter	Wallace Erskine
Telephone Operator	Louise Alchel
Elevator Boy	Barney Johnson

FAMILY FAILING, A, comedy in three acts, by William Boyle.—Irish Players, Wallack's, New York, February 10.

FANCY FREE, one-act play, by Stanley Houghton.—Princess Theatre, New York, March 14.

Fancy	Miss Willette Kershaw
Delia	Miss Hartz
Ethebert	Mr. Holbrook Blinn
Alfred	Mr. Trevor

FEAR, one-act play, by H. R. Lenormand and Jean d'Anguzan.—Princess Theatre, New York, March 14.

Beverly	Mr. Holbrook Blinn
Skipton	Mr. Edward Ellis
Bruff	Mr. Stokes
Holkar	Mr. Vaughan Trevor
Chanda	Mr. Ford
Courier	Mr. Musson

FELICE, a drama by Hernaiz Becerra.—Princess Theatre, New York, October 10.

Felice	Emelle Pollni
Commissaire of Police	Wayne Arey
Renaud	Charles Mather
Gilbert	William J. O'Neil
Jacques	Vaughan Trevor

FIGHT, THE, a play, in four acts, by Bayard Vellier.—Broadway, Long Branch, N.J., August 25; Hudson, New York, September 2.

Doctor Root	Felix Krembs
Edward Norris	Malcolm Duncan
Mrs. Edward Norris	Margaret Gordon
Mrs. Thomas	Ada Bosnell
Tom Davis	Raymond Van Sickle
Helen Thomas	Clara Mersereau
Daisy Woodford	Frances Stamford
Gertie Davis	Margerie Wood
Jane Thomas	Margaret Wycherley
Watson	Del Le Bar
Messenger Boy	John Dugay
Jimmy Callahan	William McVay
Seuator Woodford	Edward R. Mawson
Cyrus Judson	William Holden
Edward Throckmorton	Robert Kegeres
Thomas Gaines	Charles Sturgis
May Laporte	Olive Murray
Factory Child	Eva Esmond
Piano Player	G. M. Kling
Pearl Haskell	Cora Adams
Politician	Fred Moore
Gladys	Jeauctte Despres
Madeleine	Sarah Whiteford
Pansy	Elza Frederick
Lizette	Mary Orr
Edward Keeler	Charles Halton

FINE FEATHERS, a play of to-day, in four acts, by Eugene Walter. Produced by H. H. Frazee.—Astor Theatre, New York, January 7.

Mrs. Collins	Rose Coghlan
Mrs. Reynolds	Lollita Robertson
Bob Reynolds	Robert Edson
Dick Meade	Max Figman
John Brand	Wilton Lackaye
Frieda	Anelia Summers
Nurse	Helen Hilton

FIREFLY, THE, comedy opera in three acts, by Otto Hauerbach and Rudolf Frimb.—Lyric, New York, December 2, 1912.

FIRE LEGEND, THE, Indian play.—Carnel-by-the-Sea, Cal., July 26.

FIVE FRANKFORTERS, THE, comedy, in three acts, by Basil Hood, adapted from the German of Carl Rössler.—Presented by Messrs. Shuhert, Thirty-ninth Street Theatre, New York, March 3.

Frau Gndula	Mathilde Cottreilly
Anselm	Edward Emery
Nathan	John Sainpols
Solomon	Frank Losee
Carl	Frank Goldsmith
Jacob	Pedro de Cordoha
Rose	Lois Francis Clark
Lizzie	Evelyn Hill
Charlotte	Alma Belwin
Boel	Noel Leslie
Gustavus	Edward Mackay
Prince Christopher Maurice	

Walter Kingsford

The Prince of Klausthal-Agorda	
	Henry Stephenson
Count Fehrenberg	Henry Mortimer
Baron Senlberg	H. David Todd
Herr Van Yssel	E. L. Walton
The Canon of Rouen	E. F. Herbert
Servant	Nicholas Joy
The Princess of Klausthal-Agorda	
	Suzanne Perry
Princess Evelyn	Eleanor Woodriff
Mme. de St. Georges	Marjorie Dore

FLITTING LADY, THE, play by Carlton W. Miles and John Colton.—Shubert Theatre, Minneapolis, August 11.

FOLLIES OF 1913, revue, in two acts, by George V. Hobart and Raymond Hubbell.—New Amsterdam, New York, June 16.

- FOOD, A TRAGEDY OF THE FUTURE**, a play, in one act, by William C. DeMille.—Princess, New York, April 14.  
 Basil, a New Yorker ..... Edward Ellis  
 Irene, his wife ..... Fanny Hartz  
 Harold, an officer of the Food Trust,  
 John Stokes
- FORBIDDEN CITY, THE; or, THE BRIDE OF BRAHMA**, comic opera, in two acts, book by Kenneth Webb, music by Roy Webb.—Wallack's Theatre, New York, May 6.
- FOR HER SOUL AND BODY**, a melodrama, in four acts, by Cecil Spooner.—Metropolis Theatre, New York, March 31.  
 Hallet Morgan, Junr. .... Rowden Hall  
 Bill Wall ..... Howard Lang  
 Walter Siegel ..... Frederic Clayton  
 Hallet Morgan, Senr. .... Hal Clarendon  
 Edith Morgan ..... Marquita Dwight  
 Mrs. Siegel ..... Reta Villiers  
 Margarete ..... May Kelly  
 Florodora Marlowe ..... Leisha Mowat  
 Cecil Spooner ..... Kate Warner
- FRAULEIN JOSETTE MEINE FRAU**, farce in four acts, by Paul Gavault and Robert Charvay, German version by Max Schocnau, direction, Heinrich Marlow.—Irving Place, New York, April 7.
- GEISHA, THE**, libretto by Owen Hall, lyrics by Harry Greenbank, music by Sidney Jones. Revived under the direction of Arthur Hammerstein by the Messrs. Shubert and Arthur Hammerstein.—Weber and Fields's, New York, March 27.  
 Wun Hi ..... James T. Powers  
 Arthur Brownville ..... Bert Young  
 Tommy Stanley ..... Cecil Renard  
 Dick Cunningham ..... Charles King  
 Reginald Fairfax ..... Carl Gantvoort  
 Nami ..... Irene Cassini  
 Juliette ..... Georgia Caine  
 Marquis Imari ..... Edwin Stevens  
 Takemini ..... George Williams  
 Ethel Hurst ..... Florence Topham  
 Mabel Grant ..... Jane Burdett  
 Marie Worthington ..... Grace Bradford  
 Lady Constance Wynne .... Pauline Hall  
 O Mimosa San ..... Alice Zepplli  
 Churia ..... Eugene Roder  
 Captain Katana ..... Frank Pollock  
 Molly Seamore ..... Lina Abarbanell  
 Blossom ..... Zetta Metchik  
 Golden Harp ..... Olga Harting  
 Chrysanthemum ..... Alice Baldwin  
 Little Violet ..... Edith Thayer  
 Koko San ..... Anna Aillon  
 Hanna San ..... Amelia Rose  
 Reto San ..... Susanne Douglas  
 Saki San ..... Nellie Ford
- GENERAL JOHN REGAN**, comedy, in three acts, by George A. Birmingham.—The Liebeler Company, Apollo, Atlantic City, October 27. Hudson, New York, November 10.  
 Dr. Lucius O'Grady ..... Arnold Daly  
 Timothy Doyle ..... Harry Harwood  
 Major Kent ..... A. G. Andrews  
 Thaddeus Golligher ..... W. G. Fay  
 Horace P. Billing ..... Frederick Burton  
 C. Gregg ..... Frank Arundel  
 Sergeant Colgan, R.I.C. .... Richard Sullivan  
 Constable Moriarity, R.I.C.,  
 John M. O'Brien  
 Tom Kerrigan ..... J. Rice Cassidy  
 Rev. Father McCormack  
 Oliver Doud Byron  
 Lord Alfred Blakeney ..... Lionel Pape  
 Mrs. De Courcy ..... Alice O'Dea  
 Mrs. Gregg ..... Jessie Abott  
 Mary Ellen ..... Maire O'Neill
- GENTLEMAN FROM NO. 19, THE**, a farce, in three acts, by Andre Keroul and Albert Barre, adapted and translated by Mark Swan.—Tremont Theatre, Boston, May 19.  
 The Earl of Broughton ..... Charles Brown  
 Joseph ..... Tom Graves  
 Benjamin ..... Richle Ling  
 Leontine ..... Dorothea Sadlier  
 Picavent ..... Robert Payton Gibbs  
 Jacquinet ..... Henry Stockbridge  
 Dubois ..... E. D. Coe  
 Chaunnet ..... Walter Jones  
 Margurite ..... Naunette Comstock  
 Lieutenant Chabonnet ..... Stephen Gillis  
 Valerie ..... Florine Arnold  
 Dr. Brodard ..... Henry Bergman  
 Amelie ..... Millicent Evans  
 Pepin ..... Raymond Smith
- GHOST BREAKER, THE**, a melodramatic farce in four acts, by Paul Dickey and Charles W. Goddard. Produced by Maurice Campbell.—Lyceum, New York, March 3.  
 Princess Maria Theresa of Aragon  
 Katharine Emmet  
 Warren Jarvis ..... Mr. Warner  
 Nita ..... Margaret Boland  
 House Detective ..... Charles N. Greene  
 Rusty Snow ..... William Sampson  
 Detectives ..... { Joseph Robison  
 { Walter H. Long  
 Hotel Porter ..... Frank Hilton  
 Steward ..... Andrew M. Buckley  
 Carlos, Duke D'Alva .. Frank H. Westerton  
 Dolores ..... Sara Biala  
 Vardos ..... Walter Dean  
 Don Robledo ..... Frank Campeau  
 Pedro ..... James Anderson  
 Maximo ..... Arthur Standish  
 Gaspar ..... Allen Prentice  
 Jose ..... Martin Goodman
- GHOST OF JERRY BUNDLE, THE**, a drama, in one act, by W. W. Jacobs and Charles Rock.—Wallack's, New York, November 13.  
 Penfold ..... James Dale  
 Malcolm ..... Montagu Love  
 Somers ..... Edward Combermere  
 Dr. Leek ..... T. Hunter Nesbitt  
 Beldon ..... David Hallam  
 George ..... Arthur Curtis  
 Hirst ..... Cyril Maude
- GIANNETTA'S TEARS**, comedy, in three acts, by Francesca Pastonchi.—Irving Place, New York, January 31.
- GIRL AND THE PENNANT, THE**, a comedy, in four acts, by Rida Johnson Young and Christy Mathewson.—Lyric, New York, October 23.  
 Copley Reeves ..... William Courtenay  
 Punch Reeves ..... Calvin Thomas  
 Henry Welland ..... Malcolm Williams  
 John Bohannan ..... Tully Marshall  
 Skeets Marvin ..... William Roselle  
 Pitman ..... Wallace Owen  
 Chief Wayne ..... Louis Morrell  
 Sam ..... George W. Day  
 Al. Warren ..... Ralph Morgan  
 A Coloured "Fan" .. Jack Johnson, Jun.  
 Mona Fitzgerald ..... Florence Reed  
 Alice Tilton ..... Lola Fisher  
 Miss Squibs ..... Marion Baltou
- GLOOMY FANNY**, play by Allan Davis.—Duquesne Theatre, Pittsburg, Pa., November 17.
- GLORIANA**, musical comedy, book by Philip Bartholomae, music by Silvio Hein, lyrics by George V. Hobart.—Cort, Chicago, October 12.  
 Billy Hopkins ..... Frederick Santley  
 Edward Huntley ..... Eugene Bottler  
 Bailey ..... Robert Kelly  
 George ..... E. Harrison  
 Sally Swift ..... Louise Drew

*Glorianna (continued).*

Claypool .....	Thomas Aikin
Clara .....	Mary Hastings
Pinkie .....	Laura Laird
Joe Randall .....	Arthur Aylsworth
Ola Primrose .....	Sadie Harris
Glorianna Huntley .....	Heleen Howell
Marie Huntley .....	Mignon McGehey
The Butler .....	Charles Ashley
Act one.—Glorianna Huntley's estate. Act two.—Interior of the Huntley's home. Act three.—The same as act two.	
<b>GOOD LITTLE DEVIL</b> , A, fairy play, in three acts, adapted from <i>Un Bon Petit Diable</i> of Rosemonde Gérard and Maurice Rostand, by Austin Strong.—Produced by David Belasco, Philadelphia, December 12, 1912. Republic Theatre, New York, January 8.	
A Poet .....	Ernest Lawford
Betsy .....	Iva Merlin
Mrs. MacMiche .....	William Norris
Charles MacLanee .....	Ernest Truex
Old Nick, Senr. ....	Edward Connelly
Old Nick, Junr. ....	Etienne Girardot
Juliet .....	Mary Piekford
Marion .....	Laura Grant
Queen Mab .....	Wilda Bennett
Viviane .....	Edna Griffin
Morganie .....	Lillian Gish
Titania .....	Claire Burke
Dewbright .....	Reggie Wallace
Thought-from-Afar. .	Georgia Mae Fursman
Joek .....	Louis Esposit
Wally .....	Gerard Gardner
Mack .....	Adrian Morgan
Tam .....	Jerome Fernandez
Sandy .....	Edward Dolly
Allan .....	Norman Taurrog
Neil .....	Harold Meyer
Jamie .....	Carlton Riggs
Davie .....	David Ross
Robert .....	Roland Wallace
John .....	Charles Castner
Angus .....	Lauren Pullman
Huggermunk .....	Pat Walsh
Muggerhunk .....	Sam Goldstein
The Solicitor from London. .	Dennis Cleugh
The Doctor from Inverary	Joseph A. Wilkes
The Lawyer from Oban ..	Robert Vivian
Rab .....	Arthur Hill
Lord Collington of Pilrig .	Henry Stanford
Lady Rosalind .....	Jeanne Towler
The Hon. Percy Cusack Smith	R. J. Bloomer
Lord Howard de Mar ....	Conway Shaffer
Lady Nettie Cavendish. .	Katharine Minahan
The Hon. Miss Letterblair. .	Amy Fitzpatrick
Lady Ralstan .....	Edna M. Holland
Lady Mollineux .....	Augusta Anderson
<b>GOVERNOR'S LADY</b> , THE, a drama of American life, in three acts and an epilogue, by Alice Bradley.—Powers' Theatre, Chicago, Ill., September 14.	
Daniel S. Slade .....	William K. Harcourt
Senator Strickland .....	William H. Tooker
Robert Hayes .....	Eugene O'Brien
Wesley Merritt .....	S. K. Walker
Ex. Governor Hibbard ....	John A. Dewey
Jake .....	John N. Wheeler
A Bookworm .....	Robert J. Lane
A Cashier .....	George H. Shelton
Waiter No. 7 .....	James Gerson
Mary Slade .....	Emma Dunn
Katherine Strickland .....	Gladys Hanson
Mrs. Wesley Merritt .....	Diana Storm
<b>GREAT ADVENTURE</b> , THE, a play of fancy, in four acts, by Arnold Bennett.—Providence Opera House, Providence, R.I., October 6. Booth Theatre, New York, October 16.	
Ilan Carve .....	Lyn Harding
Albert Shawn .....	Edward Martyn
Dr. Pascoe .....	T. Wigney Percyval

*Great Adventure, The (continued).*

Edward Horning .....	Walter Maxwell
Janet Cannot .....	Janet Beecher
Cyrus Carve .....	Frank Goldsmith
Father Looe .....	Rupert Lunley
Honorla Looe .....	Roxane Barton
Peter Horning .....	Lionel Belmore
Ebag .....	Edgar Kent
A Waiter .....	Jean de Goussac
A Page .....	Gardner James
James Shawn .....	Cyril Biddulph
John Shawn .....	Erkshoime Clive
Mrs. Albert Shawn .....	Ina Rorke
Lord Leonard Alear ....	Walter Creighton
Texel .....	Edward Connelly
A Servant .....	Lloyd Machan
<b>GREY HAWK</b> , THE, a drama, in four acts, by Edward E. Rose. Produced by Rowland and Clifford.—Grand Opera House, Kansas City, Mo., April 20.	
Paul Standish .....	Albert Phillips
Baxter Wright .....	H. F. Terry
Jean Saverell .....	Walter Armin
Silas Horton .....	Allan Lester
John Lareher .....	O. T. Burke
Alice Wright .....	Edna Roland
Mrs. Bemis Milford .....	Lella Shaw
<b>GRUMPY</b> , a play, in four acts, by Horace Hodges and T. Wigney Percyval.—Wallack's, New York, November 24.	
Mr. Andrew Bullivant, Grumpy Cyril Maude	
Mr. Ernest Heron .....	Edw. Combermere
Ruddock .....	John Harwood
Mr. Jarvis .....	Montagu Love
Mr. Isaac Wolfe .....	Lennox Pawle
Dr. Maclaren .....	Hunter Nesbitt
Keble .....	Arthur Curtis
Merridew .....	James Dale
Dawson .....	Percival Young
Virginia Bullivant .....	Margery Maude
Mrs. Maclaren .....	Lena Halliday
Susan .....	Maud Andrew
<b>GUILTY CONSCIENCE</b> , THE, play, in one act, by Robert H. Davis.—Lyceum, New York, April 15.	
<b>GUTE RUF, DER</b> ("The Good Reputation"), a four-act play, by Herman Sudermann.—Irving Place, New York, October 8.	
<b>HALF AN HOUR</b> , playlet, in three scenes, by J. M. Barrie.—Lyceum, New York, September 25.	
Lillian Garson .....	Grace George
Mr. Garson .....	H. E. Herbert
Hugh Paton .....	Nigel Barry
Doctor Brodie .....	Stanley Drewitt
Withers .....	S. Dudley
Mr. Redding .....	Alfred R. Dight
Mrs. Redding .....	Daisy Belmore
Susie .....	Ruth Boyce
When presented at Chicago in November Lillian Garson was played by Martha Hedman.	
<b>HAMLET</b> , revival of Shakespeare's play, opening of the New Shubert Theatre, in New York, and beginning of Sir J. Forbes-Robertson's season.—Shubert Theatre, New York, October 2.	
Claudius .....	Walter Ringham
Hamlet .....	J. Forbes-Robertson
Horatio .....	S. A. Cookson
Polonius .....	Ian Robertson
Laertes .....	Charles Graham
Ghost of Hamlet's Father ..	Perey Rhodes
Fortinbras .....	Grendon Bentley
Rosencrantz .....	Montague Rutherford
Guildenstern .....	E. A. Ross
Osric .....	George Hayes
Marcellus .....	A. Roberts
Bernardo .....	Richard Andean
First Player .....	Robert Atkins
Second Player .....	G. Richardson



*Hamlet (continued).*

First Gravedigger ..... H. Athol Forde  
 Second Gravedigger ..... S. T. Pearce  
 Priest ..... R. Montagu  
 Gertrude ..... Adeline Bourne  
 Player Queen ..... Maud Buchanan  
 Ophelia ..... Gertrude Elliott

HAMLET, Shakespeare's play, presented by E. H. Sothorn and Julia Marlowe.—Manhattan Opera House, New York, September 4.

HEART OF A CHILD, THE, a dramatisation, in four acts, of the novel of the same title, by Frank Danby.—Baker Theatre, Rochester, April 28.

Johnny Doone ..... William C. Morrissey  
 Mrs. Doone ..... Louise Crolius  
 Sally Snape ..... Luella Arnold  
 Lady Dorothea Lytham .. Marjorie Smith  
 Mme. Violeta ..... Rosalind Clay  
 Lord Kidderminster .. George L. Kennedy  
 Joe Aarons ..... Robert Graeland  
 Elfrida Mainwaring ..... Myrtle Bigden  
 Lord Fortive ..... George Harris

HEART SPECIALIST, THE, by Virginia Church.—Lyceum Theatre, San Diego, September 22.

HELP WANTED, drama, by Jack Lait.—Eurbank Theatre, Los Angeles, August 24.

HER FIRST DIVORCE, comedy, by C. W. Bell.—Syracuse, April 18.

Jacobs ..... Harry Lifford  
 Harry Willmott ..... Julian L'Estrange  
 Delancey Rowe ..... Allan Pollock  
 Ethel Willmott ..... Laura Hope Crews  
 Clara Rowe ..... Ruth Holt Boucicault  
 Olga ..... Adora Andrews  
 Broderick ..... Harold Russell  
 Miss Cullen ..... Crosby Little

HER LITTLE HIGHNESS, a musical play, in three acts, by Channing Pollock and Renold Wolf, with music by Reginald de Koven, produced by Werba and Luescher.—Liberty, New York, October 13.

Herzegovinians.

Anna Victoria ..... Mizzi Hajos  
 Baron Cosaca ..... Allan Pollock  
 General Myrza ..... William Strunz  
 Herr Rumler ..... William J. McCarthy  
 The Lord Chamberlain .. Francis J. Tyler  
 Captain of the Guard .. George Dunston  
 Princess Louise ..... May Emory  
 Princess Marion ..... May McCarthy  
 Princess Evelyn ..... Jane Elliott

Bosnians.

Stephen IV., King of Bosnia

Prince Nik'las ..... Wilmuth Merkyl  
 Holton Herr  
 The Duke of Ravanica ... Francis Bolger  
 Americans.

Adolph Lauman ..... Willard Louis  
 Elizabeth Lauman, his daughter

Louise Kelley  
 Robert Trainor .... Wallace McCutcheon  
 Madeline Schuyler ..... Ethel May Davis  
 Eleanor Winton ..... Mae Murray  
 Nathaniel Quigg .... William J. McCarthy  
 Mary Ann ..... Anna Boyd

HER OWN MONEY, a play, in three acts, by Mark E. Swan, produced by Winthrop Ames.—Comedy, New York, September 1.

Lewis Alden ..... Sydney Booth  
 Mary Alden ..... Julia Dean  
 Mildred Carr ..... Ellen Mortimer  
 Tommy Hazleton .... Ernest Glendinning  
 Harvey Beecher ..... George Hassel  
 Clara Beecher ..... Beverly Sitgreaves  
 Rhoda ..... Maude Durand

HIGH JINKS, musical comedy, produced by Arthur Hammerstein.—Syracuse, October 29.

H.M.S. PINAFORE, revival.—Casino, New York, May 5.

HINDLE WAKES, play in four acts, by Stanley Houghton.—Maxine Elliott, New York, December 9, 1912.

HIS WIFE BY HIS SIDE, an American comedy, in three acts, by Ethelyn Emery Keays. National Federation of Theatre Clubs.—Berkeley Theatre, New York, December 30, 1912.

Crystal Duncan ..... Elsie Esmond  
 Edward, butler ..... George Marsh  
 Robert Burroughs, M.D. Franklyn Ritchie  
 Gertrude ..... Nanette Comstock  
 Sam Stackpool ..... Robert Drouet  
 Gen. Bannister Haines ..... Frank Weston  
 Dr. Duncan ..... George W. Barnum  
 Della, housemaid ..... Leona Ball

HOLDING A HUSBAND, a triangular comedy, by Arthur Hopkins.—Alhambra, New York, February 24.

Carolyn Hall ..... Helen Wilton  
 James Kendall ..... Elwood Bostwick  
 Mary Kendall ..... Mrs. Louis James

HOME SPUN, drama, by Lottie Blair Parker.—Paterson, June 16.

HONEY BEE, THE, comedy, by Hutcheson Boyd and Rudolph Bunner. Harrison Grey Fiske, producer.—Atlantic City, November 6.

HONEYMOON EXPRESS, THE, farce with music, in two acts, book and lyrics by Joseph W. Herbert and Harold Alttridge, music by Jean Schwartz, produced by Messrs. Shubert.—Winter Garden, New York, February 6.

Henri Dubonet ..... Ernest Glendinning  
 Pierre ..... Harry Fox  
 Baudry ..... Harry Pileer  
 Gardenne ..... Lou Anger  
 Gus ..... Al Jolson  
 Doctor D'Zuvray ..... Melville Ellis  
 Achille ..... Frank Holmes  
 Ednard ..... Robert Hastings  
 Gautier ..... Gerald McDonald  
 Constant ..... Jack Carleton  
 Paul ..... Henry Dyer  
 Guillaume ..... Clint Russell  
 Felix ..... Harry Wardell  
 Alfonse ..... Harland Dixon  
 Gaston ..... James Doyle  
 Maurice ..... Owen Baxter  
 Yvonne ..... Gaby Deslys  
 Mme. De Bressie ..... Ada Lewis  
 Marguerite ..... Yanesi Dolly  
 Marce'le ..... Fanny Brice  
 Marcus ..... Gilbert Wilson  
 Noelle ..... Marjorie Lane

HOP O' MY THUMB, a pantomime, by George R. Sims, Frank Dix, and Arthur Collins. Produced by the Drury Lane Company, of America, Inc., at the Manhattan Opera House, New York City, November 26.

King of Mnemonica ... De Wolf Hopper  
 Tango ..... Ralph Austin  
 Trotter ..... Walter S. Willis  
 The Kow Zebra, Messrs. Schrode and Harris  
 Datas ..... Neal McNeal  
 Joseph ..... Albert Hart  
 Ogre ..... Charles M. Hinton  
 John ..... Viola Gillette  
 Hilario ..... Eva Fallon  
 Mirabelle ..... Texas Guinan  
 Zaga ..... Marie  
 Jenny ..... Marie Clifford  
 Marie ..... Ross Snow  
 Baroness Chicot ..... Hop o' My Thumb ..... Iris Hawkins

Hop's Brothers—

John Henry ..... Marth Ehrlich  
 Arthur Herbert ..... Winnie Ritchie  
 George Friedrick ..... Leah de Plean  
 Richard Arthur ..... Lillian Barry  
 Joseph James ..... Caroline Duffy  
 Walter William ..... Rmie Farrington

*Hop O' My Thumb (continued).*

The Six Princesses—Misses Shields, Truppel,  
M. Lelshman, A. Lelshman, Roger, Crook.  
Living Statues.....The De Serris  
Immortals—  
Amber Witch ..... Flavio Acaro  
Fairy Forget-me-not.....Bertlia Delmonte  
Voice of the Night ..... Edith Gordon  
Fairy Love ..... Edna Fenton

HOW MUCH IS A MILLION? a farce-comedy,  
in four acts.—Produced by the author,  
C. R. Hopkins, at the Fine Arts Theatre,  
Chicago, June 30.

Caleb Drinkwater ..... C. R. Hopkins  
Timothy Fry ..... Lionel Bclmore  
Oliver Knowles ..... Lionel Glenister  
Robert Norton ..... Walter Connolly  
Henry Redding ..... Calvin Thomas  
John Sanderson ..... Herbert Belmore  
A Man with a Truck .... Robert Brandon  
Georgia Knowles ..... Mrs. Hopkins  
Virginia Search ..... Miss Grace Griswold  
Hoitense Duval ..... Miss Dora Mavor

HUNDRETH MAN, THE, drama, in three  
acts, by Hutcheson Boyd.—Wallack's, New  
York, February 8.

Gershon Myrick ..... Ralph Stuart  
Joe Hinckley ..... William K. Harcourt  
Captain Peabody ..... Frank Weston  
Hicks ..... Arthur Lacey  
Simpson ..... Royal Tracy  
Lieutenant Vernez ..... Charles Dickson  
Thorpe ..... William Fredericks  
Kala ..... Louise Randolph  
Mrs. Peabody ..... Kate Mayhew  
Ruth Peabody ..... Ruth Fielding

INCUMBRANCE, THE, a comedy, in three  
acts, by Inglis Allen.—Cleveland, August 25.

INDEPENDENT MEANS, by Stanley Hough-  
ton.—Fine Arts Theatre, Chicago, Novem-  
ber 25.

John Craven Forsyth.....Haviland Burke  
Mrs. Forsyth ..... Louise Randolph  
Edgar Forsyth ..... Dallas Anderson  
Sidney Forsyth ..... Maudie Leslie  
Samuel Ritchie ..... Whitford Kane  
Jane Gregory ..... Frances Waring

INDIAN SUMMER, a drama, in four acts, by  
Augustus Thomas. Management, Charles  
Frohman.—Buffalo, September 29; Criterion  
Theatre, New York, October 26.

Frank Whitney ..... John Mason  
Jim Ewing ..... Harry Leighton  
Leonie ..... Mary Norton  
Doctor Allison ..... Walter Hale  
Randall ..... Wright Kramer  
Mrs. Mary Harvey ..... Mand Hosford  
Forrest Grahame ... Warner P. Richmond  
Katherine ..... Martha Hedman  
Jane Boutell ..... Amelia Gardner  
Jack Boutell ..... Crichton Hale  
Chauffeur ..... Donald Clayton  
Detective ..... Carroll Barry

INDISCRETION OF TRUTH, THE, comedy-  
drama, in four acts, by J. Hartley Manners.  
—Harris, New York, December 2, 1912.

IN FORTY-FOURTH STREET, playlet, by  
Edward Ellis, produced at the Lambs'  
Gambol, January 26.

INNER SHRINE, THE, a play in four acts,  
by Channing Pollock. Produced by A. G.  
Delamater.—Lyceum, Scranton, October 20.  
Bronx Opera House, New York, November  
24.

George Eveleth ..... Harry P. Waple  
Diane Eveleth, his wife ... Justina Wayne  
Mrs. Naomi Eveleth ..... Josephine Cass  
Derek Pruy ..... Albert Andrus  
Dorothea Pruy ..... Hazel Harroun  
Lucille Van Tromp ..... Cecile Yeomans  
James Van Tromp ..... Edwin Dudley

*Inner Shrine, The (continued).*

The Marquis de Bienville  
William S. Phillips  
Mrs. Clara Wappinger .. Millie Butterfield  
Carl Wappinger ..... Frederick Bond, jun.  
Marion Grimston ..... Zola Telmzart  
Harry Miller ..... Roy K. Hollingshead  
Comte d'Hautville ..... Arthur Newberry  
Rene Pasquier .... Charles Woods Marlow  
Jules ..... Jack Melrose  
Annie ..... Lelia Cartou  
Bernard ..... P. Widmann

IN OLD DUBLIN, written by Augustus Pitou.  
—Sheboygan, Wis., August 31.

IOLANTHE (revival), comic opera, in two  
acts, by Gilbert and Sullivan. Produced  
by Messrs. Shubert and Brady.—Casino  
Theatre, New York, May 11.

Strephon ..... George MacFarlane  
The Earl of Mount Ararat

Arthur Cunningham  
The Earl of Tollover .... Arthur Aldridge  
Private Willis ..... John Hendricks  
The Train-Bearer ..... Henry Smith  
The Lord Chancellor ..... De Wolf Hopper  
Iolanthe ..... Viola Gillette  
The Fairy Queen ..... Kate Condon  
Celia ..... Anna Wheaton  
Lella ..... Louise Barthel  
Fleta ..... Nina Napier  
Phyllis ..... Cecll Cunningham

IRON DOOR, THE, play, by Allan Davis.  
Presented by John Cort's company.—  
Chicago Opera House, Chicago, March 10.

Nathaniel Pierce ..... Russ Whytal  
Alice Winfield ..... Frances Slosson  
Howard Carson ..... Douglas J. Wood  
Louis Rosenberg ..... Leo Donnelly  
Patrick Dorgan ..... Eugene O'Rourke  
Edward Finn ..... Wayne Campbell  
The Hon. Archibald Stone..Tom Burrough  
The Hon. John Callahan ..... Wisdom Day  
James McGill ..... Corliss G'les  
Nora McGill ..... Ann Bradley  
Thomas Cummings .... William J. Gross  
Mace Humphries ..... Eugene Foxcroft  
Foreman of the Jury .... George Spelvin  
Mrs. Catherine Lannhan...Mary Masterson  
Pete Flinders ..... Gustav Griesbach  
Pinky McCune ..... P. J. Lewis  
Rusty ..... Joe Meyers  
"Sixes" Willie ..... Roy Bell  
Smoke ..... Clarence George  
The Duke ..... Charles Smyth  
Cap ..... Mique Shannon

ISLE O' DREAMS, THE, play, in four acts,  
by Rida Johnson Young, direction of Henry  
Miller.—Grand Opera House, New York,  
January 27.

Lanty Madden ..... M. Tello Webb  
Mother Kelway ..... Mrs. Jennie Lamont  
Phelim O'Flynn ..... John Sheehan  
An Old Fisherman ..... Robert Watt  
Mona ..... Agnes Heron Miller  
Ivor Kelway ..... Chauncey Olcott  
Father John ..... Alfred Moore  
Colonel McFarlan ..... David Glassford  
Lieut. John Martin ..... Walter Colligan  
Kathleen O'Doon ..... Edith Browning  
Robert O'Doon ..... J. C. King  
Old Phadrig ..... Frederick Roberts  
Lieut. Grey ..... George Ahearn  
Lieut. Forbes ..... Thomas R. Slicer  
Lieut. Elliott ..... Oscar Lambert  
Lieut. Warren ..... Maurice Handy  
Sergeant Fennel ..... Julian Ross  
Père Baret ..... Everett Lansing  
Major Ross ..... Brian Darley  
Captain Dawes ..... Arthur C. Laylin  
Big Hallam ..... Wm. R. Gleason

**JACK DAW, THE**, a comedy, in one act, by Lady Gregory. Irish Players.—Wallacks, New York, February 10.  
 Joseph Nestor ..... Fred O'Donovan  
 Michael Cooney ..... Arthur Sinclair  
 Mrs. Broderick ..... Sara Allgood  
 Timothy Nally ..... J. A. O'Rourke  
 Sibby Fahy ..... Eileen O'Doherty  
 Timothy Ward ..... J. M. Kerrigan

**JEWELS OF THE MADONNA, THE**, opera, in three acts, by Wolf-Ferrari.—Century, New York, October 14.

Gennaro ..... Gustaf Bergman  
 Carmela ..... Kathleen Howland  
 Malietta ..... Elizabeth Amnden  
 Rafeale ..... Louis Kreidler  
 Blaso ..... Francesco Daddi  
 Cicillo ..... R. Hawksley  
 Stella ..... Othella Hoffman  
 Grazia ..... Albertina Rasch  
 Totonno ..... Vernon Dalhart  
 Rocco ..... Jerome Uhl  
 A Macaroni Vendor ..... Philip Mauro  
 A Toy Balloon Vendor ..... Joseph Stein  
 A Water Vendor ..... Florence Schaick  
 Ice Cream Vendor ..... Benjamin Ovan  
 A Vendor of Fruits ..... Henry Morrow  
 First Monk ..... Benjamin Freid  
 Conductor ..... Mr. Szendrei

**JOSEPH AND HIS BRETHERN**, pageant play, in four acts, by Louis N. Parker. Produced by the Liebler Company at the Century Theatre, New York, January 11.

CANAANITES.

Jacob ..... James O'Neill  
 Reuben ..... Harvey Braban  
 Simeon ..... Howard Kyle  
 Levi ..... Frank Woolfe  
 Judah ..... Emmet King  
 Dan ..... Charles Macdonald  
 Naphthali ..... James O'Neil, jun.  
 Gad ..... Leslie Palmer  
 Asher ..... Franklyn Pangborn  
 Isaacar ..... F. Wilmot  
 Zebulon ..... Edwin Cushman  
 Joseph ..... Brandon Tynan  
 Benjamin ..... Sidney D. Carlyle  
 1st Slave ..... Harry Meliek  
 2nd Slave ..... Harold Rowe  
 3rd Slave ..... Malcolm Morley  
 First Camel Driver ..... Ernest Milton  
 Rachel ..... Olive Oliver  
 Bilhah ..... Madeline Traverse  
 Zilpah ..... Harriet Ross  
 Serah, Daughter of Asher ..... Irma Lerna  
 First Water Bearer ..... Violet Romer  
 Pharaoh (Usertesens) ..... James O'Neill  
 Potiphar, Captain of Pharaoh's Army  
     Frank Losee  
 Imhotep, Chief Butler to Pharaoh  
     Frank Woolf

Serseru, Chief Baker to Pharaoh  
     Horace James  
 Ranofar, Lord Treasurer Franklyn Pangborn  
 Dedefre, a Noble ..... Harry Meliek  
 Heru ..... Pedro de Cordoba  
 Ani ..... Jas. K. Whitmore  
 Tehuti ..... W. T. Carleton  
 Sebni ..... Douglas Ross  
 Atha ..... Bennett Kilpatrick  
 Menthu, High Priest of Neith  
     Charles Macdonald

Ansu, the Chief Magician  
     James O'Neill, jun.  
 Iri, the Chief Soothsayer ..... F. Wilmot  
 First Physician ..... Edwin Cushman  
 Second Physician ..... Malcolm Morley  
 Pesbes, the Court Dwarf ..... Charles Rogers  
 Enekkhet ..... Charles Herman  
 An Officer ..... James Vorn  
 A Soldier ..... Harold Rowe  
 Zuleika ..... Pauline Frederick  
 Asenath, Daughter to Menthu ..... Lily Cahill

*Joseph and His Brethren (continued).*

Wakara, Tiring-woman to Zuleika  
     Jane Ferrell  
 Tamai, Chief Maid-in-Waiting to Zuleika  
     Dorothy Parker  
 Mehtu ..... Edith Creel Spoffard  
 Anset ..... Patricia O'Connor  
 Ariennu ..... Irma Lerna  
 Taberer ..... Miriam Collins  
 Nesta ..... Frances Wright  
 Shepset ..... Madeline Traverse  
 Khenen ..... Harriet Ross  
 A Dancer ..... Violet Romer

**KASERNENLUFT**, drama, in four acts, by Hermann Martin Stein and Ernst Soehngen.—Irving Place Theatre, New York, October 15.

**KICK IN**, one-act play, by Williard Mack.—Proctor's Fifth Avenue, New York, March 10.

Chick Hewes ..... Williard Mack  
 Nelly ..... Miss Rambeau  
 Boston Bessie ..... Lillian Rambeau  
 "Whip" Fogarty ..... Roy Walling

**KIDNAPPER, THE**, playlet, by John Redhead Froome, jun.—Marshfield Theatre, Chicago, November 10.

**KIMONO, THE**, farce-comedy, by M. Felix Ten-lord.—Alhambra, Stamford, Connecticut, July 7.

**KINGDOM OF DESTINY, THE**—Colonial, New York, February 10.

Love ..... Miss Jule Power  
 Fate ..... Win. H. Turner  
 Evil ..... Frank Burbeck  
 Power ..... Edwards Davis  
 Lust ..... Madeline Harrison  
 Art ..... Adele Rea

**KISS ME QUICK**, farce, by Philip Bartholomae.—Shubert Theatre, Boston, August 11; Forty-eighth Street Theatre, New York, August 26.

IN THE PROLOGUE.

Gladiola Huntley ..... Helen Lowell  
 The Gardener ..... J. J. Sambrook  
 Billy Hopkins ..... Frederic Santley  
 Edward Huntley ..... Richard Taber  
 Bailey ..... Robert Kelly  
 The Butler ..... Charles Ashley  
 Marie Huntley ..... Emily Callaway

IN THE PLAY.

Gladiola Huntley ..... Helen Lowell  
 The Gardener ..... J. J. Sambrook  
 Billy Hopkins ..... Frederic Santley  
 Edward Huntley ..... Richard Taber  
 The Butler ..... Charles Ashley  
 Marie Huntley ..... Emily Callaway  
 Bailey ..... Robert Kelly  
 Sally Swift ..... Louise Drew  
 Pinkie ..... Laura Laird  
 Claypoole ..... Edward Kummerow  
 Clara ..... Mary Hastings  
 Lottie Briscoe ..... Mignon McGibeny  
 George ..... Eugene Bottler  
 Joe Randall ..... Arthur Aylesworth  
 Ola Primrose ..... Sadie Harris

**KITTY MACKAY**, a comedy, in three acts, by Catherine Chisholm Cushing.—The Shubert, Rochester, N.Y., November 24.

Sandy MacNab ..... Ernest Stallard  
 Mrs. MacNab ..... Carrie Lee Stoyke  
 Lill MacNab ..... Eleanor Scott-L'Estelle  
 Mag Dunean ..... Margaret Nyblce  
 Kitty MacKay ..... Molly McIntyre  
 Lieutenant David Graham

Philip Grayson ..... Malcolm Duncan  
 Mrs. Grayson ..... Alexander Calvert  
 Lord Inglehart ..... Kate Wingfield  
 Thomas ..... Henry Stephenson  
 Piper ..... Roland Rushton  
     John Thompson



LADY FROM OKLAHOMA, THE, comedy, by Elizabeth Jordan.—Princess, Chicago, March 9.

Miss Ruth Herrick ..... Isabel O'Madigan  
 Freddy Belden ..... Frank Dee  
 Tim ..... Walter Renfort  
 Mrs. Herbert Gordon

Kathryn Browne Decker  
 Senator Joel Dixon ..... William Harcourt  
 Birdie Smith ..... Theresa Michilena  
 Mrs. Rutherford Dean ..... Helen Orr Daly  
 Miss Carrie Jones ..... Maude Earle  
 Robert Pierce ..... Edward Davis  
 Senator Kirby ..... Henry Harmon  
 Miss Conway ..... Mary Scott  
 Mrs. Henry Jenkins ..... Victoria MacFarlane  
 Miss Virginia Jefferson ..... Alice Lindahl  
 Clarice Mulholland ..... Maud Gilbert  
 Arthur Belden ..... Walter Hitchcock  
 Mrs. Joel Dixon ..... Jessie Bonstelle

LADY OF LUZON, THE, musical piece, in two acts, book by Alfred W. Birdsall, music by Zol J. Parenteau, and lyrics by Marcus C. Connelly.—Alvin, Pittsburgh, June 2.

LADY OF THE SLIPPER, THE, a musical comedy, book by Anne Caldwell and Lawrence McCarty, lyrics by James O'Dea, music by Victor Herbert. Produced by Charles Dillingham.—Illinois Theatre, Chicago, September 1.

Crown Prince Maximilian ..... Doug. Stevenson  
 Prince Ulrich ..... Eugene Revere  
 Baron Von Nix ..... Robert Rogers  
 Atzel ..... Edgar Lee Hay  
 Mouser, the cat ..... David Abrahams  
 Punks ..... David C. Montgomery  
 Spooks ..... Fred A. Stone  
 Don, the dog ..... David Abrahams  
 Cinderella ..... Elsie Janis  
 Dollhabia ..... Louise McIntosh  
 Freakette ..... Violet Zell  
 Romnyea ..... Allene Crater  
 Fairy Godmother ..... Ione Bright  
 Valerie ..... Edna Bates  
 Premiere Danseuse ..... Marjorie Bentley  
 Act one.—Scene one, Kitchen in the Castle of Baron Von Nix; scene two, On the Way to the Palace. Act two.—Ballroom in the Palace of Prince Maximilian. Act three.—Scene one, The Baron's Kitchen; scene two, Throne Room of the Prince's Palace.

LADY'S MAN, THE, musical play.—Hudson Theatre, Union Hill, October 20.

LAST SCENE OF THE PLAY, THE, playlet, by Mrs. W. K. Clifford.—Keith's, Philadelphia, October 23.

LAVENDER AND OLD LACE, dramatisation of the novel by the late Myrtle Reed.—National Theatre, Chicago, June 9.

LEAD, KINDLY LIGHT, playlet, in one act, by Jack Lait.—Hammerstein's Victoria, New York, February 10.

Slippery Jim ..... Malcolm Williams  
 Jennie Bowen ..... Beatrice Maude  
 Kansas City Slim ..... Jack Kingsbury  
 Corporal Stewart ..... Hal Wilson  
 Officer Dougherty ..... William J. Kenney

LESSER SIN, THE, play, in three acts, by Macgregor Bond.—Opera House, Paterson, N.J.

Nathan Stone ..... Wilbert Chambers  
 Richard Lexington ..... Louis Leon Hall  
 Dan Reardon ..... Joseph Stanhope  
 MacLaughlin ..... Neil Barrett  
 Justice Lexington ..... Arthur Ritchie  
 Professor Norton ..... Harlan P. Briggs  
 Roddy ..... James A. Young  
 Murray ..... Joseph Delaney  
 Davis ..... Frank Armstrong  
 Nolan ..... James Watkins  
 Holland ..... John L. McGrath  
 Miriam Dale ..... Henriette Browne  
 Florence Lougee ..... Florence Burroughs  
 Mrs. Peron ..... Caroline Morrison  
 Marie ..... Laura Stone

LIBERTY HALL (revival), a comedy, by R. C. Cartou, Empire, New York, March 11, produced by Charles Frohman.

Mr. Owen ..... John Mason  
 Blanche Chilworth ..... Martha Heaman  
 Amy Chilworth ..... Charlotte Ives  
 Hon. Gerald Tanqueray

Julian L'Estrange

William Todman ..... Lennox Pawie  
 J. Bringham ..... Wilfred Draycott  
 Mr. Pedrick ..... Wigley Pereyval  
 Mr. Hickson ..... Sidney Herbert  
 Miss Hickson ..... Emily Dodd  
 Robert Blinks ..... John Dugan  
 Crater ..... Ada Dwyer  
 Luscombe ..... Willis Martin

LIBER AUGUSTIN, an operetta, with music by Leo Fall, English version by Edgar Smith, from the German of Welsh and Bernauer. Produced by the Messrs. Shubert.—Casino, New York, March 28.

Jasomir ..... Olin Howland  
 Nikola ..... Jack Evans  
 Augustin ..... Dan Bryant  
 Gjuro ..... Leo Frankel  
 Colonel Burko ..... David Heilbrunn  
 Captain Mirko ..... Charles Hughes  
 Ensign Phipps ..... Parker Leonard  
 Siglof ..... Teddy Stein  
 Rudolph ..... Leslie Clay  
 Bursolf ..... L. Mack  
 Ulrich ..... Harry Rose  
 Gretchen ..... Mildred Jackson  
 Ursula ..... Ella Evans  
 Lisbeth ..... Cecile Mayo  
 Margareta ..... Millie Dupree  
 Countess Brach ..... Betty Marshall  
 Countess Grach ..... Gladys Macdonald  
 Countess Grosse ..... Marion Earle  
 Princess Helen ..... Louise Barthel  
 Anna ..... Anna Wheaton  
 Bogumil ..... Charles Meyers

LIGHT THAT FAILED, THE (revival), play, in prologue and three acts, adapted by George Fleming from Rudyard Kipling's novel. Presented by Forbes-Robertson and company at the Shubert, New York, October 9.

LIGHT, THE, a three-act society play, by the Marquis of Queensberry. Shubering and Lamb.—Lyric, Allentown, Pa., December 31, 1911.

LITTLE CAFE, THE, musical comedy, in three acts, book and lyrics by C. M. S. McLellan, music by Ivan Caryll. Founded on the French farce, "Le Petit Café," by Tristan Bernard. Klaw and Erlanger.—Forrest, Philadelphia, October 13; New Amsterdam, New York, November 10.

Veaucheu ..... Joseph Moncham  
 Celeste ..... Marjorie Gateson  
 Philibert ..... Harold Vizard  
 Gaston ..... H. P. Woodley  
 Yvonne ..... Alma Francis  
 Albert Lorilan ..... John E. Young  
 Katiolinka ..... Grace Leigh  
 Ilsa ..... Eleanor St. Clair  
 Alna ..... Ethel Davies  
 Louka ..... Trixie Whiteford  
 Zora ..... Lillian Rice  
 Thyra ..... Alys Belga  
 Oola ..... Lorayne Leslie  
 Isabel ..... Charlotte Carter  
 Bigredon ..... Tom Graves  
 Postman ..... Maurice Cass  
 Adolphe ..... Harry Depp  
 Anatol ..... Albert Stuart  
 Marcel ..... John H. Roberts  
 Maurice ..... Maurice Cass  
 Durand ..... William Doyle  
 Edmond ..... H. R. Woodley  
 Gaby Gaufrette ..... Hazel Dawn  
 Loulon Millefleurs ..... Marie Empress

*Little Cajs, The (continued).*

Leonce .....	Eddie Morris
Baron Tombola .....	Fred Graham
Prince Max .....	John Deverell
Colonel Klink .....	F. Stanton Heck
Godinard .....	Joseph Monahan
Nina .....	Marjorie Gateson
Zaza .....	Charlotte Carter

LITTLE LOST SISTER, dramatised version of Virginia Brooks's story of that name, by A. J. Pegler.—Imperial, Chicago, June 8.

LORELEI.—Jefferson Theatre, Portland, Me., May 19.

LOVE GAME, THE, comedy, in two acts, by A. Adorer and A. Ephraim, translated from the French by Mrs. C. A. Doremus. Academy of Dramatic Arts matinee.—Empire, New York, January 16.

LOVE LEASH, THE, comedy, in three acts, by Anna Steese Richardson and Edmund Breese. The New Era Producing Company.—Columbia, Washington, March 24; Harris Theatre, New York, October 20.

Vera Knapp .....	Grace Filkins
Theodore Knapp .....	Elliott Dexter
Mrs. De Witt Knapp .....	Maudie Granger
Bruce Walton .....	Henry Stephenson
Carl Hassler .....	Albert F. Howson
Mrs. Lella Lawford .....	Anne Meredith
Mrs. Anson Smith .....	Isabel Richards
Paul King .....	Bernard Fairfax
Norton .....	Harry Stevens
Pierre .....	Lawrence C. Knapp

LOVE STORY, A, play, by Paul Armstrong.—Morosco Theatre, Los Angeles, January 27.

LURE, THE, new drama, by George Scarborough. Produced by the Messrs. Knibbert.—Maxine Elliott's Theatre, New York, August 14.

The Mother .....	Lucia Moore
The Doctor .....	Mortimer Martini
The Special Agent .....	Vincent Serrano
The Girl .....	Mary Nash
The Maid .....	Susanne Willis
The Politician .....	Edwin Holt
The Madam .....	Dorothy Dorr
The Cadet .....	George Probert
The Other Girl .....	Lola May

MACBETH, presented by E. H. Sothern and Julia Marlowe.—Manhattan Opera House, New York, October 9.

MADAM PRESIDENT, farce, in three acts, adapted from the French of Maurice Hennequin and Pierre Veber, by Jose G. Levy.—Garrick Theatre, New York, September 15.

Galipaux .....	George Giddens
Pinglet .....	Duncan McRae
Leraux .....	Oliver Ramsdell
De Berton .....	Millard Saunders
Denise .....	Minna Gombel
Angèle Galipaux .....	Pattie Browne
Sophie .....	Elene Foster
Gobette .....	Fannie Ward
Cyprien Gaudet .....	John W. Dean
Octave Rosemond .....	Jack Deveraux
Francois .....	Aubrey West
Marius .....	W. J. Ferguson
Bienassas .....	George Brennan
Yvonne .....	Belle Daube
First Expressman .....	Clarence Weymouth
Second Expressman .....	Cornelius Sutcliffe
Juliette .....	Ruth D. Sinclair
Dominique .....	Burton Southgate
Poche .....	Jack J. Horwitz

MADCAP DUCHESS, THE, comic opera, in two acts. Book and lyrics by David Stevens and Justin Huntly McCarthy; music by Victor Herbert.—Globe Theatre, New York, November 11. Staged by Fred G. Latham.

Renaud .....	Glenn Hall
Vidame de Bethune .....	Russell Powell
M. de Secherat .....	Gilbert Clayton
Master Hardi .....	Harry Macdonough
Louis XV. ....	Master Percy Helton
Philp of Orleans, the Regent	Francis K. Lieb

Watteau .....	David Andrada
Duc de Pontsable .....	Edmund Muleahy
Canillac .....	Henry Vincent
Panache .....	Herman Holland
Stephanie .....	Josephine Whittell
Gillette .....	Peggy Wood
Seraphina .....	Ann Swinburne
Spartanto .....	Marlo Rogati
Tortaglia .....	Alexander Gibson
Coraline .....	Virginia Carewe-Carvel
Zerbine .....	Virginia Allen
Watteau shepherdesses and shepherds,	Kathleen Breen, Billie Williamson, Glen Ellis, Minna Martrit, Morris Avory, J. Elliott, Sven Erick, H. B. Foster.

MAGGIE PEPPER, play, by Charles Klein.—Blackstone Theatre, Chicago, September 15.

Hattie Murphy .....	Ruth Donnelly
Imogene Kelly .....	Josephine Bernard
Elevator Boy .....	Edward Finch
Jake Rothschild .....	Max Reynold
Mrs. Thatcher .....	Adelle Adams
John Hargen .....	Harry Maitland
Ethel Hargen .....	Helen Dahl
Murchison .....	Harry Penn
Joe Holbrook .....	John S. Robertson
Maggie Pepper .....	Rose Stahl
Ada Darkin .....	Eleanor Blanchard
Zaza .....	Lillian Claire
Johnson .....	James P. Corr
James Darkin .....	Percival T. Moore
Johannan .....	Ann Carlton
Expressman .....	Albert Goldberg
Detective Bailey .....	Frank Hand
Act one.—Stockroom, Holbrook and Co.'s	Department Store, New York City. Act two.—Maggie Pepper's Office. One year later. Act three.—Scene one, Maggie Pepper's Home. Six hours later. Scene two, same. Ten days have elapsed.

MAGNANIMOUS LOVER, THE, a play, in one act, by St. John G. Ervine.—Irish Players, Wallack's, New York, February 10.

Samuel Hinde .....	J. A. O'Rourke
Mrs. Cather .....	Monna O'Beirne
William Cather .....	Sydney J. Morgan
Henry Hinde .....	J. M. Kerrigan
Maggie Cather .....	Sara Allgood

MAID IN GERMANY, musical comedy, in two acts, by Messrs. Darrell H. Smith, Edwin M. Savino, and Charles Gilpin. Presented by the Mask and Wig Club of the University of Pennsylvania.—Wallack's, New York, April 26.

MAN AND SUPERMAN, comedy, by George Bernard Shaw.—Powers' Theatre, Chicago, April 14.

Roebuck Ramsden .....	Lonis Massen
Parlour Maid .....	Grace Moore
Octavius Robinson .....	Alfred Hickman
John Tanner .....	Robert Loraine
Miss Ann Whitefield .....	Emily Stevens
Mrs. Whitefield .....	Maggie Holloway Fisher
Miss Susan Ramsden .....	May Seton
Miss Violet Robinson .....	Marguerite Unett
Henry Straker .....	A. P. Kaye
Hector Malone, jun. ....	Rockliffe Fellows
Hector Malone, sen. ....	Charles Harbury

- MAN'S FRIEND, A. play,** by Ernest Poole.—Chestnut Street Opera House, Philadelphia, March.
- MAN INSIDE, THE, play,** by Roland B. Mollinoaux, staged by David Belasco.—Euclid Avenue Opera House, Cleveland, O., October 28; Criterion, New York, November 11.
- Mr. Trainer ..... A. Byron Beasley  
 James Poor ..... Charles Dalton  
 Richard Gordon ..... Milton Sills  
 "Red" Mike ..... A. E. Anson  
 "Big" Frank ..... Edward H. Robins  
 "Pop" Olds ..... John Cope  
 Josh Haynes ..... J. E. Miltren  
 Lary, "The Kid" ..... Joseph Byron Totten  
 "Whispering" Riley ..... Lawrence Woods  
 Cafferty ..... Erroll Dunbar  
 Clusky ..... Jerome Kennedy  
 Wang Lee ..... J. Chaillee  
 Chong Fong ..... H. H. McCollum  
 "The Major" ..... Herbert Jones  
 Murphy ..... Karl Ritter  
 Raleigh ..... Chas. B. Givan  
 "Frisco" George ..... Joseph Barker  
 "Monk" Verdi ..... J. A. Eposito  
 Annie ..... Helen Freeman  
 Maggie ..... Clare Weldon  
 Lizzie ..... Gertrude Davis
- MAN IN THE DARK, THE, play,** in one act, by William J. Hurlbart.—Union Square, New York, July 14.
- MAN WITH THREE WIVES, THE, 'operetta,** in three acts, by Agnes Bangs Morgan, Paul Potter, and Harold Altridge, music by Franz Lehár. Produced by the Schuberts.—Weber and Fields's Music Hall, New York, January 23.
- First Clerk ..... Jack McCoy  
 Second Clerk ..... Robert Ranier  
 Third Clerk ..... Walter Smith  
 Franz ..... Robert G. Pitkin  
 Rosa ..... Dorothy Webb  
 Baron Pickford ..... Leslie Kenyon  
 Captain Adhemar ..... Stewart Baird  
 Lieutenant Loriot ..... Arthur Geary  
 Marie ..... Kathryn Sainpolis  
 Flix ..... Harold A. Robe  
 Blix ..... James Billings  
 Anna ..... Marah Vivian  
 Hans Zifer ..... Cecil Lean  
 Lori ..... Alice Yorke  
 Sidonie ..... Charlotte Greenwood  
 Wendelin ..... Sydney Grant  
 Colette ..... Sophie Barnard  
 Blanche ..... Marguerite La Pierie  
 Suzette ..... Ida Jeanne  
 Olivia ..... Dolly Castles  
 Alice ..... Cleo Mayfield  
 Cabby ..... Frank Hart
- MARIA ROSA, Spanish play,** translated by Marburg and Gillpatrick.—Toy Theatre, Boston, February 10.
- MARRIAGE GAME, THE, a comedy,** by Anne Crawford Flexner. Produced by John Cort.—Parson's Theatre, Hartford, Conn., October 20; Comedy, New York, October 29.
- Jenks ..... Frederick Mosley  
 Assistant Steward ..... Walter Grey  
 Sailor ..... Robert Graves  
 Nevil Ingraham ..... Orrin Johnson  
 Tom Updegraff ..... Charles Trobrieger  
 Charlie Frost ..... William Sampson  
 Mrs. Frost ..... Josephine Lovett  
 Racie Updegraff ..... Vivian Martin  
 Mrs. Packard ..... Allison Skipworth  
 Jim Packard ..... George W. Howard  
 Mrs. Oliver ..... Alexandra Carlisle
- MARRIAGE MARKET, THE, musical comedy,** three acts, adapted by Gladys Unger from the German of M. Brody and F. Martos, music by Victor Jacobi, additional lyrics
- Marriage Market, The (continued).*
- by Adrian Ross and Arthur Anderson. Produced by Charles Frohman.—Knickerbocker Theatre, New York, September 22.
- Jack Fleetwood ..... Donald Brian  
 Senator Abe K. Gilroy ..... George J. Meech  
 Bald-Faced Sandy ..... Guy Nichols  
 Mexican Bill ..... G. Vandiveer  
 Shorty ..... Winship Fink  
 Tobasco Ned ..... Arthur Dauche  
 Cheyenne Harry ..... Arthur Metcalf  
 Hi-Ti ..... Edwin Burch  
 Captain on the "Mariposa" ..... Frank Adair  
 Lord Hurlingham ..... Percival Knight  
 Blinker ..... Arthur Reynolds  
 Mariposa Gilroy ..... Venita Fitzhugh  
 A Middy ..... Cissie Sewell  
 Emma ..... Moya Manncring  
 Dolly ..... Irene Hopping  
 Pansy ..... Elizabeth Wood  
 Peach ..... Viola Cain  
 Dora ..... Gean Cole  
 Dolores ..... Marie Annis  
 Kitty Kent ..... Carroll McComas
- MASTER MIND, THE, a play,** in four acts, by Daniel D. Carter.—Produced by Werba and Luescher, at the Harris, New York, February 17.
- Parker ..... Harry Neville  
 Walter Blount ..... Morgan Coman  
 Andrew ..... Edmund Breese  
 John Blount ..... William Riley Hatch  
 Mrs. Blount ..... Dorothy Rosmore  
 Lucene Blount ..... Katharine La Salle  
 Courtland Wainwright ..... Elliott Dexter  
 Professor Forbes ..... Walter Allen  
 Freeman ..... Archie J. Curtis  
 Jim Creegan ..... Sidney Cushing  
 Mr. Marshall ..... Edward Gillespie
- MASTER OF THE HOUSE, THE, by Stanley** Houghton.—Fine Arts Theatre, Chicago, November 11.
- Mr. Ovens ..... Howard Plinge  
 Mrs. Ovens ..... Louise Randolph  
 Edie ..... Maude Leslie  
 Fred Ovens ..... Whitford Kane  
 Mr. Skrimshire ..... Dallas Anderson  
 Dr. Jellicoe ..... Haviland Burke
- MAURICE HARTE, play,** in two acts, by T. C. Murray.—Irish Players, Wallack's, New York, February 13.
- Mrs. Connor ..... Eileen O'Doherty  
 Ellen Harte ..... Sara Allgood  
 Maurice Harte ..... Fred O'Donovan  
 Father Mangan ..... Sydney J. Morgan  
 Michael Harte ..... Arthur Sinclair  
 Owen Harte ..... J. A. O'Rourke  
 Peter Mangan ..... U. Wright
- MERCHANT OF VENICE, THE, presented by** E. H. Sothorn and Julia Marlowe.—Manhattan Opera House, New York, October 3.
- MERCHANT OF VENICE, THE, Shakespeare** play, presented by Forbes-Robertson and company.—Shubert Theatre, New York, November 21.
- MERRY MARTYR, THE, musical comedy,** an adaptation by Glen MacDonough of a comedy, *The Fool's Dance*, music by Hugo Riesenfeld.—Colonial, Boston, September 8.
- MEXICAN, THE, play,** in three acts, by Mildred Champagne.—Plymouth Theatre, Boston, June 16.
- MICE AND MEN (revival), a comedy,** in four acts, by Madeleine Lucette Ryley. Presented by Forbes-Robertson and his company at the Shubert, New York, October 3.
- MIDNIGHT GIRL, THE, by Paul Herve** and Jean Biquet, adapted by Adolf Philipp.—Adolf Philipp Theatre, New York, September 1.



**MIKADO, THE**, revival, comic opera, by Gilbert and Sullivan.—Casino, New York, April 21.

The Mikado ..... George MacFarlane  
Nanki-Poo ..... Arthur Aldridge  
Ko-Ko ..... De Wolf Hopper  
Pooh-Bah ..... Arthur Cunningham  
Pish-Tush ..... William G. Stewart  
Yum-Yum ..... Gladys Caldwell  
Pit-Sing ..... Anna Wheaton  
Peep-Vo ..... Louise Barthel  
Katisha ..... Kate Condon

**MISLEADING LADY, THE**, a play, in three acts, by Charles Goddard and Paul Dickey.—Produced at the Apollo, Atlantic City, November 17; Fulton Theatre, New York City, November 25.

Jack Craigen ..... Lewis S. Stone  
John W. Canell ..... William H. Sams  
Henry Tracey ..... Robert Cain  
Sidney Parker ..... Albert Sackett  
Stephen Weatherbee ..... John Cumberland  
Keen Fitzpatrick ..... Everett Butterfield  
Boney ..... Frank Sylvester  
Tim McMahon ..... Albert Sackett  
Bill Fagan ..... Henry Thompson  
"Babe" Merrill ..... George Abbott  
"Chesty" Sanborn ..... Robert Frances, jun.  
Helen Steele ..... Inez Buck  
Mrs. John W. Cannell ..... Alice Wilson  
Jane Wentworth ..... Gladys Wilson  
Amy Foster ..... Jane Quinn  
Grace Buchanan ..... Frances Savage

**MISS CAPRICE**, operetta, in three acts, the "American version," lyrics by Edgar B. Smith, music by Leo Fall, with interpolated numbers by Jerome Kern.—Studebaker, Chicago, November 2.

Jasomir ..... Arthur Cunningham  
Sigilori ..... Jack Evans  
Anna ..... May Allison  
Marguerita ..... Muroff Allo  
Gretchen ..... Peggy Caudrey  
Ursula ..... Mona Sartoris  
Lisbeth ..... May Pickard  
Juro ..... Frank Farrington  
Bogumil ..... De Wolf Hopper  
Augustin Hofer ..... George Macfarlane  
Princess Helen ..... May De Sousa  
Captain Pips ..... Edith Hollar  
Prince Nikola ..... Fred Leslie  
Clementine ..... Roszika Dolly  
Matthaeus ..... Joseph Galton

**MISS CIVILIZATION**, playlet, by Richard Harding Davis.—Palace Theatre, New York, April 28.

Alice Gardner ..... Ethel Barrymore  
Joseph Hatch ..... David Torrence  
"Brick" Meakin ..... William Horan  
Hayes ..... Frank McCoy  
Captain Lucas ..... Frank Palmer

**MISS PHENIX**, farce, in three acts, by Albert Lee. Producers, Messrs. Shubert.—Harris, New York, November 3.

Harry Townsend ..... Robert Mackay  
Tomi ..... T. Tamamoto  
Tolcott ..... W. L. Romaine  
Laura Leslie ..... Maud Knowlton  
Fireman ..... A. B. Hanley  
Gertrude ..... Ann Murdock  
Dr. Sterling ..... Henry Mortimer  
Jack Grey ..... Conway Tearle  
Colonel Krausby ..... Ben Hendricks  
Nellie ..... Leonore Phelps  
Phyllis ..... Jane Morrow  
Timothy Pitkin ..... Ivan Simpson  
Penelope Wiggins ..... Pauline Rona

**MISS PRINCESS**, American operetta, in two acts, book by Frank Mandel, lyrics by Will B. Johnstone, and music by Alexander

*Miss Princess (continued).*

Johnstone. Produced by John Cort.—Park Theatre, New York, December 23, 1912.  
Senator Caldwell ..... Charles P. Morrison  
Baron Gustav von Vetterf. .... Ben Hendricks  
Baroness von Vetterf. .... Isabel C. Francis  
Hypatia Caldwell ..... Margaret Farrell  
Prince Alexis ..... Henri Leon  
Countess Matilda ..... Louise Foster  
Frau Kattrina De Creusi

Josephine Whittell  
Lincoln T. Creery ..... John H. Pratt  
Princess Polonia ..... Lina Abarbaull  
Capt. Morton Raleigh ..... Robert Warwick  
Sergeant Tim McGraw ..... Felix Haney  
Corporal Stephens ..... Donald Buchanan  
Private Ryan ..... Albert Borneman

**MISTRESS MARY**, pastoral opera, by Margaret R. Martin.—Huntingdon, L.I., July 9.

**MME. MODISTE**, comic opera, in two acts and three scenes, book by Henry Blossom, music by Victor Herbert.—Globe Theatre, New York, May 26.

Nanette ..... Maxie McDonald  
Fanchette ..... Peggy Wood  
Bebe ..... Inez Bauer  
General Le Marquis De Villefranche

Gilbert Clayton  
Mrs. Hiram Bent ..... Bertha Holly  
Mme. Cecile ..... Mme. Gaillard  
Francois ..... Henry Holt  
Capt. Etienne De Bouvray

C. Morton Horne  
Lieut. Rene La Motte ..... Karl Stall  
Marie Louise De Bouvray ..... Florence Martiu  
Henri De Bouvray ..... Henry Leone  
Fifi ..... Fritz Scheff  
Hiram Bent ..... Claude Gillingwater  
Gaston ..... Leo White

**MODERN IDEA, THE**, play, by Ruth C. Campbell.—Harmanus Bleecker Hall, Albany, N.Y., November 10.

**MRS. MAT PLUMMER**, play, by James Forbes.—London, Ont., September 8.

**MUCH ADO ABOUT NOTHING**, revival of Shakespeare's comedy.—Produced by Charles Frohman, Empire, New York, September 1.

Don Pedro ..... Frank Kemble Cooper  
Don John ..... Frank Elliott  
Claudio ..... Fred Eric  
Benedick ..... John Drew  
Leonato ..... Henry Stephenson  
Antonio ..... Sidney Herbert  
Balthazar ..... Nigel Barry  
Conrade ..... Edward Longman  
Borachio ..... Edward Longman  
Friar Francis ..... Bertram Marburgh  
Dogberry ..... Hubert Druce  
Verges ..... Malcolm Bradley  
A Sexton ..... Walter Soderling  
Oatcake ..... Rexford Kendrick  
Seacole ..... Murray Ross  
A Boy ..... Annie Francis  
Hero ..... Mary Boland  
Beatrice ..... Laura Hope Crews  
Margaret ..... Florence Harrison  
Ursula ..... Alice John

**MUCH ADO ABOUT NOTHING**, revival of Shakespeare's comedy.—Sothorn and Marlowe, Manhattan Opera House, New York, September 22.

Don Pedro ..... Frederick Lewis  
Don John ..... Sidney Muther  
Claudio ..... John S. O'Brien  
Benedick ..... Mr. Sothorn  
Leonato ..... Lark Taylor  
Antonio ..... William Harris  
Balthazar ..... Maurice Robinson  
Messenger ..... P. J. Kelly  
Borachio ..... J. Sayre Crawley

*Much Ado About Nothing (continued).*

Conrade	Walter Connolly
A Sexton	James P. Hagan
Dogberry	George W. Wilson
Verges	Thomas Louden
Friar Francis	Frank Bertrand
A Boy	Eleanor Fralick
Hero	Elizabeth Valentine
Beatrice	Miss Marlowe
Margaret	Helen Singer
Ursula	Millicent McLaughlin

**MUCH ADO ABOUT NOTHING**, Shakespeare's comedy.—First appearance in America after four weeks' tour of Central Canada of the Stratford-on-Avon Players, Blackstone Theatre, Chicago, November 3.

Don Pedro	F. Randle Ayrton
Don John	Charles Warburton
Claudio	Murray Carrington
Benedick	F. R. Benson
Leonato	Edward Warburton
Antonio	William Calvert
Balthazar	Frank Cochrane
Borachio	Alfred Harris
Conrade	George Manship
Dogberry	Henry Caine
Verges	John Maclean
Friar Francis	Rupert L. Conrick
A Sexton	Leonard Parrish
A Boy	Ressie St. John
Hero	Ethel McDowall
Beatrice	Dorothy Green
Ursula	Marion Foreman
Margaret	Ingrid Muller

**MUTTER LANDSTRASSE**, drama, in three acts, by Wilhelm Schmidbonn.—Irving Place Theatre, New York, March 21.

**MY FRIEND FROM KENTUCKY**, musical comedy, in three acts, book, music, and lyrics by J. Leubrie Hill.—Lafayette Theatre, New York, November 3.

Jasper Green	Sam Gaines
Juliette Lee	Edna Morton
Susie Lee	Adele Johnson
Sophier Lee	Flossie Brown
Eunmaliner Lee	Daisey Brown
Clematiner	Lillian Bradford
Jimmy Moon	Tiny Ray
Jim Jackson Lee	Julius Glenn
Mandy Lee	J. Leubrie Hill
Bill Simmons	Will Brown
Madam Langtree	Jennie Sehepar
Lueinda Langtree	Evon Robinson
Lillian Langtree	Alice Ramsay
Katie Krew	Effe Hollman
Old Man Brown	Hamilton Brown
Carrie Nation Brown	Ethel Williams
Hannah Belmont Jackson	Katie Wayne
Chauffeur	Johnnie Peters
Mose Lewis	Eugene L. Perkins
Dr. Moore	Theo. L. Pankey
Officer Jones	Billy Moore
Snikie	Grace Johnson
Shine	Ray Webster
Red Cap Sam	Eddie Stafford
Lady Hanson	Pauline Parker
Cab Driver Smith	Will Thomas
Head Waiter Thompson	Arthur V. Carr
Second Waiter	Johnnie Peters

**MY FRIEND TEDDY**, comedy, in three acts, by André Rivoire and Lucien Besnard.—Irving Place, New York, January 17.

**MY LITTLE FRIEND**, comic opera, in three acts, book by Willner and Stein, music by Oscar Strauss, American adaptation by Harry B. Smith, lyrics by Robert B. Smith.—Produced by F. C. Whitney, New Amsterdam Theatre, New York, May 19.

Count Henry Artois	Fred Walton
Fernand	Cranford Kent
Barbasson	William Pruette
Mme. Barbasson	Edith Sinclair

*My Little Friend (continued).*

Claire	Maude Gray
Louison	Reba Dale
Philine	Lella Hughes
Saturuin	Charles Angelo
Monchon	Harry Macdonough
Dr. La Fleur	Lionel Hogarth
Margot	Mattie Martz
Piperlin	Harry Macdonough, Jr.
Gaby	Marcla Lawson
Panlette	Hallie de Young
Dr. Calineau	Richard M. Simson
Mme. Calineau	Grace Bishop
Mayor of Mironville	Maurice Cass
Polichard	Harry Nelson
Mme. de Polichard	Cora Williams
Baron Du Bois	Harold Merriman
Baroness Du Bois	Helen Gilmore
Mme. De Bergerac	Violet McKay
Colonel De Bergerac	Harry Lang
Fortune	Earl Craddock
The Misses Fortune	Grace Irving
Landlord	Herriet De Norma
	Byron Russell
	Bettie Martin
His Daughters	Delia Hunt
	Luella Gatsson
General Ducles	Elmer Layton
M. Dupont	Eugene Padgett
Mme. Dupont	Blanche Rice

**NAN**, a tragedy, in three acts, by John Masefield.—Produced by the Stage Society of New York at the Hudson, New York, January 13.

Jenny Pargetter	Mary Barton
Mrs. Pargetter	Alice O'Dea
William Pargetter	Walter Leonard Howe
Nan Hardwick	Constance Collier
Dick Gurvil	A. E. Anson
Artie Pearce	William Fazan
Gaffer Pearce	Ivan Simpson
Tommy Arker	Sidney Porter
Ellen	Silvia Zan
Susan	Mary Muillo
The Rev. Mr. Drew	Frederick Powell
Captain Dixon	Henry Stephenson
The Constable	Hugh Trebay

**NATURAL LAW, THE**, play, by Charles Sumner.—Shubert Theatre, Minneapolis, Minn., November 30.

**NEARLY MARRIED**, a farce, in three acts, by Edgar Selwyn.—Produced by Cohan and Harris, Apollo Theatre, Atlantic City, June 16; Gaiety, New York, September 5.

Hattie King	Virginia Pearson
Hotel Page	Harry Loraine
Maid at the Hotel	Mabel Acker
Betty Lindsay	Jane Grey
Gertrude Robinson	Ruth Shepley
Tom Robinson	Mark Smith
A Waiter	William Phinney
Harry Lindsay	Bruce McRae
Diek Giffon	John Westley
Prince Banjabouille	Schuyler Ladd
Norah	Georgia Lawrence
Peter Doolin	Robert Fisher
A Chauffeur	William Phinney
Hi Satterlee	Delmar E. Clark
Jack Brooks	Harry Loraine

**NECESSARY EVIL, THE**, play, by Charles Bann Kennedy.—Fine Arts, Chicago, May 12.

John Heron	Charles Rann Kennedy
Nellie, his daughter	Winifred Fraser
Frank, his son	L. G. Carroll
A Woman	Edith Wynne Matthison

**NECKEN, THE**, poetic drama, in two acts, by Elizabeth G. Crane.—Lyceum Theatre, New York, April 15.

NEVER SAY DIE, comedy, in three acts, by W. H. Post and William Collier.—Princess, Chicago, April 7.

Hon. Mrs. Stevenson ..... Emily Fitzroy  
Violet Stevenson ..... Paula Marr  
Hector Walters ..... John Junior  
A Servant ..... John Adam  
Sir John Galesby, M.D. .... Charles Dow Clark  
Griggs ..... Grant Stewart  
Dionysius Woodbury ..... William Collier  
Verchsci ..... Nicholas Judels  
"Buster" ..... William Collier, Jun.  
La Cigale ..... Miss Leigh Wyant  
Mr. Gibbs ..... Thomas McGrath  
Expressman ..... James Sheeran

NEW HENRIETTA, THE, modernised version of the old comedy, in four acts, by Winchell Smith and Victor Mapes.—Star, Buffalo, November 24; Knickerbocker, New York, December 22.

Nicholas Van Alstyne .. William H. Crane  
Bertie ..... Douglas Fairbanks  
Mark Turner ..... Lyster Chambers  
Rev. Murray Hilton ..... H. W. Brown  
Watson Flint ..... Edward Poland  
Dr. L. George Wainwright, Arthur S. Hull  
Mnsgrave ..... Malcolm Bradley  
Hutchins ..... J. H. Huntley  
Edward ..... Bud Woodthorpe  
Mrs. Cornelia Opdyke .. Amelia Bingham  
Rose Turner ..... Eileen Errol  
Agnes Gates ..... Patricia Collinge  
Hattie ..... Zeffie Tibbury

NEW SECRETARY, THE, comedy, in three acts, by Francis De Croisset, adapted from the French by Cosmo Gordon Lennox. Produced by Charles Frohman.—Lyceum, New York, January 23.

Robert Levaltier ..... Charles Cherry  
Baron Garnier ..... Frank Kemble-Cooper  
Paraineaux ..... Ferdinand Gottschalk  
Faloize ..... Claude Gillingwater  
Miran-Charville ..... Wilson Hummel  
Bourgeot ..... A. G. Andrews  
Marquis de Sauveterre ... Harry Redding  
Vicomte de Drossais ... Robert W. Smiley  
Ducray ..... Conrad Cantzen  
Helene Miran-Charville ..... Marie Doro  
Mme. Flory ..... Mrs. Thomas Whiffen  
Mme. Miran-Charville ..... Annie Esmonde  
Irma ..... Kitty Brown  
Julie ..... Edith Wyckoff

NORAH, comedy, in one act, by Rachel Crothers. Academy of Dramatic Arts.—Empire, New York, March 6.

NUIT DE NOEL SOUS LA TERREUR, UN, one-act play, by Maurice Bernhardt and Henri Cain.—Palace Theatre, New York, May 5.  
Marion La Vivandiere ... Sarah Bernhardt  
Le Comte de Kersant ..... Lou Tellegen  
Commandant Renaud ..... M. Denenbourg  
Sergent la Balafre ..... M. Favieres  
Malec ..... M. Terestri  
Comtesse de Kersant ..... Mlle. Seylor  
Yolette ..... Mme. Boulanger

NUMBER 37, drama, in four acts, by Richard Voss, adapted from the German by M. Schorr.—West End Theatre, New York, March 10.

NUR EIN TRAUM ("Only a Dream"), three-act comedy, by Lothar Schmidt.—Irving Place, New York, October 20.

ŒDIPUS, revival of Sophocles' tragedy.—Garden, New York, February 3.

(Edipus, King of Thebes.) John E. Kellerd  
Jocasta, his wife ..... Amelia Gardner  
Antigone ..... Anne Welch  
Ismene ..... Jessie Murdock  
Priest of Zeus ..... Elwyn Eaton  
Creon ..... Eric Blind  
Teiresias ..... Ernst Rowan  
A Boy ..... Harry Walsh

Œdipus (continued).

A Messenger from Corinth .. Gordon Burby  
A Messenger ..... Roydon Elynn  
A Shepherd ..... Charles Howson  
A Senator ..... Nicholas Joy  
Another Senator ..... Henry Fearing  
A Handmaiden ..... Mabel Jennings  
First Chorus ..... Isobel Merson  
Second Chorus ..... Edith Chase  
O. FEE, play, by Hayden Talbot.—Burbank Theatre, Los Angeles, April 20.

OH! OH! DELPHINE (revival), by C. M. S. McLellan and Ivan Caryll, founded on the French farce, *Villa Primrose*, by Georges Berr and Marcel Guillemaud. Producers, Messrs. Klaw and Erlanger.—Illinois Theatre, Chicago, October 26; Knickerbocker, New York, September 15.

Colonel Poinponnet ..... Frank Doane  
Blum ..... G. Clement Glass  
Victor Jolibean ..... Scott Welsh

#### MODELS.

Louis Gigoux ..... George Stuart Christie  
Alphonse Bonchette ..... Frank McIntyre  
Delphine ..... Grace Edmund  
Finette ..... Dolly Alwin  
Bimboula ..... Octavia Broske  
Uncle Noel Jolibean ... George A. Beane  
Pluchard ..... Alfred Fisher  
Simone ..... Stella Hoban  
Madam Bax ..... Helen Raymond  
Louise ..... Marion Dale

OH, I SAY, farce, with music by Keroll and Barre, adapted by Sidney Blow and Douglas Hoare, music by Jerome D. Kern. Produced by The Shuberts.—Harmanus Bleecker Hall, Albany, September 27; Casino, New York, October 30.

Baptiste ..... Dick Temple  
Count Buzot ..... Joseph W. Herbert  
Julie ..... Lois Josephine  
Gabrielle ..... Nellie King  
Madam Portal ..... Jeffreys Lewis  
Jules Portal ..... Walter Jones  
Marcel Durant ..... Charles Meakins  
Suzette ..... Alice Yorke  
Henri ..... Joseph Phillips  
Langley ..... Ray Dodge  
Sidonic de Mornay ..... Cecil Cunningham  
Hugo ..... Wellington Cross  
Waifer ..... James Notos  
Madeline ..... Olga Hempstone  
Fifi ..... Marjory Lane  
Mimi ..... Marion George  
Elsie ..... Anna Berg  
Claudine ..... Clara Palmer  
Madam Pigache ..... Elizabeth Arians  
Joseph ..... Tyler Brooke  
Jacques Laverdo ..... Dick Temple

OLD FIRM, THE, a whimsical comedy, in three acts, by Harry and Edward Paulton.—Harris, New York, February 3.

Lucy Upton ..... Georgie Oip  
Rosalie ..... Maud Eburne  
Herbert Wardley ..... Edgar Nelson  
Jahez Vennamy ..... Frederick Montague  
Judith Hake ..... Alison Skipworth  
Lila Hake ..... Ethel Wright  
Harrison ..... A. Moreno  
William Hake ..... William Hawtrey  
Harry Nicolet ..... Paul Pilkington  
Mayrick ..... George Kepple  
Defner ..... C. R. Williams  
Fay Lofty ..... Gladys Montague

ONE WOMAN'S LIFE, a play of Western "fr.—The Grand, Kansas City, November 16.

ON THE BORDER, modern military drama, in four acts, by Edwin B. Pitts, jun.—Opera House, Wolcott, N.Y., February 22.  
Lieutenant Donald Hamilton..Ernest Briggs  
General Richard Wilson ... Clarence Reed



*On the Border (continued).*

Sergeant M. O'Hara .... Wellington Pitts  
 Corporal Philip Maxwell .... Edwin Pitts  
 Nick Wharton (a raucher) .. Reuben Ward  
 Ike Stratford (a half-breed) .. Leslie Boyd  
 Hazel Walker (Wilson's niece) .. Bertha Reed  
 Lucy Norton (Wilson's sister) .. Frances Wolven  
 Nora Murray (Hazel's maid) .. Laura Borden  
 White Fawn (an Indian girl) .. Lynda Cahoon  
 Chip (Wharton's adopted daughter) .. Edna Pitts

**OURSELVES**, play, in four acts, by Rachel Crothers.—Produced by the Shuberts, Lyric, New York, November 13.  
 Florence ..... Dorothy Taylor  
 Harriette ..... Silvia Zan  
 Miss Carew ..... Mattie Keene  
 Beatrice Barrington ..... Jobyna Howland  
 Sadie ..... Estelle Thobaud  
 Stella ..... Caroline Page  
 Lena ..... Louise Coleman  
 Mabel ..... Blanche Natalli  
 Rosie ..... Louise Conti  
 Kitty ..... Allee Hastings  
 Leza ..... Catherine Alden  
 Clara ..... Marjorie Marr  
 Lettie ..... Blanche Lawrence  
 Molly ..... Grace Eliston  
 Mary ..... Grace Gardner  
 Irene Barrington ..... Selene Johnson  
 Wilson ..... Gertrude Le Brant  
 Leever ..... Geoffrey C. Stein  
 Joseph ..... Craig Miner  
 Collin Ford ..... Stanley Dark  
 Bob Barrington ..... Thurlow Bergen

**PAINTED WOMAN, THE**, a romantic play, by Frederic Arnold Kummer.—Produced by William A. Brady at the Playhouse, New York, March 5.  
 "Bull" Ormiston ..... Robert Warwick  
 Portuguese Joe ..... Malcolm Williams  
 Tench ..... Anthony Andre  
 Long Rogers ..... Eugene Powers  
 De Rocheville ..... Augustus Collette  
 Graves ..... Charles Fisher  
 John Barton ..... Charles Waldron  
 Samuel Willoughby ..... Harry English  
 Urial Cotton ..... Frank Peters  
 Ramona ..... Florencé Reed  
 Ann Devereaux ..... Jobyna Howland  
 Susannah ..... Carlotta Marenzo  
 Trix ..... Miss Amy Johnson  
 Peg ..... Miss Anna Rose  
 Lucia ..... Miss Louise Everts  
 Pedro ..... Mr. Geoffrey Stein

**PAIR OF WHITE GLOVES, A**, a drama, by Andre de Lorde and Pierre Chaine.—Princess Theatre, New York, October 10.  
 Sonia ..... Willette Kersham  
 General Gregoff ..... Holbrook Blinn  
 Alice ..... Dalias Tyler  
 Maitre d'Hotel ..... Vaughan Trevor  
 Walter ..... Lewis Edgard

**PARENTS OF MEN**, play, in prologue and three acts, by Walter Clark Bellows.—Harlem Opera House, New York, December 23, 1912.

**PARIAH**, play, by August Strindberg.—Forty-eighth Street Theatre, New York, March 18.

**PARTY OF THE SECOND PART, THE**, a farce, in three acts, by Edward Peple.—Lyceum, Rochester, N.Y., July 14.  
 George Nettleton ..... Ernest Cossart  
 T. Boggs Johns ..... Thomas V. Emory  
 Krome ..... Emmett C. King  
 Miss Sallie Parker ..... Ina Brooks  
 T. J. Vanderhold ..... Earle Browns  
 Sam'l Applegate ..... Antonio Moreno

*Party of the Second Part, The (continued).*

Mrs. Nettleton ..... Anne Meredith  
 Miss Florence Cole ..... Oza Waldrop  
 Coddle ..... Maud Eburne  
**PASSING OF THE IDLE RICH, THE**, drama, in four acts, by Margaret Townsend.—Garden Theatre, New York, May 1.  
 Katherine Lyman ..... Beatrice Worth  
 Jack Wolcott ..... E. L. Fernandez  
 Mrs. Livingston Jones ..... Marie Burke  
 Eleanor Livingston Jones ..... Ethel Valentine  
 C. L. Livingston Jones ..... W. H. Howell  
 Jack Livingston Jones ..... Grayden Fox  
 Mr. Sherwood Rutherford .. Lewis Wood  
 Miss Georgina Oats ..... Edna Mason  
 Miss Cornelia Stuyvesant .. Mina Barrington  
 Willie Foxhall Bateman .... Horace Cooper  
 Hemmingway Baldwin ..... Ellis Matin  
 Caroline Pell ..... Mary Murphy  
 Lura Duane ..... Gladys Towle  
 George Lyman ..... R. Kemble Travers  
 Mrs. Jimmie Spencer ..... Margaret Morse  
 Captain ..... Horace Kimball  
 Mayor Ponsomly ..... Alexander Loftus  
 Duke of Oxford ..... Harry Kemble  
 Nanette ..... Violet Osmund  
 Henry Galtes ..... Roy H. Pruette  
 Tower ..... Jack Murray  
 Foreman ..... Frank Bixby  
**PASSING OF THE THIRD FLOOR BACK, THE**, revival, by Forbes-Robertson and company.—Shubert, New York, November 3.  
**PATRIOTS**, a play, in three acts, by Lennox Robinson.—Irish Players. Produced at Wallack's, New York, February 11.  
 James O'Mahoney .... Sydney J. Morgan  
 Ann Nugent ..... Sara Allgood  
 Rose Nugent ..... Kathleen Drago  
 Mrs. Sullivan ..... Mona O'Brien  
 Bob ..... Arthur Sinclair  
 Harry ..... J. A. O'Rourke  
 Willie Sullivan ..... H. E. Hutchinson  
 James Nugent ..... Fred O'Donovan  
 Father Kearney ..... J. M. Kerrigan  
 Jim Powell ..... Mr. Kerrigan  
 Dan Sullivan ..... J. Dolan  
 A Young Man ..... Mr. Wright  
 Another ..... M. J. Dolan  
**PEG O' MY HEART**, comedy, in three acts, by J. Hartley Manners.—Cort Theatre, New York, December 20, 1912.  
**PETER PAN** (revival), a play in five acts, by J. M. Barrie.—Empire, New York, December 23, 1912.  
 Peter Pan ..... Maude Adams  
 Mr. Darling ..... Robert Peyton Carter  
 Mrs. Darling ..... Marion Abbott  
 Wendy Moria Angela Darling .. Dorothy Dunn  
 John Napoleon Darling ... Edwin Wilson  
 Michael Nicolas Darling .. Audrey Ridgewell  
 Nana ..... Byron Silvers  
 Tinker Bell ..... Jane Wren  
 Tootles ..... Lola Clifton  
 Nibs ..... Dorothy Chesnan  
 Slightly ..... William Sheafe, jun.  
 Curley ..... Margaret Gordon  
 First Twin ..... Dorothy Tureak  
 Second Twin ..... Anna Reader  
 James Hook ..... R. P. Carter  
 Smee ..... Fred Tyler  
 Starkey ..... Wallace Jackson  
 Cecco ..... William Beckwith  
 Mullins ..... James L. Carhart  
 Noddler ..... Gustave Strouig  
 Jukes ..... Stephen Wittman  
 Cookson ..... August Kraemer  
 Blackman ..... Stafford Windsor  
 Great Big Little Panther .. Allen Fawcett  
 Tiger Lily ..... Madge Treadwell  
 Liza ..... Helen McDonald

PHIPPS, by Stanley Houghton.—Fine Arts Theatre, Chicago, November 11.  
 Lady Fanny ..... Louise Randolph  
 Sir Gerald ..... Dallas Anderson  
 Phipps ..... Haviland Burke

PINAFORE (revival), by Gilbert and Sullivan. Messrs. Shubert and William A. Brady, managers.—Casino Theatre, New York, May 5  
 Sir Joseph Porter .... Richard W. Temple  
 Captain Corcoran .. George J. MacFarlane  
 Ralph Rackstraw ..... Arthur Aldridge  
 Dick Deadeye ..... De Wolf Hopper  
 Bill Bobstay ..... Arthur Cunningham  
 Josephine ..... Josephine Dunfee  
 Little Buttercup ..... Viola-Gillette  
 Hebe ..... Louise Barthel

PLEASURE-SEEKERS, THE, in two acts, book by Edgar Smith, music and lyrics by H. Rav Goetz.—Winter Garden, New York City, November 3.  
 Isaac Googenheimer ..... Hugh Cameron  
 Isidore Eisenstein ..... Harry Cooper  
 Max Rosenberg ..... Bobby North  
 Mlle, Marcelle ..... Dorothy Jardon  
 Hinrich Brobschoff ..... Max Rogers  
 Lemie Brobschoff.. William Montgomery  
 Limousine Panhard ..... Virginia Evans  
 Jack Hemingway ..... George White  
 George Blifkins ..... Hugh Cameron  
 Mari Blifkins ..... Sally Daly  
 Violet Blifkins ..... Florence Moore  
 Marcelline ..... Myrtle Gilbert  
 Vera ..... Flo May

POLICE, play, by Charles Bradley and Edward Paulcn.—Morosco, Los Angeles, October 13.

POOR LITTLE RICH GIRL, THE, a play of fact and fancy, by Eleanor Gates. Arthur Hopkins, producer.—Hudson, New York, January 21.  
 Dancing Master ..... Alan Hale  
 German Teacher ..... Gene Pollard  
 French Teacher ..... Natalie Perry  
 Music Teacher ..... Helen Davidge  
 Butler ..... Frank Andrews  
 Governess ..... Grace Griswold  
 Nurse ..... Madys Fairbanks  
 Gwendolyn ..... Viola Dana  
 First Footman ..... Harry Cowley  
 Plumber ..... William S. Lyons  
 Organ-grinder ..... Frank Currier  
 Mother ..... Laura Nelson Hall  
 Father ..... Boyd Nolan  
 Doctor ..... Howard Hall  
 First Society Woman .... Ameria Mayborn  
 Second Society Woman ..... Helen King  
 Third Society Woman ..... Augusta Scott  
 First Society Man ..... Melville Rosenow  
 Second Society Man ..... James Bryson  
 Second Footman..Van Rensselaer Townsend  
 Froker ..... Theodore Marston  
 Policeman ..... Joseph Bingham  
 Puffy Bear ..... Al Grady  
 King's English ..... A. Alphonse

POTASH AND PERLMUTTER, comedy, in three acts, from material in the stories of Montague Glass. Produced by A. H. Woods.—Apollo, Atlantic City, August 4; George M. Cohan's Theatre, New York, August 16.  
 Mawrus Perlmutter ..... Alexander Carr  
 Abe Potash ..... Barney Bernard  
 Marks Pasinsky ..... Lee Kohlmar  
 Henry D. Feldman ..... Joseph Kilgour  
 Boris Andrieff ..... Albert Parker  
 Mozart Rablner ..... Leo Donnelly  
 Henry Steurman ..... Stanley Jessup  
 Senator Sullivan ..... Edward Gillespie  
 Book Agent ..... Arthur J. Pickens  
 Sidney, Office Boy ..... Russell Pincus  
 Expressman ..... Dore Rogers  
 U.S. Deputy Marshal ..... James Cherry  
 U.S. Deputy Marshal ..... Melville Hecht

## Potash and Perlmutter (continued).

Felix Schoen ..... Edward Mortimer  
 Ruth Snyder ..... Louise Dresser  
 Mrs. Potash ..... Elita Proctor Otis  
 Miss Cohen ..... Gertrude Millington  
 Irma Potash ..... Marguerite Anderson  
 Miss Levine ..... Grace Fielding  
 Miss O'Brien ..... Doris Easton  
 Miss Potchley ..... Dorothy Landers  
 Miss Nelson ..... Marie Baker

PRIMROSE, adaptation from the French of Caillevet and De Flers, by Cosmo Gordon Lennox.—Grand Opera House, Cincinnati, December 30, 1912.

PRUNELLA, a fantasy, in three acts, by Laurence Housman and Granville Barker, music by Joseph Moorat.—Little, New York, October 28.  
 Prunella ..... Marguerite Clark  
 Prim ..... Marie Hudspeth  
 Prude ..... Cecilia Radcliffe  
 Privacy ..... Whlfned Fraser  
 Queer ..... Ada St. Clair  
 Quant ..... Mrs. Kate de Becker  
 Head Gardener ..... Luke Martin  
 Second Gardener ..... Edwin Cushman  
 Third Gardener ..... William Eville  
 Garden Boy ..... Master Albert James  
 Pierrot ..... Ernest Glendinning  
 Scaramel ..... Reginald Barlow  
 Hawk ..... Griffith Lusky  
 Kennel ..... Raymond Lockwood  
 Callow ..... Paul Gordon  
 Mouth ..... Theodor Von Eltz  
 Doll ..... Lorraine Huling  
 Romp ..... Becky Gardiner  
 Tawdry ..... Nennelle Foster  
 Coquette ..... Kathleen Comegys  
 Tenor ..... George Odell  
 Love, a Statue ..... Leslie Palmer

PURPLE LADY, THE, one-act musical comedy, written by Frank Kennedy.—Colonial, New York, May 12.  
 Algy Slowman ..... Ralph Lynn  
 De Witt Wright ..... Denny Dugmore  
 Violet Waters ..... Adelle Barker  
 Carrie Story ..... Estelle Francesca  
 Rose Bush ..... Adelaide Murray  
 May Knott ..... Anita Francesca  
 Ida Hoe ..... Catherine Gavin  
 Lotta Gold ..... Bertha Fawn  
 Ivy Green ..... Grace Whitney  
 Vera Vane ..... Mercedes Lorenze

PURPLE ROAD, THE, operatic romance, in two acts and an epilogue, music by Heinrich Reinhardt and William Frederick Peters, book and lyrics by Fred de Gresac and William Cary Duncan. Produced by Joseph M. Gaites.—Liberty, New York, April 7.  
 Characters in act one. Year, 1808.  
 Napoleon ..... Harrison Brockbank  
 Colonel Stappe ..... Edward Martindal  
 Major ..... Horace J. Hain  
 Captain ..... John Ward  
 Lieutenant ..... John Maddern  
 Pappi ..... Harold H. Forde  
 Bisco ..... Clifton Webb  
 Franz ..... Frank Groom  
 The Mameluke ..... Robert Smith  
 A Soldier ..... B. Brennan  
 Wanda ..... Valli Valli  
 Frau Stimmer ..... Elita Proctor Otis  
 Kathi ..... Eva Fallon  
 Lori ..... Anna Wilkes  
 Ophelia ..... Mabel Parmalee  
 Paula ..... Annabelle Dnnison  
 Theresa ..... Elsa Lynn  
 Bertha ..... Evelyn Grahme  
 Mitzi ..... Elsie Braun  
 Stephanie ..... Winnie Brandon

*Purple Road, The (continued).*

Characters in act two. Year, 1899.

Napoleon	Harrison Brockbank
Talleyrand	Edward Martindell
Fouche	William J. Ferguson
Murat	John Maddern
Bernadotte	John Ward
Pappi	Harold H. Forde
Constant, valet to Napoleon	H. J. Hain
Vestris, dancing master	Clifton Webb
Empress Josephine	Janet Beecher
Princess Lugano	Elita Proctor Otis
Duchess of Dantzic	Harriet Burt
Wanda	Valli Valli
Kathl	Eva Fallon
Page to the Empress	Anna Wilkes
Anita Carina	Emilie Lea
Characters in Epilogue. Year, 1821.	
Richard	Jerome Van Norden
Sidney	Edward Martindell
Wanda	Valli Valli

QUESTION, THE, play, in four acts, by Sherman Dix.—Daly's, New York, December 19, 1912.

RACHEL, produced in Providence, R.I., by Fred C. Whitney, November 20, Knickerbocker Theatre, New York, December 1.

Rachel	Mmc. Kalich
Madame Felix	Ferike Boros
Sarah	Ina Brooks
Duchess of Orleans	Ida Darling
George Sand	Edna Archer Crawford
Countess Delorme	Natalie Howe
Maid to Rachel	Lillian Kalich
Maurice Pelletier	Sydney Booth
Saint Aulaire	George Hassell
Cassagnac	Edward Fosberg
Felix	Walter Armin
Fritz	Bennett Southard
Alfred de Musset	George Graham
Frederic Chopin	Albert Lalscha
Marquis de la Sommoniere	George Graham

Bolleau	Ben S. Mears
Sergeant	Stanley Rignold
Footman	Hugh Stange
Doorkeeper	W. H. Lowman
Call Boy	Frank Gerbrach
A Student	G. F. Thomas

RACKETTY PACKETTY HOUSE, THE, play, in three acts, by Frances Hodgson Burnett.—Children's, New York, December 23, 1912.

RED CANARY, THE, musical play, music by Harold Orlob, book by Alexander Johnstone and Wm. Le Baron, lyrics by Will B. Johnstone.—Ford's, Baltimore, September 29.

Marie	Millicent Ruddy
Jack	Walter Le Grand
Lois	Mina Zucca
Archibald Speed	Charles Meyer
Mrs. Kirk	Josie Crawford
Gustave Donnet	John Hendricks
Jane	Lina Abarbanell
Joe Speed	David Reese
Frizzette	Nita Allen
Hunter Upjohn	T. Roy Barnes
Phillippe	George Romain

RE-MAKING OF THE RALEIGHS, comedy, by Alfonso Pezet.—Columbia Theatre, Washington, D.C., April 18.

ROAD TO HAPPINESS, THE, play, in four acts, by Lawrence Whitman. Producer, Lee Shubert.—Garrick Theatre, Chicago, September 1.

Jim Whitman	William Hodge
Benjamin Hardcastle	Scott Cooper
Walter Hardcastle	Adm B. Wilson
James Porter	George B. Lund
William Ackerman	Howard Morgan

*Road to Happiness, The (continued).*

Rev. Spenkon	Taylor Carroll
Phil Hunt	A. L. Evans
Asa Hardcastle	Gus Lans
Judge Stevenson	Edwin Melvin
Crowley	T. J. Madden
Viola Winthrop	Gertrude Hiltz
Eva Hardcastle	Reeva Greenwood
Mrs. Whitman	Ida Vernon
Mrs. Hardcastle	Elizabeth Baker
Martlia Hardcastle	Marie Haynes

ROMANCE, play, in prologue, three acts, and epilogue, by Edward Sheldon. Produced by Messrs. Shubert.—Maxine Elliott, New York, February 10.

IN THE PROLOGUE AND EPILOGUE.

Bishop Armstrong	William Courtenay
Harry	William Raymond
Suzette	Louise Seymour

THE CHARACTERS IN THE STORY.

Thomas Armstrong	William Courtenay
Cornelius Van Tuyl	A. E. Anson
Susan Van Tuyl	Gladys Wynne
Miss Armstrong	Grace Henderson
Mrs. Rutherford	Mrs. Charles De Kay
Mrs. Frothingham	Edith Hinkle
Miss Frothingham	Claiborne Foster
Mrs. Gray	Dora Manor
Miss Snyder	Mary Forbes
Mr. Fred Livingstone	Paul Gordon
Mr. Harry Putnam	George Le Sor
Signora Vanucci	Gilda Varesi
M. Baptiste	Paul Gordon
Louis	Herman Nagel
Francois	Yorke Erskine
Adolph	Hermann Gerold
Eugene	Alexander Herbert
Servant at Mr. Van Tuyl's	M. Morton
Butler at the Rectory	Harry Georgiette
Mme. Margerita Cavallini	Doris Keane

ROMANCE OF THE UNDERWORLD, A, by Paul Armstrong.—Produced Trenton, N.Y., March 20, 1912, Prospect, New York, October 6, 1913.

Tom McDermott	Gordon Hamilton
Doris Elliott	Josephine Worth
Dick Elliott	Halworth Stark
Mike O'Leary	Dave M. Henderson
Martin	Leonard D. Hollister
Jacob Lusk	William Morrissey
Dago Annie	Donna Lee
Judge Dorth	Lawrence Atkinson
Cummings	Orren Burke
Sleath	Norman Phillips
Durrell	Mark Elliston
O'Hara	C. Kempton
George Bronson	Al. E. Gertiser
Mary Smith	Hazel Brooks
Kerwin Jones	Wm. Pifar
Herman Holland	Wm. Morrissey
Nixon	Sidney C. Platt
Podesta	William C. Pifar
Le Vita	Georgia Edwards
McGuire	Wm. Morlsey
Harvey	Chas. Garvey
Webb	Maurice Caton
Merrill	Chas. Pohl
Goodson	L. F. Miller
Devore	Tom Delaney
Higgins	John Alswede
Wilbur	Wm. Clifton
Kenney	Frank Gibbons
Masters	Harry Pecl
Joyce	Ed. Walton

ROMEO AND JULIET, revival of Shakespeare's play. E. H. Sothern and Julia Marlowe.—Manhattan Opera House, New York, October 2.

Chorus	William Harris
Escalus	Lark Taylor
Paris	Walter Connolly



*Romeo and Juliet* (continued).

Montague ..... Thomas Loudon  
 Capulet ..... J. Sayre Crowley  
 Romeo ..... Mr. Sothorn  
 Mercutio ..... Frederick Lewis  
 Benvolio ..... John S. O'Brien  
 Tybalt ..... Sidney Mather  
 Friar Lawrence ..... Frank Bertrand  
 Balthasar ..... Joseph Latham  
 Peter ..... James P. Hagan  
 An Apothecary ..... George W. Wilson  
 Lady Montague ..... Millicent McLaughlin  
 Lady Capulet ..... Helen Singer  
 Juliet ..... Miss Marlowe  
 Nurse ..... Ina Goldsmith

ROMILDA, opera, in one act, book by Douglas E. Donaldson, music by Salvatore Cardillo.—Carnegie Lyceum, New York, October 4.

ROSEDALE, a comedy drama, in five acts, by Lester Wallack.—Revived by William A. Brady, Ltd., Lyric, New York, April 8.

Elliott Grey ..... Charles Cherry  
 Matthew Leigh ..... Frank Gillmore  
 Col. Cavendish May ..... John Glendinning  
 Miles McKenna ..... Robert Warwick  
 Arthur May ..... Stephen Davis  
 Bunberry Kobb ..... Leslie Kenyon  
 Farmer Green ..... George Williams  
 Corporal Daw ..... Harry Handfield  
 Docksey ..... J. W. Hartman  
 Robert ..... George Wolfe  
 Romany Rob ..... Earle Mitchell  
 Rosa Leigh ..... Elsie Ferguson  
 Lady Florence May ..... Jobyna Howland  
 Tabitha Stork ..... Alice Fischer  
 Sarah Sykes ..... Della Fox  
 Mother Mix ..... Edith Warren  
 Miss Primrose ..... Paula Ludlum

ROSE OF TEHERAN, THE, libretto and scenic effects by Ludwig Seel, music arranged and selected from original oriental melodies, by William Corner.—New York Theatre, New York, May 18.

The Sheik ..... Ludwig Seel  
 Nureddin, a young Persian  
 Frederick Harten

The Old Silk Merchant ..... James Fox  
 Garvan, his daughter, the Rose of Teheran, ..... Mlle. Sato  
 The Silk Merchant's Servant ..... Jack Marcus  
 The Epileptic Policeman  
 George Bahmueller

The Chief Eunuch ..... Nathan Smosser

RUTHERFORD AND SON, a drama, in three acts, by Githa Sowerby. Produced by Winthrop Ames.—Little Theatre, New York, December 23, 1912.

John Rutherford ..... Norman McKinnel  
 John ..... J. V. Bryant  
 Richard ..... L. G. Carroll  
 Janet ..... Edyth Olive  
 Ann ..... Agnes Thomas  
 Mary ..... Thyra Norman  
 Martin ..... J. Cooke Beresford  
 Mrs. Henderson ..... Marie Ault

SACRAMENT OF JUDAS, THE, a play, in one act, by Louis Tiercelin. Done into English by Louis N. Parker. First time in New York.—Shubert Theatre, New York, November 3.

Jacques Bernez ..... Sir J. Forbes-Robertson  
 The Count of Kervern ..... Alex. Scott-Gatty  
 Chapin (Representative of the People)  
 Grendon Bentley

Jean Guillou ..... H. Athol Forde  
 Jeffik Gouillou ..... Gertrude Elliott

SEAL OF SILENCE, THE, playlet, by F. A. Crippen.—Keith's Union Square, New York, January 13.

Father Egan ..... Walter Law  
 Catherine Egan ..... Ina Brooks  
 Charles Elliott ..... Edwin Caldwell  
 Lieutenant Connolly ..... James Motta

SECOND IN COMMAND, THE (revival), comedy, in three acts, by Robert Marshall.—Wallack's, New York, November 3.

Lieut.-Col. Miles Anstruther, D.S.O.  
 Montagu Love  
 Major Christopher Bingham ..... Cyril Maude  
 Lieut. Walter Mantering  
 Edward Combermere

Lieutenant Peter Barker ..... Jack Hobbs  
 Medenham ..... John Harwood  
 Hartopp ..... R. P. Young  
 Sergeant ..... David Hallam  
 Corporal ..... Stanley H. Grooue  
 Orderly ..... Arthur Henton  
 Mr. Fenwick ..... Hunter Nesbitt  
 The Hon. Hildebrand Carstairs  
 Arthur Curtis

The Duke of Hull ..... James Dale  
 Lady Harburgh ..... Lena Halliday  
 Nora Vining ..... Mary Merrill  
 Muriel Munnering ..... Margery Maude

SECOND MRS. TANQUERAY, THE, a play, in four acts, by Arthur Wing Pinero (revival). Produced by John Cort.—Thirty-ninth Street Theatre, New York, February 3.

Paula ..... Mrs. Leslie Carter  
 Aubrey Tanqueray ..... Brandon Hurst  
 Cayley Drumble ..... Norman Tharp  
 Captain Hugh Ardale ..... Albert Perry  
 Sir George Orreyed, Bart. .... Hamilton Molt  
 Gordon Jayne, M.D. .... Leon Brown  
 Frank Misquith, K.C., M.P. .... R. G. Thom's  
 Morse ..... John A. Rice  
 Elean ..... Maude Hanaford  
 Mrs. Cortleyed ..... Corah Adams  
 Lady Orreyed ..... Mabel Archdall

SEPARATION, THE, play, in one act, by Valentin de Saint-Poinet, adapted by Mortimer Delano, Academy of Dramatic Arts *matinée*.—Empire, New York, January 16.

SEPTEMBER MORN, play, in four acts, by Alice E. Ives.—Cecil Spooner Theatre, New York City, October 6.

Eben. Holt ..... Robert W. Frazer  
 Prof. Zachariah Gates ..... Howard Long  
 Jason Belcher ..... Frederick Clayton  
 Ned Burlingham ..... William Sullivan  
 Uriah Stubbs ..... Philip Leigh  
 Hackman ..... James J. Flanagan  
 Butler ..... Albert Gardner  
 Hestia Peckham ..... Reta Villiers  
 Mrs. Burlingham ..... Marquita Dwight  
 Consuela Vanderbilt McGinnis  
 Violet Holliday

Mrs. Vandewater ..... Loretta King  
 Doris Tod ..... Edna May Spooner  
 Drusilla Tod ..... Mary Gibbs Spooner  
 Hallie Everett ..... Cecil Spooner

SEVENTH CHORD, THE, play, by Ashley Miller, with musical setting by Joseph Carl Breil (George W. Lederer's company).—Illinois, Chicago, March 30.

Miss Love ..... Mary Shaw  
 Marie ..... Dora De Philippe  
 Zelda Selby ..... Vera Michelena  
 Bert Chester ..... Lewis J. Cody  
 First Violin ..... Francesco Lambertini  
 Second Violin ..... Morris Veder  
 Viola ..... John Romero  
 Cello ..... H. C. Oberlander  
 English Horn ..... H. Rosenblum

SEVEN KEYS TO BALDPALE, a mystery farce, in two acts, by George M. Cohan. Founded on the story of that name by Earl Derr Biggers.—Astor, New York, September 22.

William Hollowell Magee ..... Wallace Eddinger

CHARACTERS HE MEETS AT BALDPALE.  
 Elijah Quimby ..... Edgar Halstead  
 Mrs. Quimby ..... Jessie Graham

CHARACTERS HE SEES WHILE AT WORK.  
 John Bland ..... Purnell B. Platt  
 Mary Norton ..... Margaret Greene  
 Mrs. Rhodes ..... Lorena Atwood

*Seven Keys to Baldpate (continued).*

Peter ..... Joseph Allen  
 Myra Thornhill ..... Gall Kane  
 Lou Max ..... Roy Falchills  
 Jim Cargan ..... Martin L. Alsop  
 Thomas Haydan ..... Claude Brooke  
 Jiggs Kennedy ..... Carleton Macy  
 The Owner of Baldpate ..... John C. King

SHADOWED, melodrama, in four acts, by Dion Clayton Calthrop and Cosmo Gordon Lennox. Produced by James Forbes (Inc.).—Hudson, New York, September 24.

Stewart Waldron ..... V. L. Granville  
 James Kildare ..... William Conklin  
 Caleb J. Eden ..... Ivan S. Simpson  
 Lord Hugo Waldron ..... Henry Warwick  
 Kitty Dale ..... Olive May  
 Richard Trent ..... Frank Monroe  
 John Rand ..... Wilson McRose  
 Gerald Rand ..... Charles Francis  
 Sarah Weston ..... Eva Macdonald  
 Mrs. Jenkins ..... Kate Mayhew  
 Timmons ..... Emmet Shackelford

## SHAMEEN DHU, play, by Rida Johnson Young.—Olympic, Chicago, October 19.

Peggy O'Dea ..... Constance Molineux  
 Sheila Farrell ..... Beth Franklin  
 Lanty ..... Robert Watt  
 Norah ..... Maribel Seymour  
 Betsy Bowers ..... Jennie Lamont  
 Andy Bowers ..... John G. Sparks  
 Martin McGleash ..... David Glassford  
 Dare O'Donnell ..... Mr. Olcott  
 Edward O'Dea ..... Arthur Maitland  
 Tim ..... John Sheehan  
 Flynn ..... Walter Colligan  
 Waters ..... Frederick Roberts  
 McPhater ..... Maurice Drew

## SILVER WEDDING, THE, comedy, in three acts, by Edward Locke. Produced by H. H. Frazee.—Shubert Theatre, St. Louis, Mo., February 3; Longacre Theatre, New York, August 11.

Ludwig Koehler ..... Thomas A. Wise  
 Ottomar Klotz ..... Frank McCormack  
 Juan Jacinto ..... Guinio Socola  
 Karl Rehbein ..... Carl Hemmann  
 George Eckhart ..... Calvin Thomas  
 Heinie Schmidt ..... David Ross  
 Hans Weigbart ..... Gerhardt Jasperson  
 Frau Koehler ..... Alice Gale  
 Martha Koehler ..... Cecile B.eton  
 Lucy Rehbein ..... Edna Temple  
 Margaret Rehbein ..... Violet Moore  
 Frieda Hachradt ..... Lillian Ross

## SMOLDERING FLAME, THE, play, in three acts, by William Legrand Howland. Originally entitled "Deborah" and produced at the Princess, Toronto, Canada, on May 20. The piece was prohibited in that town.—Adelphi, Philadelphia, September 15; Forty-eighth Street Theatre, New York City, September 23.

Mary McCrane ..... Maud Sinclair  
 Hannah McCraue ..... Marie Day  
 Dr. Stiles ..... Forrest Robinson  
 Matilda Thomas ..... Fernanda Elisou  
 Betty Stiles ..... Helen Millington  
 Mrs. Smithers ..... Amy Lee  
 Edith McCrane ..... Ethel Gray Terry  
 Bridget ..... Josephine Williams  
 Harry Bourne ..... Conway Tearle  
 Nora ..... Gertrude Millington  
 Charlie ..... Norris Millington

## SOMEWHERE ELSE, musical fantasy, book and lyrics by Avery Hopwood, music by Gustav Luders. Produced by Henry W. Savage.—Lyric, Philadelphia, January 13; Broadway, New York, January 20.

Mary VII., Queen of Somewhere Else  
 Cecil Cunningham

*Somewhere Else (continued).*

Villainus ..... Will Philbrick  
 Chloc ..... Elene Leska  
 Billy Getaway ..... Taylor Holmes  
 Rocky Rixon ..... Franklin Farnum  
 Hepzibah Dodds ..... Catherine Hayes  
 The Cheerful Executioner ..... Donald Chalmers  
 Teddy Wood ..... Burton Lemihan  
 Deputy Chief Boy Scouts ..... Marlon Whitney  
 The Messenger of Dawn ..... Edith Thayer  
 A Lad Named Cupid ..... Violet De Biceai

## SON WINDTUND, farce-comedy, in three acts, by Curt Kraatz and Arthur Hoffmann.—Irving Place, New York, September 25.

## SPEAKING TO FATHER, playlet, by George Ade.—Union Square Theatre, New York, February 3.

Septimus Pickering ..... Milton Pollock  
 Caroline Pickering ..... Dorothy Hope  
 Edward W. Swinger ..... Charles Walton  
 Professor Bliss ..... Clyde Tressell

## SPIRITUALIST, THE, comedy, in three acts, by Francis Wilson. Presented by John Cort.—Forty-eighth Street Theatre, New York, March 24.

Stephen Atwell ..... Francis Wilson  
 Gustav Schumacher ..... John Blair  
 Dr. John Anthony ..... Wright Kramer  
 Halton ..... Roland Kushton  
 Graves ..... F. S. Peck  
 Eleanor Roywell ..... Edna Bruns  
 Mrs. Margaret Prince

Harriet Otis Dellenbaugh  
 Annie ..... Lola Fisher  
 The Nurse ..... Dorothy Gwynn

## SPY, THE, drama, in three acts, by Henry Kistemaeckers. Produced by Charles Frohman.—Empire, New York, January 13.

Lieutenant-Colonel Felt ..... Cyril Keightley  
 Marcel Beaucourt ..... Julien L'Estrange  
 Bertrand de Mauret ..... Edgar Norton  
 Julius Glogau ..... Charles Wells  
 Monsiegnur Jussey ..... Ernest Stallard  
 Baron Stettin ..... Douglas Gerrard  
 Henri Cartelle ..... Charles K. Gerrard  
 Paul Rudiet ..... Isidore Marcell  
 Justin ..... James Furley  
 The Mayor ..... George Barr  
 Dr. Dufot ..... Thomas Turnour  
 Recorder to M. Rudiet ..... C. E. Harris  
 Orderly ..... John Jex  
 Country Policeman ..... Robert Bratt  
 Monique Felt ..... Edith Wynne Matthison  
 Yvonne Stettin ..... Essex Dane  
 Thérèse Denian ..... Vera Finlay  
 Annette ..... Jane May

## STOP THIEF, a farce, in three acts, by Carlyle Moore. Produced by Cohan and Harris.—Gaiety, New York, December 25, 1912.

Joan Carr ..... Vivian Martin  
 Mrs. Carr ..... Ruth Chester  
 Caroline Carr ..... Elizabeth Lane  
 Madge Carr ..... Louise Woods  
 Nell ..... Mary Ryan  
 William Carr ..... Frank Bacon  
 James Cluney ..... Percy Ames  
 Mr. Jamison ..... Robert Cummings  
 Doctor Willoughby ..... William Boyd  
 Rev. Mr. Spelain ..... Harry C. Bradley  
 Jack Doogan ..... Richard Bennett  
 Joe Thompson ..... James C. Marlowe  
 Sergeant of Police ..... Thomas Findlay  
 Police Officer O'Malley ..... James Ford  
 Police Officer Clancy ..... James McGuire  
 Police Officer Casey ..... William Graham  
 Police Officer O'Brien ..... Melvin Walter  
 A Chauffeur ..... Albert Dunu

STRANGE WOMAN, THE, comedy, in three acts, by William Hurlbut. Academy, Baltimore, October 13; Lyceum, New York, November 17. Klaw and Erlanger, managers.

*Strange Woman, The (continued).*

Kate MacMasters ..... Sarah McVicker  
 Mary ..... Annie Buckley  
 Walter Hemingway ..... Alphonz Ethier  
 Clara Hemingway ..... Lois Frances Clark  
 Cora Whitman ..... Frances Whitehouse  
 John Hemingway ..... Charles D. Waldron  
 Mrs. Hemingway ..... Sara Von Leer  
 Inez De Pierrefond ..... Elsie Ferguson  
 Charlie Abbe ..... Hugh Dillman  
 May Armstrong ..... Georgie Drew Mendum  
 Henry MacMasters ..... Otto F. Hoffmann  
 Mrs. Abbe ..... Mrs. Felix Morris

STRONGER, THE, play, by August Strindberg.—Forty-Eighth Street Theatre, New York, March 18.

Mrs. X ..... Mabel Moore  
 Miss Y ..... Hedwig Reicher  
 A Waitress ..... Marjorie Edmondson

SUCH IS LIFE, comedy, by Leo Ditrichstein.—San Francisco, July 7.

Stephen Blake ..... Leo Ditrichstein  
 Vernon Neil ..... Kernan Cripps  
 Babcock Roland ..... E. L. Bennison  
 Howard Locke ..... John Ellicott  
 Billie Shepherd ..... John A. Butler  
 Carrington MacLiss ..... Lee Millar  
 Dorval ..... A. Burt Wesner  
 Enrico Tamburri ..... Roy Clements  
 Servant ..... Charles Frederic  
 Boy ..... S. A. Burton  
 Roy Fanshaw ..... Edmond Lowe  
 Charles Emery ..... Cliff Stewart  
 Edna Gibson ..... Alice Patek  
 Eleanor Warren ..... Ethyl McFarland  
 Maud ..... Peggy Page  
 Lena ..... Leah Hatch  
 Delphine Blake ..... Isabel Irving  
 Maria Tamburri ..... Madge West  
 Fanny Lamont ..... Cora Witherspoon  
 Teresa ..... Anne Livingston

SUNSHINE GIRL, THE, musical comedy, in two acts, by Paul Rubens and Cecil Ralcigb, music by Paul Rubens. Produced by Chas. Frohman.—Knickerbocker, New York, February 3.

Lord Bieester ..... Vernon Castle  
 Vernon Blundell ..... Alan Mudie  
 Schlump ..... Joseph Cawthorn  
 Steve Daly ..... Tom Lewis  
 Hudson ..... E. Soldene Powell  
 Stepnyak ..... J. J. Horwitz  
 Whitney ..... Ed. C. Yeager  
 Dever ..... Joseph Tullar  
 Wears ..... Edwin Stone  
 Dora Dale ..... Julia Sanderson  
 Lady Rosabelle Merrydew ..... Eileen Kearney  
 Mrs. Blacker ..... Eva Davenport  
 Marie Silvine ..... Flossie Hope  
 Kate ..... Flossie Deshon  
 Allee ..... Eleanor Rasmussen  
 Sybil ..... Irene Hopping  
 Violet ..... Constance Hunt  
 Lily ..... Dorothy Berry  
 Bobby McLeod ..... Robert Hickey  
 Sir Walter Raeburn ..... James O'Neill  
 Lady Mary ..... Ruth Thorpe  
 Lascelles ..... Raymond Sabater  
 Boggs ..... Dickson Elliot  
 Williams ..... Russell Griswold  
 Swell ..... Harry Law  
 Policemen ..... Lew Lroy and William Francis  
 Flunkys ..... Charles L. McGee and Owen Jones

SUPERIOR MISS PELLENDER, THE, comedy, in three acts, by Sydney Bonchett. Academy of Dramatic Arts' matinee.—Empire, New York, Jan. 16.

SURVIVORS, THE, play, by Henry Kolker and Vaughan Pettit.—Morosco Theatre, Los Angeles, Cal., October 13.

SWEETHEARTS, an operetta, in two acts. music by Victor Herbert, book by Harry B. Smith and Fred de Gresac, lyrics by Robert B. Smith. Produced by Werba and Luetcher.—Academy, Baltimore, March 24; New Amsterdam, New York, September 8.

Sylvia ..... Christie MacDonald  
 Dame Paula ..... Ethel Du Fre Houston  
 Lizette ..... Nellie McCoy  
 Clairette ..... Cecilia Hoffman  
 Babette ..... Edith Allen  
 Jeanette ..... Gertrude Rudd  
 ToINETTE ..... Gene Peltier  
 Nanette ..... Gretchen Hartman  
 Mikel Mikeloviz ..... Tom McNaughton  
 Franz ..... Thomas Conkey  
 Lieutenant Karl ..... Edwin Wilson  
 Hon. Percy Algernon Slingsby

Lionel Walsh  
 Petrus Van Tromp ..... Frank Belcher  
 Aristide Canliche ..... Robert O'Connor  
 Liane ..... Hazel Kirke  
 Captain Lourent ..... Briggs French  
 First Footman ..... Edward Crawford  
 Second Footman ..... William Wilder

SWITCHBOARD, THE, one-act play, by Edgar Wallace.—Princess Theatre, New York, March 14.

The Operator ..... Miss O'Raimey  
 Voices on the Wires ..... The Company

TALKER, THE, a play, by Marion Fairfax.—Presented at the Studebaker, Chicago, April 8.

Harry Lenox ..... Tully Marshall  
 Kate Lenox, his wife ..... Eva MacDonald  
 Ruth Lenox, his sister ..... Marion Phillips  
 Leonidas Whinston ..... Charles Compton  
 Jessie Smith ..... Vida Croy-Sidney  
 Mr. Fells ..... Thomas Loudon  
 Maude Fells ..... Jean Newton  
 Ned Hollister ..... Harry West  
 Elizabeth ..... Clara Dalton  
 John ..... Warren Munsell

TAMING OF THE SIREW. Presented by E. H. Sothern and Julia Marlowe.—Manhattan Opera House, New York, September 29.

TANTE, a comedy, in four acts, by C. Had-don Chambers. Producer, Charles Frohman.—Empire, New York City, October 28.

Mme. Okraska (Tante) ..... Ethel Barrymore  
 Gregory Jardine ..... Charles Cherry  
 Franz Lippheim ..... William Ingersoll  
 Claude Drew ..... E. Henry Edwards  
 Karen Woodruff ..... Eileen Van Biene  
 Mrs. Talcott ..... Lizzie Hudson Collier  
 Mrs. Forrester ..... Mabel Archdall  
 Miss Serotton ..... Haidce Wright  
 Vickers ..... Frank McCoy  
 Maid ..... Frances Landy

TEMPERAMENTAL JOURNEY, THE, a play, in three acts. Produced by David Belasco.—Lyceum Theatre, Rochester, N.Y., August 28.

Stephen Blake ..... Leo Ditrichstein  
 Prof. Babcock Roland ..... Henry Bergman  
 Vernon Neil ..... Frank Connor  
 Billy Shepherd ..... Richie Ling  
 Dorval ..... Edouard Durand  
 Howard Locke ..... Julian Little  
 Carrington McLiss, a reporter ..... Lee Millar  
 Tamburri ..... Daniel Schates  
 Professor Roland's pupils:  
 Roy ..... Edwin R. Wolfe  
 Max ..... Earle W. Grant  
 Edna ..... Carree Clarke  
 Eleanor ..... Anna McNaughton  
 Marjorie ..... Dorothy Ellis  
 Lina ..... Annette Tyler



*Temperamental Journey, The (continued).*

Messenger .....	William Dixon
Dolphine .....	Isabel Irving
Maria .....	Josephine Victor
Fanny Lamont .....	Gora Witherspoon
Teresa .....	Gertrude Morisshi
Maid .....	Alice Jones

**THAL DER LIEBE, DAS (THE VALE OF LOVE)**, operetta, by Oscar Strauss.—Grand Opera House, Cincinnati, October 9.

**THAT PRINTER OF IDEALS**, dramatized by Harold Bell Wright and E. W. Reynolds from the novel by the former.—National, Englewood, August 3.

**THEIR MARKET VALUE**, comedy, in four acts, by Willard Mack.—Utah Theatre, Salt Lake City, September 21.

John Lomax .....	Willard Mack
Richard Ellis Livingstone .....	Arthur J. Price
Franklyn Abbott .....	Ronald Bradbury
Colonel Caleb Jones .....	Howard Scott
The Rev. Edward Woolcot .....	William Chapman

Burnie Abbott .....	Walter Gilbert
The Butler .....	Harmon Weight
Mary Abbott .....	Marjorie Rambeau
Lucy Milligan .....	Regina Connelli
Mrs. Huston Philbrick .....	Lilian Rambeau

**THIEF FOR A NIGHT, A**, a play, by John Stapleton and G. W. Wodehouse, William A. Brady management.—McVicker's, Chicago, March 31.

Joseph Sutton .....	Freeman Barnes
William Willets .....	Edward McKay
George Fuller .....	Edward Wonn
Clarence Macklin .....	Geoffrey C. Stein
Sir Spencer Dreyer .....	Arthur Lacey
Robert Edgar Willoughby Pitt .....	John Barrymore

"Spike" Mullins .....	Elmer Booth
Lady Blunt .....	Katherine Wingfield
Sir Thomas Blunt .....	Vincent Stenroyd
Mollie Greedon .....	Alice Brady
Philip Greedon .....	Frank Sheridan
Jepson .....	A. T. Hendon
John Coleman .....	Charles Hartman
Herman Schultz .....	Louis Mason

**THIEF OF DESTINY, THE**, a play, in one act, by Campbell MacCulloch. Academy of Dramatic Art, Empire, New York, February 28.

Henry Scott-Carew .....	William Stief
Mrs. Henry Scott-Carew .....	F. Eleanor Vliet
The Girl .....	Ricea Gruska
—New York.	

**TO-DAY**, a play, in four acts, by George Broadhurst and Abraham S. Schomer. Manufacturer Producing Company.—Collingwood Opera House, Poughkeepsie, N.Y., October 2, Forty-Eighth Street Theatre, New York, October 6.

Frederick Wagner .....	Edwin Arden
Heinrich Wagner .....	Gus Weinburg
Butler .....	Charles Pitt
Lily Wagner .....	Emily Stevens
Mrs. Garland .....	Theresa Maxwell Conover
Emma Wagner .....	Alice Gale
Mrs. Farrington .....	Marie Wainwright
Maid .....	Margaret Robinson

**TONGUES OF MEN, THE**, play, in three acts, by Edward Childs Carpenter.—English's Theatre, Indianapolis, October 27; Harris Theatre, New York, November 10.

Rev. Penfield Sturgis .....	Frank Gillmore
Rev. Dr. Darigal .....	John Maurice Sullivan
Georgine Darigal .....	Gladys Alexandria
Dr. Lyn Fanshaw .....	Frederick Truesdall
Loughran .....	Homer Granville
Goadby .....	Albert Reed
Mrs. Kearsley .....	Deirede Doyle
Thomas .....	Gerald Bldgood

*Tongues of Men, The (continued).*

Jane Bartlett .....	Miss Crosman
Mme. Sternborg-Reese .....	Katherine Presby
Winifred Leeds .....	Florence Fontayne
Herman Geist .....	Sheridan Block
Sepulveda .....	Mary Harlam
Julle .....	Natalie Perry
Raphael .....	Benton Groce

**TO SAVE ONE GIRL**, playlet, by Paul Arin strong.—Palace Music Hall, Chicago, June 9.

**TURANDOT**, a Chinoiserie, in prose and verse, in three acts, by Karl Vollmoeller, English version by Jethro Bithell, music by Ferruccio Busoni. Producers, Messrs. Shubert.—Hyperion, New Haven, December 31, 1912.

**TWELFTH NIGHT**, presented by E. H. Sothera and Julia Marlowe.—Manhattan Opera House, New York, October 15.

**TYRANNY OF TEARS, THE**, comedy, in four acts, by C. Haddon Chambers, revival. Producer, Charles Frohman.—Empire, New York, September 29.

Mr. Parbury .....	John Drew
George Gunning .....	Julian L'Estrange
Colonel Armitage .....	Herbert Druce
Evans .....	Walter Soderling
Hyacinth Woodward .....	Mary Boland
Mrs. Parbury .....	Laura Hope Crews

**UNCLE ZEB**, comedy, written by Rupert Hughes.—Savoy, Fall River, September 22.

Mrs. Summerlin .....	Jessie Cromette
Aunt Pansy .....	Lida Kane
June Summerlin .....	Carolyn Elberts
"Uncle Zeb" .....	Willis P. Sweatnam
Paul Griswold .....	Harlan P. Briggs
Robert E. Taxter .....	Julian Noa
Joe Yarny .....	Norman Wendell
Kate Yarny .....	Zelie Davenport
MacNab .....	Lynn Osborn
Bell Boy .....	Charles Ordway
Mrs. Lee Taxter .....	Martha J. Beafort
Porter .....	Einmet W. Reed

**UNWRITTEN LAW, THE**, melodrama, in three acts, by Edwin Milton Royle. Produced by H. H. Frazee.—Fulton, New York, February 7.

John Wilson .....	George Farren
Kate Wilson .....	May Buckley
Su .....	Jean Mercet
Dan .....	Tommy Tobin
Fred Morley .....	John Stokes
Larry McCarthy .....	Frank Sheridan
Estelle .....	Grace Goodall
Doctor Mahler .....	Frederick Burton
Sadie .....	Mrs. R. E. French
Foreman of Grand Jury .....	George Cameron
McGuire .....	Joseph Robison
Mullen .....	Walter Eaton
Smith .....	Ed. Feldt
The Nurse .....	Marion Ballou
Stenographer .....	Ethel Davies

**VALUE RECEIVED**, play, in four acts, by Augustus McHugh.—Hathaway's, New Bedford, Mass., January 26.

Herbert Hostage .....	Rollo Lloyd
Alice .....	Anna Layng
Amy Hostage .....	Eva Condon
Robert Jenkins .....	Carl Buchert
Mrs. Halworth .....	Henrietta Vaders
A. B. Maynard .....	Henry M. Hicks

**VICTIM, THE**, play by George Scarborough. Produced by Messrs. Shubert.—Van Curler Opera House, Schenectady, August 9.

The Mother .....	Luca Moore
The Doctor .....	Mortimer Martini
The Special Agent .....	Vincent Serrano
The Girl .....	Mary Nash

*Victim, The (continued).*

The Maid .....	Susanne Willis
The Politician .....	Edwin Holt
The Madame .....	Dorothy Dorr
The Cadet .....	George Probert
The Other Girl .....	Lola May

VICTORIA, play, in three acts, by Laura Wynne.—Toy Theatre, Boston, January 6.

WARNING, THE, play, by William Anthony McGuire and Mabel Kneighly.—Washington, November 25.

6, WASHINGTON SQUARE, comedy, in three acts, by Winchell Smith and Victor Mapes.—Parson's Theatre, Hartford, May 15.

John Livingstone .....	Taylor Holmes
S. K. Davis .....	Frederick Truesdell
Dick Manning .....	Sam B. Hardy
Mr. Hillhouse .....	George Barnum
Billy Finch .....	Herbert Heywood
Hogan .....	Tom Gillen
Crawford .....	Chauncey Causland
Itso .....	George Barber
Peters .....	George Spelvin
Tommy .....	Harry Merritt
Plainclothes Man .....	Tom McCluney
First Policeman .....	Edwin Barry
Second Policeman .....	Frank F. Mullen
Mabel Mortimer .....	Lily Cahill
Senora Delporta .....	Harriet Davis
Miss Wortley .....	Nan Frances
Marie .....	Cecile Breton
Clarisse .....	Grace Martin
Isabelle .....	Lorraine Huling

WEAKER VESSEL, THE, a sketch, by Keith Wakeman.—Plaza Hotel, New York, December 23, 1912.

The Man .....	James Kirkwood
The Wife .....	Keith Wakeman
The Woman .....	Elsa Berold

WE, THE PEOPLE, play in four acts, by John Frederick Ballard and Ewin Carty Rauck.—Castle Square, New York, November 3.

Phil Durgan .....	William P. Carleton
Mike Healy .....	Donald Meek
Mat Rummel .....	Frederic Ormonde
Dr. Richards .....	J. Morrill Morrison
John Townley .....	George Ernst
Joe Weinstein .....	Carney Christie
William Maitland .....	Al. Roberts
Dan Horton .....	Edward A. Fox
Madden .....	Alfred R. Berg
Bill .....	Alfred Lunt
Jean Townley .....	Doris Olsson
Mrs. Durgan .....	Mabel Colcord

WHAT HAPPENED TO MARY, play, in four acts, by Owen Davis.—Produced by the Lee Morrison Producing Co., Fulton, New York, March 24.

Tuck Wintergreen .....	Edgar Nelson
Joe Bird .....	Harry Levian
Liza Peart .....	Kate Jepson
Billy Peart .....	John D. O'Hara
Mary .....	Olive Wyndham
Captain Jogifer .....	Ed. M. Kimball
Richard Craig .....	Joseph Manning
Henry Fritz .....	Morris Foster
John Willis .....	Franklyn Underwood
Mrs. Winthrop .....	Alma Kruger
Tom Little .....	Jay C. Yorke
Mrs. Gibbs .....	Margaret Maclyn
Annie Welch .....	Jessie Arnold

WHEN CLAUDIA SMILES, a farce by Leo Ditrichstein, with incidental songs by William Jerome and Jenn Schwartz.—Illinois Theatre, Chicago, April 13.

Frederick W. Walker .....	Harry Conor
Chester N. Farnham .....	Arthur Staunford
Charles D. Farnham .....	Charles J. Winninger
Algernon Winthrop .....	Bernard Fairfax
Bogislav Pollak .....	William Carter
Monsieur Verdier .....	Edouard De Rue

*When Claudia Smiles (continued).*

"Johnny" Rogers .....	Charles Wellesley
Albert, a Head Waiter .....	O. J. Vanasse
Dunn, Valet .....	Albion Pryde
Jingle Bells, a Bell Boy .....	Jack Young
Claudia Rogers .....	Blanche Ring
Alice Farnham .....	Gertrude Dallas
Kate Walker .....	Nan Campbell
Mme. Verdier .....	Emma Janvier
Cynthia .....	Mrs. Charles G. Craig
Louise, Waitress .....	Constance Hyatt
Carrie, Housemaid .....	Cleo Le Moyne

WHEN DREAMS COME TRUE, a musical comedy, in three acts, by Philip Bartholomae, with music by Silvio Hein.—Garrick, Chicago, April 6; Lyric, New York, August 18.

A Sailor .....	Thomas Aiken
Hermann .....	Otto Shrader
Saranoff .....	Saranoff
Mrs. Hopkins-Davis-Story .....	Ann Mooney
Heracles Strong .....	Edward Garvie
Kean Hedges .....	Joseph Santley
Beth .....	Marie Flynn
Mrs. William Smith .....	Amelia Summerville
Margaret Smith .....	Anna Wheaton
Griggs .....	Clyde Hunewell
Jerome K. Hedges .....	Frazer Coulter
Denny .....	Donald MacDonald
Matilda .....	May Vokes

WHEN LOVE IS YOUNG, a musical comedy book, by Rida Johnson, lyrics by William Cary Duncan, music by William Schroeder.—Cort, Chicago, October 23.

Tony Allen .....	John Hyams
Holbrook Allen .....	Harry Hanton
Arthur Stabler .....	Edgar Norton
Colonel McLane .....	George Shields
Jim McLane .....	Sam Hyams
"Chick" Sewell .....	Billy Lynn
"Babe" Carruthers .....	Jack Winthrop
George Bright .....	John Madden
Mike McNabb .....	Frank Brownlee
Guard .....	Harold McIntyre
Private Walker .....	Harry Humphreys
Mrs. McLane .....	Helen Hanlon
Florence Henderson .....	Emsy Alton
Madge Blake .....	Sylvia De Krankie
Eileen McLane .....	Leila McIntyre

WHERE IGNORANCE IS BLISS, comedy by Ferenz Molnar, English version by Philip Littell.—Produced by Harrison Grey Fiske, Lyceum, New York, September 3.

The Actor .....	William Courtleigh
The Actress .....	Rita Jollivet
The Critic .....	Frederic de Belleville
The Mama .....	Florine Arnold
The Maid .....	Marion Pullar
The Bill Collector .....	Kevin Manton
The Ouvreuse .....	May Greville

WHIRLPOOL, THE, a play, in three acts, by Washington Irving Dodge.—The Majestic, Buffalo, October 18.

WHITE ROSE, THE, an emotional drama, in five acts, by Myron C. Fagan. Produced by the Gleason Players at the College Theatre, Chicago, December 16, 1912.

WHO'S WHO, a three-act farce, by Richard Harding Davis.—Produced by Charles Frohman at Criterion, New York City, September 11.

Lester Ford .....	William Collier
Cliff Cooper .....	William Frederic
"Stumps" .....	Bert B. Melville
Bucky Bates .....	Nicholas Judels
Judge Holt .....	Grant Stewart
Graham Fiske .....	Edward Lester
Squire Cobb .....	Charles Dow Clarke
Dan Quince .....	John Adam
"Pop" Perry .....	Nicholas Burnham
Detective-Sergeant Fallon .....	Frederick Conklin

*Who's Who (continued).*

"Tad" Ford ..... William Collier, jun.  
 Rev. D. Scudder ..... Conway Shaffer  
 Aline Ford ..... Paula Marr  
 Sarah Cooper ..... Grace Griswold  
 Polly Perry ..... Leigh Wyant  
 Alfalfa Fanny ..... Dorothy Unger

WIDOW BY PROXY, A, farcical comedy, in three acts, by Catherine Chisholm Cushing. Colton's, New York, February 24.

WILL, THE, a play, by J. M. Barrie. Producer, Charles Frohman.—Empire, New York, September 29.

Mr. Devizes, sen. . . . . Frank Kemble Cooper  
 Mr. Devizes, jun. . . . . Fred. Eric  
 Philip Ross . . . . . John Drew  
 Surtées . . . . . Sidney Herbert  
 Sennet . . . . . Walter Soderling  
 Creed . . . . . Murray Ross  
 Mrs. Ross . . . . . Mary Boland

WINNING OF BARBARA WORTH, THE, a dramatisation of the Harold Bell Wright novel, by Edward Milton Royle, in prologue and three acts.—Apollo, Atlantic City, September 4.

The Mother . . . . . Edith Lyle  
 The Father . . . . . Edwin Brandt  
 The Child . . . . . Myrtle Smith  
 Jefferson Worth . . . . . Claude Gillingwater  
 Henry Hunt . . . . . George Thompson  
 Texas . . . . . Ralph Theodore  
 Pat . . . . . E. J. Blunkhall  
 Burk . . . . . James C. Edwards  
 Alonzo Smith . . . . . Arthur Davis  
 Slavinski . . . . . Mr. Davis  
 Andrew McClellan . . . . . Albert Andrus  
 Wheeler . . . . . Joseph Robinson  
 Pietro Cordova . . . . . Roberto Deshon  
 Barbara Worth . . . . . Edith Lyle  
 Willard Holmes . . . . . Richard Gordon  
 James Greenfield . . . . . Frazer Coulter  
 Mrs. Slavinski . . . . . Mary Downs  
 Miss Plazick . . . . . Alice Ashe  
 Miss Satrlano . . . . . Dorothy Tureak  
 Manuel . . . . . Edwin Brandt

WITNESS FOR THE DEFENCE, THE, play, by A. E. W. Mason. Charles Frohman management. — Blackstone, Chicago, March 31.

Henry Thresh . . . . . Frank Kemble-Cooper  
 Stephen Ballantyne . . . . . Gaston Mervale  
 Harold Hazlewood . . . . . Ernest Stallard  
 Richard Hazlewood . . . . . Frank Elliott  
 Robert Pettifer . . . . . Arthur Lewis  
 Hubbard . . . . . Frederick Powell

*Witness For the Defence, The (continued).*

A Servant . . . . . Walter L. Stacey  
 Baram Singh . . . . . W. S. Phillips  
 Stella Ballantyne . . . . . Blanche Bates  
 Mrs. Pettifer . . . . . Evelyn Carrington

WOMAN INTERVENES, THE, a play, in one act, by J. Hartley Manners.—Proctor's Fifth Avenue Theatre, New York, December 30, 1912.

Paul Whithrope . . . . . Charles Wyngate  
 Quinn . . . . . Tom Maguire  
 Colonel Brent . . . . . Halbert Brown  
 The Woman . . . . . Florence Roberts

WOMAN OF IT, THE, farce, by Frederick Lonsdale. William A. Brady, manager.—Plainfield Theatre, Plainfield, N.J., January 10.

WOMAN PROPOSES, comedy, by Paul Armstrong.—Union Square, New York, September 22.

YEARS OF DISCRETION, comedy, in three acts, by Frederic Hatton and Fanny Locke Hatton. Produced by David Belasco.—Empire, Syracuse, November 4, 1912; Belasco, New York, December 25, 1912.

Christopher Dallas . . . . . Lyn Harding  
 Michael Doyle . . . . . Bruce McRae  
 John Strong . . . . . Herbert Kealey  
 Amos Thomas . . . . . Robert McWade, jun.  
 Farrell Howard, jun. . . . . Grant Mitchell  
 Metz . . . . . E. M. Holland  
 Mrs. Farrell Howard . . . . . Effie Shannon  
 Mrs. Margaret Brinton . . . . . Alice Putnam  
 Anna Merkel . . . . . Mabel Bunyca  
 Lilly Newton . . . . . Ethel Pettit  
 Bessie Newton . . . . . Grace Edmonston

YOUNGER GENERATION, THE, a comedy, in three acts, by Stanley Houghton.—Lyceum, New York, September 25.

James Henry Kennison . . . . . Stanley Drewitt  
 Mrs. Kennison . . . . . Rose Beaudet  
 Maggie . . . . . Kitty Brown  
 Reggie Kennison . . . . . Clinton Preston  
 Grace Kennison . . . . . Katherine MacPherson  
 Thomas Kennison . . . . . Ernest Lawford  
 Mr. Leadbitter . . . . . Robert S. Entwistle  
 Mr. Fowle . . . . . Alfred R. Dight  
 Arthur Kennison . . . . . Rex McDougal  
 Mrs. Hannah Kennison . . . . . Ida Waterman  
 Clifford Rawson . . . . . Nigel Barry

YOUNG WISDOM, play, by Rachel Crothers.—Apollo, Atlantic City. New York, October 16.

## FIRES IN AMERICAN THEATRES.

January 7.—Memorial Opera House, Eastport. Estimated loss, \$20,000.

January 9.—Mobile Theatre, Mobile, Ala.

January 21.—Grand Opera House, Mexico. Loss, \$25,000.

February 5.—Davidson Opera House, St. Cloud, Minn. Loss, \$25,000.

February 19.—Family Theatre, Worcester, Mass. Loss, \$40,000.

March 13.—Elmira Theatre, New York. Loss, \$150,000.

March 21.—Royal Theatre, Princetown, W. Va. Damage, \$3,500.

March 29.—Baldwin's Theatre, Wellesville, N.Y.

April 1.—Game's Witch Theatre, Salem, Mass. Loss, \$100,000.

April 1.—Opera House, Minataw, Neb.

April 1.—Lyceum Theatre, Wichita, Kan.

June 13.—Liberty Theatre, Liberty, New York.

July 1.—Gaiety Theatre, Albany. Loss, about \$20,000.

July 24.—Opera House, Odessa, Mo. Loss estimated at \$40,000.

October 14.—Haier Theatre, Mahoney City, Pa.



## AMERICAN OBITUARY.

FROM DECEMBER 1, 1912, TO THE END OF NOVEMBER, 1913.

- Abbati, H. A., magician. Chicago, May 29.  
 Allen, James, one time concert singer. Aged 50 years. Paterson, N.J., November 29.  
 Alucis, John A., formerly a vaudeville actor. Aged 54 years. Brooklyn, March 21.  
 Andrews, Harry J. Aged 41 years. New York, September 12.  
 Armstrong, Verne, actor. Aged 42 years. New York, September 15.  
 Atwood, Mrs. Lillian, actress. Oakland, Cal., June 5.  
 Avery, Bailey, theatrical press representative. New York, November 16.  
 Arlington, Billy, one-time minstrel. Aged 78 years. Los Angeles, May 25.  
 Bailey, Frederick A. (several years with Barnum and Bailey). Aged 71. Providence, R.I., April 16.  
 Bailey, Frank, comedian. Aged 27 years. Kansas City, Mo., July 6.  
 Baldwin, Frank B., actor. Aged 51 years. San Antonio Tex., May 4.  
 Baldwin, Harry F., advance agent. Kirksville, Mo., September 4.  
 Barbee, Orilla (Mrs. Arthur Hill), actress. Cleveland, O., November 12.  
 Barrington, Sidney, actor. Aged 43 years. New York, January 11.  
 Barrow, Maude (Mrs. Yockney), actress. Buffalo, N.Y., February 26.  
 Batcheller, George H., old-time circus man. Aged 86 years. Providence, R.I., November 19.  
 Babbitt, Franklin P., actor. Aged 61 years. New York, November 1.  
 Bamfield, Dr. Maurice, theatrical manager. Aged 43 years. New York, March 4.  
 Eggs, John J., orchestra leader. Aged 61 years. Jersey City April 18.  
 Bellman, Al., vaudeville performer. New York, June 27.  
 Bennett, Seth Chamberlain, vocal instructor. Aged 68 years. Long Branch, N.J., April 14.  
 Bernstein, Daniel J. Aged 62 years. New York, April 22.  
 Binberg, Morris, musician. Arverne, N.J., July 5.  
 Bisler, Washington Henry, one-time theatrical manager. Aged 80 years. Easton, Pa., May 16.  
 Boardman, Daniel W., bandmaster. Aged 82 years. Boston, September 22.  
 Bogardus, Captain A. H., circus artist. Aged 80 years. Springfield, Ill., March 23.  
 Bostwick, Alice Osborne, actress. Aged 51 years. Squantum, Mass., April 14.  
 Boyer, Chas. J., actor. Mercer, Pa., November 17.  
 Brady, John J., singer. Aged 30 years. Springfield, Mass., March 19.  
 Braham, Lewis, variety artist. Aged 56 years. Chicago, July 19.  
 Brigham, Archie, manager. Aged 43 years. Carthage, Mo., October 20.  
 Brown, Henry C., musician. Aged 74 years. New York, December 7, 1912.  
 Bostock, Mrs. Lillian F. Aged 25 years. Reno, July 18.  
 Buckley, Mrs. Mary Agnes. Brockton, April 30.  
 Buckley, Wade, musician. Aged 55 years. New York, July 21.  
 Buckstaff, J. A. Lincoln, Neb., April 12.  
 Buckworth, Lenden, vaudeville artist. French Lick Springs, Ind., February 24.  
 Budd, Herbert, actor. Aged 51 years. February 3.  
 Buechel, Robert, flute player. Aged 63 years. St. Louis, April 20.  
 Burbank, Charles L., wire walker. Aged 37 years. Bath, Me., January 21.  
 Burrige, Walter, scenic artist. Albuquerque, N. Mex., June 24.  
 Busby, Col. William, theatrical proprietor. McAlester, Okla., September 23.  
 Cahn, Mrs. Adelaide, wife of Julius Cahn, theatrical manager. Aged 37 years. Greenwich, Conn., November 10.  
 Caine, Alice, dancer. Charleston, S.C., October 14.  
 Callan, James, vaudeville artist. Aged 52 years. Michigan City, Ind., June 19.  
 Canfield, Gertrude, actress. Chicago, March 6.  
 Cabaugh, Cliff, treasurer. Hamilton, August 22.  
 Carleton, Arthur, actor. Bensonhurst, L.I., August 26.  
 Carter, Billy, banjo player. Aged 78 years. Brooklyn, December 27, 1912.  
 Carter, Daniel D., playwright. Aged 41 years. Brooklyn, N.Y., November 13.  
 Carter, Thomas, comedian. Aged 58 years. New York, May 3.  
 Chambers, William Paris, cornet player. Carlisle, Pa., November 1.  
 Clark, J. P. E., manager. Binghamton, N.Y., May 7.  
 Clarke, Burt. G., actor. Aged 66 years. Baltimore, November 19.  
 Clarke, George W., owner of Newell Park. Los Angeles, Cal., March 20.  
 Clauder, Joseph, musician. Aged 60 years. Hat Springs, Ark., March 17.  
 Craig, Charles G., one-time actor. Aged 61 years. Toronto, Can., September 8.  
 Clermonto, Frank, vaudeville artist. Aged 43 years. New York, March 21.  
 Cobb, Willie, press agent. Aged 72 years. Cleveland, November 19.  
 Colby, Charles E., actor. San Francisco, October 31.  
 Cole, Jessie, actress. Omaha, December 21, 1912.  
 Coleman, Thomas L., old-time actor. Aged 56 years. Washington D.C., March 21.  
 Collins, Minnie, vaudeville actress. Elkhart, Ind., May 24.  
 Collins, Walter A. Lanigan, composer. Queen's Borough, N.Y., March 27.

- Colville, James M., actor. Aged 54 years. Amityville, L.I., August 24.
- Connor, George (Washington), actor. Aged 56 years. New York, May 10.
- Cook, Frank, one-time actor. Aged 51 years. Morris Plains, N.J., September 5.
- Cook, Carl W., actor. Aged 38 years. Albuquerque, N. Mex., August 20.
- Cox, William West, one-time minstrel man. Aged 76 years. Staten Island, April 2.
- Cumpson, John R., actor. Aged 45 years. Buffalo, N.Y., March 15.
- Cunard, Mary (Mrs. Edward N. McDowell), actress. New York City, April 5.
- Curtis, Rita, violinist. Boston, Mass., July 18.
- Dalton, James, comedian. Aged 52 years. Chicago, October 19.
- Daly, Lizzie Derious (Mrs. Sam Tuck), circus artist. Chicago, November 23.
- Damarch, Louis, tenor. Portland, Ore., February 16.
- Darrity, Fred. J., actor. Aged 40 years. Columbia, S.C., November 15.
- Dayton, George W., theatre proprietor. St. Paul, Minn., March 24.
- Dean, William J., stage director. Kew Gardens, L.I., October 9.
- De Bolo, J., actor. Aged 23 years. San Diego, Cal., June 11.
- Do Gray, Mildred Howard, dancer. North Minneapolis, February 6.
- De Witt, William C., vaudeville performer. Aged 41 years. Cincinnati, O., August 26.
- Delavan, Jennie (Mrs. T. H. Delavan), actress. Cleveland, O., May 26.
- Delcher, James B., theatrical manager. Aged 46 years. New York, January 12.
- De Nicolesco, Mme. Emma Wizjak, operatic artist. New York, February 22.
- Dessauer, Sam, theatrical manager. New York, April 23.
- Dickson, Ada, actress. New York City, July 11.
- Dickerson, Charles, actor. Chicago, February 20.
- Dietz, Frank H., theatrical manager. Aged 60 years. Pleasant Valley, N.Y., March 15.
- Dillon, John, one-time comedian. Aged 81 years. Chicago, April 21.
- Dittmar, Philip J., musician. Aged 83 years. Jersey City, March 2.
- Dodge, Edward, circus artist. Bloomington, Ill., July 16.
- Doerge, Mina (Mrs. J. E. Dunn), actress. Aged 33 years. New York, December 22, 1912.
- Dolan, John Francis, theatrical manager. Aged 43 years. Dover, N.H., November 9.
- Dunlap, Al., singer. Fort Worth, Tex., July 19.
- Earle, Harry, actor. Brooklyn, New York, March 17.
- Ebert, Joseph, musician. Aged 72 years. Baltimore, April 7.
- Edwardes, George B. Cleveland, O., October 18.
- Edwards, Mazie (Mrs. Frank Bailey), dancer. Aged 25 years. Kansas City, Mo., July 6.
- Eichler, Carl H., musician. Aged 86 years. Salem, August 8.
- Elson, John Arthur, musician. Aged 27 years. Ft. Wayne, Ind., January 12.
- Elting, Salome, singer. Cardillac, Mich., February 24.
- Emery, Harry B., theatrical manager. Aged 59 years. Benton Harbor, Mich., July 13.
- Ernst, Henry, vaudeville artist. Aged 52 years. May 15.
- Evans, Mrs. Arthur R., actress. New York, February 13.
- Evans, Mrs. Besse Simon, actress. Baltimore, September 11.
- Evans, Maurice, theatrical manager. Aged 44 years. New York, May 13.
- Eveleth, Charlotte W., actress. Aged 34 years. Manchester, N.H., February 22.
- Ewing, Horace, old actor. Antwerp, O., November 13.
- Ewen, Roy Selcye, actor. Aged 38 years. Chicago, Ill., August 27.
- Farrell, Emma (Emma Moore of the Moore Sisters), Brooklyn, April 27.
- Fay, Mrs. Dada, actress. New York, April 27.
- Flagg, W. I., manager. Aged 38 years. Peoria, Ill., June 20.
- Fenton, Michael J., one time vaudeville performer and manager. Aged 51 years. Philadelphia, October 14.
- Ferguson, Robert V., actor. New York, April 21.
- Fielding, Maggie, actress. Aged 65 years. New York City, July 15.
- Fischer, John P., musician. Aged 56 years. Newark, N.J., October 24.
- Fishell, Dan S., theatrical manager. Aged 45 years. St. Louis, November 13.
- Fisher, George Storrs, comedian. Aged 33 years. November 8.
- Fitzgerald, Bert H., veteran circus man. Cleveland, O., November 1.
- Foley, William J., musician. Aged 26 years. Williamsburg, March 18.
- Fox, Delia, actress. New York, June 16.
- French, Jeffrey, actor. Dayton, O., March 28.
- Froyo, B. W. (William Scott), of the Froyo Trio. Minneapolis, Minn., March 23.
- Gainer, Joseph, theatrical manager. Aged 31 years. Phoenix, Ariz., February 4.
- Gale, Ruth, actress. Aged 26 years. Harvard, Ill., April 25.
- Glaser, Louis A., father of Lulu Glaser. Aged 75 years. September 13.
- Graham, Mrs. Ben (Fanny McIntyre). New York, May 2.
- Grayhell, Joseph, actor. New York, August 3.
- Gibbons, Francis, actor. New York, February 27.
- Gilden, Mack. Pittsburg, Pa., September 2.
- Gordon, Clifford, vaudeville actor. Aged 38 years. Chicago, April 21.
- Grant, Robert A., formerly theatrical manager. Burley, Idaho, March 22.
- Greenwall, Henry W., theatrical manager. Aged 81 years. New Orleans, November 27.
- Grinnell, Ada, one time actress. Aged 84 years. Brooklyn, November 11.
- Groves, Lyle Waldron, formerly in vaudeville. Little Rock, Ark., April 10.
- Grove, Charles L., illusionist. Aged 44 years. Chambersburg, Pa., July 4.
- Gurgen, John G., stage manager. La Salle, Ill., March 16.
- Gwynette, Harry, actor. Aged 76 years. New York, September 24.
- Hageman, Maurice, actor. St. Louis, Mo., March 3.
- Halc, Frank, vaudeville artist. Denver, Col., September 12.
- Hamilton, Angus, lecturer. New York, June 14.
- Handley, John, stage manager. Aged 33 years. New York, January 27.
- Hansell, Fred. E., entertainer. Aged 54 years. Brockton, Mass., April 22.
- Harris, Charley, vaudeville artist. Aged 60 years. Boston, September 14.
- Harris, Nat. W., manager. Aged 30 years. New York, April 29.
- Harris, William, actor. Aged 45 years. New York, May 28.
- Harrison, James, actor. Aged 79 years. Louisville, Ky., February 22.

- Harrison, E. J., cornet player. St. John, N.B., Can., March 24.
- Harrison, William, vaudeville artist. St. Louis, Mo., June 4.
- Hart, May (Mrs. May C. Brooke), actress. Aged 69 years. North Adams, Mass., March 25.
- Harnett, Mary, actress. Aged 20 years. New York, July 11.
- Hart, John C., comedian. Buffalo, N.Y., January 17.
- Haskell, S. Everett, musician. Aged 39 years. Lynn, Mass., February 21.
- Hatch, Margaret, actress. Aged 40 years. Stamford, Conn., December 24, 1912.
- Hatter, William H., actor. Aged 54 years. Floral Park, L.I., April 6.
- Hawkins, Ethel, actress. Aged 18 years. New York City, March 24.
- Heam, Thomas A., actor. Aged 42 years. New York, July 17.
- Heindmann, George, scenic artist. Aged 54 years. Hoboken, N.J., October 26.
- Heinze, Mrs. F. A., actress. Aged 29 years. New York, April 2.
- Holpers, William, musician. Aged 27 years. Covington, Ky., February 23.
- Herman, Leopold, father of A. H. Woods (Albert Herman) and Martin Herman. Aged 69 years. New York, January 15.
- Higbee, Dolly (Mrs. William Geppert), writer. Aged 57 years. Scarborough-on-Hudson, February 17.
- Hill, Nellie, actress. Atlantic City, January 18.
- Hogan, John P., old-time minstrel. Aged 66 years. New York, May 2.
- Holland, Edmund Milton, actor. Cleveland, November 24.
- Hollis, Lillian, actress. New York, February 3.
- Hooper, Frank, former theatrical manager. Sherman, Tex., June 12.
- Howard, May (Mrs. Victoria Sutherland), actress. Aged 72 years. Shelbyville, Ind., January 20.
- Horne, Kitty, actress. San Bernardino, Cal., June 7.
- Hudson, Lillian, actress. March 29.
- Hulette, Mrs. Francis J., one-time opera singer. Brooklyn, N.Y., April 1.
- Humphrey, Mrs. Leslie Palmer, wife of H. E. Humphrey. Brooklyn, May 3.
- Hurd, J. K., musician. Sioux City, Iowa, February 25.
- Hyde, Richard, of the Hyde and Behman Amusement Co. Aged 64 years. Tucson, Arizona, December 14, 1912.
- Irving, Bob., actor. Chicago, February 20.
- Irving, Mrs. Lucy, vaudeville actress. Oakland, Cal., July 20.
- Jack, John, tragedian. Aged 77 years. Holmesburg, September 16.
- James, Ellen, opera singer. Aged 35 years. Newark, N.J., August 5.
- Jannotto, Alfredo, musician. San Francisco, April 11.
- Jemke, Edgar, musician. New York, May 31.
- Jennings, J. E., actor. Aged 40 years. April 26.
- Johns, Stanley, actor. Portland, Ore., March 6.
- Johnson, Jacob, stage manager. Aged 55 years. Washington, May 7.
- Kennedy, Ben., actor. Aged 52 years. Ward's Island, May 23.
- Kennedy, Louise, vaudeville artist. Chicago, Ill., January 11.
- Kilfoil, Lucy A., Los Angeles, Cal., February 6.
- Kitmuri, Futsuri, acrobat. Aged 61 years. West Hoboken, N.J., May 16.
- Knoop, Henry, musician. Aged 89 years. Bronx, New York, June 27.
- Lajoie, Joseph, connected with Canadian amusements. Montreal, June 29.
- Laird, Major, vaudeville artist. Atlantic City, N.J., October 24.
- Lamb, Harriet E., actress. Philadelphia, Pa., April 21.
- Lanuan, Mary (Mrs. Harry C. Jewell), actress. Aged 25 years. Brooklyn, N.Y., September 3.
- Lashley, William, vaudeville artist. Colorado Springs, Colo., July 21.
- La Moyno, W. D., musician. Aged 42 years. Vancouver, Can., November 3.
- Laurence, Jack, vaudeville artist. Chicago, September 18.
- Leach, John H., musician. Plainfield, Conn., January 25.
- Leppingwell, Myron, actor and playwright. Aged 50 years. Chicago, September 10.
- Leigh, Alice, actress. Boston, May 1.
- Leigh, Clifford, comedian. Aged 45 years. New York, April 13.
- Lee, Mrs. Mary, vaudeville actress. Aged 25 years. New York, October 25.
- Lennon, Nestor, actor. Aged 50 years. New York, October 12.
- Lennox, Walter Scott, actor. Aged 55 years. December 14, 1912.
- Leslie, Edward, vaudeville artist. Aged 46 years. Armityville, L.I., October 11.
- Litt, Sol., theatrical manager. Aged 41 years. Chicago, October 24.
- Litchfield, Neil, entertainer. Aged 57 years. Newark, N.J., December 8, 1912.
- Looper, Guy Arthur, actor. Aged 26 years. Kansas City, Mo., April 2.
- Lothrop, Wm. H., treasurer. Boston, May 2.
- Lowther, William C., stage manager. Aged 38 years. October 2.
- Luders, Gustav Carl, composer. Aged 48 years. New York, January 24.
- Lusk, Bert, actor. Brazil, Ind., November 18.
- Lynch, David W., one-time stage manager. New York, August 10.
- McDonald, Charles, actor and manager. Aged 67 years. Cincinnati, June 12.
- McCloskey, James J., dramatist. Aged 87 years. Brooklyn, July 28.
- McCullough, E. J., one-time actor. Aged 52 years. Pittsburgh, Pa., September 9.
- McLaughlin, William, opera singer, New York, August 21.
- McMurray, William, one-time actor. Aged 60 years. Cincinnati, O., September 21.
- McHugh, Morris, actor. Aged 45 years. Detroit, August 5.
- McCormack, Loudon, actor. Aged 65 years. Empire Hotel, New York, April 23.
- McLaughlin, Adrian F., one-time actor (professionally known as Frank McLean). Gloucester City, N.J., March 2.
- McSorley, Frank, one-time actor. Portland, Ore., April 8.
- McWade, Robert, jun., actor. Aged 78 years. New York, March 5.
- Mack, May Gebhardt, actress. New York, April 7.
- Madsch, William, musician. Pittsburgh, Pa., November 17.
- Malchow, William F., musician. Aged 52 years. Red Bank, N.J., December 9, 1912.
- Maloney, Joseph, Biloxi, Miss., September 11.
- Martin, Blanch, actress. Newark, April 26.
- Martin, Mary H., actress. Aged 70 years. Belair Road, Md., July 8.
- Markwith, John, musician. Aged 74 years. Orange, N.J., February 27.
- Mason, Charles H., advance agent. Spring City, Tenn., October 12.
- Matus, Pista K., composer. Aged 57 years. Brooklyn, October 1.
- Maxwell, Cora, actress. Aged 18 years. Chelsea, Mass., October 28.
- Maynard, Clinton, one-time tenor. Aged 47 years. El Paso, Tex., March 17.
- Melmoth, John P., composer. Aged 60 years. Jersey City, November 15.



- Metcalfe, Fielding C., actor. Aged 22 years. March 6.
- Mills, John, theatrical manager. Aged 58 years. Franklin, Pa., September 15.
- Moore, Lotus, actress. Aged 21 years. San Francisco, Cal., February 21.
- Mullaly, Thomas W., theatrical manager. Los Angeles, Cal., April 7.
- Mulligan, William M., musician. St. Paul, Minn., October 21.
- Murray, Mrs. Joe, vaudeville artist. Dallas, Tex., September 23.
- Murray, William, old time circus performer. Aged 64 years. Carthage, Mo., February 13.
- Myers, John H., minstrel. Aged 77 years. Philadelphia, January 23.
- Nathan, Joseph, one time actor. San Francisco, December 13, 1912.
- Neary, Thomas F., advance agent. Johnstown, Pa., November 6.
- Nelson, John, acrobat. Hot Springs, Ark., January 25.
- Newhall, Ira E., manager. Salem, Mass., May 4.
- Newton, Gene W., violinist. Aged 20 years. Wyoming, Ill., May 6.
- Nodine, Robert S., vaudeville artist. Aged 51 years. Everett, Mass., May 15.
- Nussbaum, Mrs. Malin, Yiddish actress. New York, March 12.
- O'Meara, Esther, actress. Aged 16 years. Savannah, Ga., March 15.
- Orth, Lizette Emma (Mrs. John Orth), composer. Aged 55 years. Dover, Mass., September 15.
- O'Sullivan, William F. (William F. Sully), vaudeville actor. Monticello, N.Y., April 13.
- Pacheco, Mrs. Romualdo, writer. Aged 71 years. San Francisco, November 5.
- Parry, Mary A. (Mrs. Harry F. Gordon), actress. Brooklyn, N.Y., January 25.
- Pearl, Tony, harpist. Aged 39 years. New York, May 27.
- Pettie, Edgar Cory, father of Edna May. Aged 66 years. New York, May 6.
- Pfeiffer, Mrs. Christine, actress. Aged 87 years. San Francisco, January 7.
- Phipps, Alta, actress. New York April 22.
- Pierce, Frances, actress. Los Angeles, November 25.
- Pike, Montague J. Newark, N.J., April 22.
- Pierce, Mrs. Minnie Louise, vaudeville actress. Aged 46 years. July 25.
- Piseley, Lucy B., opera singer. New York City, April 3.
- Pryce, David, actor. San Francisco, Cal., January 24.
- Ruinmage, Mrs. Dora Lombard, one-time actress. Aged 57 years. Tomah, Wis., March 15.
- Rackett, W. D., musician. Vancouver, B.C., November 4.
- Randall, Erda, violinist. Aged 19 years. San Francisco, January 1.
- Raymond, Arthur W., actor. Aged 18 years. New York, April 12.
- Rea, Laurence, actor. New York, August 23.
- Reiffarth, Jeannette, actress. Aged 65 years. Albany, N.Y., February 15.
- Reynolds, Mrs. Wilson (Nellie Mark). Aged 38 years. Schenectady, N.Y., December 21, 1912.
- Reynolds, Henry Dexter, vaudeville actor. Boston, Mass. April.
- Rice, James, vaudeville artist. New York, October 30.
- Richards, Frank B., manager. Aged 60 years. Washington, D.C., May 21.
- "Ido," acrobat. Hamilton, Conn., February 12.
- Roberts, Austin H. ("Mack"), Irish comedian. New York City, November 9.
- Robinson, David L., theatrical manager. Aged 45 years. New York, January 24.
- Rodez, Madame, Prima Donna. Aged 54 years. Princeton, Ill., December 13, 1912.
- Rogers, Raymond, minstrel. Aged 19 years. Hanson's Mill, Nr. Murfreesboro', Tenn., October 8.
- Ryan, John F., actor. Aged 65 years. New York City, April 6.
- Salley, Edward, manager. Drowned in Mountain Lake, Nr. Gloversville, N.Y., June 28.
- Sandor, Ungar, cabaret singer. New York, October 27.
- Sanford, Fred. (Alfred Sanford Samuels), actor. Aged 47 years. Philadelphia, November 15.
- Scanlon, Jack, vaudeville artist. Aged 46 years. September 16.
- Schertel, Anton, stage manager. Aged 58 years. New York, March 13.
- Schofield, George, vaudeville artist. Aged 21 years. New York, August 10.
- Seabrooke, T. Q., actor. Aged 53 years. Chicago, April 3.
- Seagren, Charles Leonard, actor. Los Angeles, Cal., June 17.
- Sefton, Ernest Fred., booking agent. Aged 45 years. Jackson, Mich., June 30.
- Seager, Richard Watson, composer. Aged 82 years. Los Angeles, January 8.
- Sells, John G., agent. West Wynnoda, Kan., October 5.
- Shepard, Frank H., musician. Aged 49 years. Orange, N.J., February 15.
- Sheldon, Mrs. Harry (Hazel Harrison). Chicago, December 30, 1912.
- Sherwood, William H., theatrical manager. Lawton, Mich., June 13.
- Shields, Lorenz, song writer. Aged 45 years. Massapequa, L.I., October 26.
- Shields, Ren., song writer. Aged 45 years.
- Shuecker, Heinrich, harpist. Aged 43 years. Boston, April 17.
- Siegel, Mrs. Hannah, musician. New York. June 24.
- Sinclair, Lucille (Mrs. M. S. Bentham), actress. New York, September 28.
- Slater, Harry Preston, theatrical manager. Pottsville, Pa., December 24, 1912.
- Smith, William Weston, actor. Aged 22 years. St. Louis, Mo., September 10.
- Sneed, John Belton, actor. Aged 47 years. St. Louis, Mo., September 7.
- Snow, Harry G., press agent. Aged 54 years. Malden, Mass., January 14.
- Sprangler, Seth B., actor. Collinsville, Okla., March 24.
- Staats, Phil., vaudeville artist. Baltimore, May 11.
- Stanley, Jack, actor. Sault Ste. Marie, Mich., July 15.
- Stark, Bertha, musician. Aged 40 years. South Bend, Ind., May 10.
- Steel, Mrs. Sophia, former actress. Aged 54 years. Philadelphia, May 29.
- Steele, Harry J., circus agent. Aged 51 years. Philadelphia, January 23.
- Steeley, Guy., playwright. Aged 41 years. Cleveland, O., April 20.
- Stein, Frank C., actor. Aged 57 years. Douns, Kan., August 21.
- Stephenson, Frederick Rupert, advance agent. Aged 36 years. Brooklyn, November 22.
- Sterne, Sylvan R. Aged 48 years. Port Washington, L.I., May 28.
- Stevens, Benjamin, manager. Aged 52 years. New York, October 22.

- Stillwell, Al., manager. Aged 63 years. Oakland, Cal., January 17.
- Stoeckert, Otto, musician. Aged 51. Brooklyn, N.Y., March 16.
- Stone, Harry C., old-time actor and manager. Aged 69 years. Paterson, N.J., March 3.
- Stone, Harry, comedian. Aged 42 years. Port Washington, November 3.
- Stoll, Mrs. William, singer. Philadelphia, June 16.
- Story, Anna Warren, actress. Gloucester, Mass., June 16.
- Stuart, Anne (Mrs. Robert Fitzgerald), formerly member of theatrical profession. Springfield, Ill., March 24.
- Sullivan, Timothy D., theatrical manager. Aged 51 years. August 31.
- Sullivan, William (Duke), of the New York Hippodrome staff. New York, May 1.
- Summerville, Russell, actor. Aged 23 years. New York, September 2.
- Taylor, May (Mrs. Mary A. Taylor), actress. Aged 68 years. Philadelphia, July 30.
- Thatcher, George, actor and one-time minstrel. Aged 67 years. East Orange, N.J., June 25.
- Tenney, Ernest, vaudeville actor. Aged 45 years. El Paso, Tex., June 10.
- Terry, Fred. E., actor. Aged 57 years. Aurora, Ill., March 29.
- Tiemann, Theodore, circus performer. Aged 23 years. Oklahoma City, November 19.
- Tierney, John T., Irish comedian. Aged 40 years. Baltimore, December 15, 1912.
- Thebus, Otto, actor. Aged 32 years. Belleville, Ill., November 7.
- Thurston, John A., vaudeville actor. Cincinnati, O., June 2.
- Till, Mrs. Louisa Olive, marionette manipulator. Aged 60 years. Malden, Mass., July 13.
- Tobin, Frank, actor. Omaha, Neb., July 22.
- Toomey, Mrs. Gertrude Sansouci, composer. Aged 39. January 18.
- Van Osten, Bob, comedian. Red Bank, New Jersey, May 8.
- Voce, Tom, ventriloquist. Hot Springs, Ark., March 7.
- Waite, James R., actor. New York, November 8.
- Wandell, Frederick, manager. Aged 47 years. Bayonne, N.J., January 18.
- Ward, Harry, minstrel. Laurence, Kan., October 13.
- Warner, Mrs. H. B. (wife of H. B. Warner, actor), Merrick Road, near Seaford, L.I., April 20.
- Watson, Mrs. Regina, musician. Aged 60 years. Chicago, July 31.
- Watson, Lizzie, comedienne. Aged 63 years. Richmond, Ind., February 17.
- Webb, Walter F., musical director. Aged 50 years. Long Island, N.Y., June 24.
- Weimann, John, playwright. Aged 64 years. New York, December 25, 1912.
- Wells, Arthur. December 27, 1912.
- Wells, Charles A., actor. Aged 57 years. Philadelphia, July 30.
- Wells, Arthur Sherman, actor. Detroit, Mich., January 2.
- Werner, Ida, actress. Rutherford, N.J., January 20.
- Weston, Sam S., vaudeville artist. Aged 63 years. Montreal, Can., October 29.
- Whalley, Willis, trombonist. Atlanta, Ga., March 11.
- Wheeler, W. S., actor. Aged 57 years. Ft. Worth, March 14.
- Whitmer, Louis J. ("Dutch"), stage manager. Aged 37. Lima, O., June 30.
- Whyland, Sarah Plank, owner of Whyland Opera house. Aged 62 years. St. Johnsville, N.Y., March 31.
- Wickham, H. A., theatrical manager. Akron, N.Y., July 7.
- Wilder, Albert, stage manager. Aged 40 years. New York, November 16.
- Wiley, Clifford, singer. Aged 45 years. New York, March 2.
- Williams, Dan, actor. New York, November 19.
- Williams, Mrs. Myrtle (Virginia Warrington), vaudeville actress. Washington, D.C., March 17.
- Williams, Victor W., business manager. Aged 35 years. New York, June 2.
- Wilson, George X. (Walter O. Dawkins), vaudeville artist. Aged 42 years. Brooklyn, N.Y., September 7.
- Wohlrad, Joseph, actor. Aged 19 years. Paterson, N.J., November.
- Wolff, Erich, pianist. New York, March 19.
- World, John W., vaudeville actor. Aged 48 years. Paso Rohles, Hot Springs, January 7.
- Wood, James, vaudeville artist. Wildwood, N.J., May 30.
- Wylie, Mrs. Clara Pemberton (Kate Sanford), actress. Aged 55 years. Milford, Mass., December 15, 1912.
- Wynne, John, old time actor. Aged 68 years. New York City, April 6.
- Zames, Signa Jacob, vaudeville artist. Aged 42 years. Muskoyce, Okla., September 23.

## THE PARIS STAGE.

## PRINCIPAL PLAYS AND REVIVALS OF THE YEAR 1913.

\* Means revival.

- AFFAIRE ZEZETTE, L', a drama, in one act, by MM. A. Vély and L. Miral. — Grand-Guignol, June 19.
- \*AIGLON, L', a drama, in four acts, by Edmond Rostand. — Sarah-Bernhardt Theatre, August 28.
- A LA VAGNETTE! a revue, in thirty tableaux, by MM. Bonnaud Biès and G. Arnould. — Cigale, May 27.
- ALSACE, a drama, in three acts, by MM. Gaston Leroux and Lucien Camille. — Réjane Theatre, January 10.
- AMOUR A QUINZE ANS, L', comedy, in one act, by M. Clappe. — Théâtre Michel, June 19.
- \*AMOUR LA MANGÈVRES, L', a comedy-vaudeville, in three acts, by MM. Paul Gavault and Mouézy-Eon. — Vaudeville, July 1.
- \*AMOUREUSE, L', a comedy, in three acts, by Georges de Porto-Riche. — Porte-Saint-Martin, October 10.
- ANGES GARDIENS, LES, a drama, in four acts, adapted from the novel of Marcel Prévost by MM. José Frappa and Dupuy-Mazuel. — Comédie-Marigny, October 30.
- \*APHRODITE, a musical drama, in six tableaux, adapted by Louis de Gramont from a novel by Pierre Louys. Music by Camille Erlanger. — Opéra-Comique, September 26.
- A PLEINES GORGES, revue, in two acts, by MM. Carpentier and Max Aglion, with music by M. Sauvaget, the second act consisting of a "conférence sur la chanson" by MM. Rip and Bosquet. — Théâtre-Impérial, September 21.
- ARCADIENS, LES, a spectacular operette, adapted from the English production of the same name by MM. Quinel and Max Dearly. — Olympia, April 4.
- AVARE, L', a comedy, in four acts and six tableaux, by an unknown Chinese author, adapted for the French stage by Mme. Judith Gautier. — Odéon, May 15.
- BACCHANALES, LES, Greek comedy, in three acts, by Roumégous, with music by Fernand le Barne. — Produced at the open-air theatre at Pré-Catahan, August 7.
- BAISER DANS LA NUIT, LA, drama, in two acts, by Maurice Level. — Grand-Guignol, July 31.
- BALADIN DU MONDE OCCIDENTAL, a play, in three acts, adapted by Maurice Bourgeois from a play by J. M. Synge, produced under the auspices of the Théâtre de l'Œuvre at Antoine Theatre, December 13.
- BAPTEME, LE, a comedy, in three acts, by MM. Alfred Savoir and Nozière. — Théâtre-Antoine, June 6.
- BEAU RÉGIMENT, LE, drama, in two acts, by Robert Francheville. — Grand-Guignol, September 7.
- BELLE AVENTURE, LA, a comedy, in three acts, by MM. Robert de Fiers, A. de Caillevet, and Etienne Rey. — Vaudeville, December 22.
- BENVENUTO CELLINI, an opera, in three acts, by Léon de Wailly and Auguste Barbier, with music by Berlioz. — Théâtre des Champs-Élysées, April 3.
- \*BERCEUSES, LES, a comedy, in three acts, by MM. Pierre Veber and Michel Provins. — Théâtre-Michel, May 11.
- BLANCHE CALINE, a comedy, in three acts, by M. Pierre Frondaie. — Théâtre-Michel, April 6.
- BONHEUR, LE, a comedy, in one act, by Pierre Veber. — Grand-Guignol, March 11.
- \*BONHEUR, MESDAMES! LE, a comedy, in three acts, by Francis de Croisset. — Variétés, September 1.
- BONNES-RELATIONS, LES, a comedy, in two acts, by MM. Pierre Veber and Claude Roland. — Théâtre-Michel, January 3.
- \*BORIS GODOUNOW, a lyric drama, in seven tableaux, by Moussorgski. — Théâtre des Champs-Élysées, May 23.
- \*BOSSU, LE, a drama, in four acts, by MM. Paul Féval and Anicet Bourgeois. — Sarah-Bernhardt Theatre, April 30.
- BOURGEON, LE, a comedy, in three acts, by Georges Feydeau. — Athénée, May 30.
- BRETIS EGAREE, LA, a drama, in three acts, by Francis Jammes, given under the auspices of the Théâtre de l'Œuvre. — Malakoff Theatre, April 10.
- BUCHEUR, UN, drama, in one act, by MM. Miraude and Géronle. — Théâtre-Impérial, March 11.
- BUVETTE, LA, comedy, in one act, by P. Montrel. — Grand-Guignol, June 19.
- CAGNOTTEN, LA, a comedy, in three acts, by Labelle and Delacour. — Palais-Royal, September 1.
- CARABIS TOUILLES DU FANTASSIN GASPARD, LES, a Belgian military farce, in three acts, by Wieheler. — Cluny Theatre, December 23.
- CARILLONNEUR, LE, a lyric drama, in seven tableaux, by Jean Richepin, with music by Xavier Lerout. — Opéra-Comique, March 20.
- CARMOSINE, a comic opera, in four acts, by MM. Henri Cain and Louis Payen, with music by Henry Février. — Gaité, February 24.
- CELESTE, a lyric drama, in four acts and five tableaux, adapted by Emile Trépard from a novel by Gustave Guiches, music also by Emile Trépard. — Opéra Comique, December 1.
- CE QUI' NE FAUT PAS TAIRE, a revue, in one act, by Jean Bastia. — Comédie-Royale, January 3.
- C'EST FOU! a revue, in three acts, by Robert Dieudonné. — Comédie-Royale, April 1.



- CHAMBRE A COTE, LA, comedy, in one act, by Robert Dieudonné.—Grand-Guignol, July 31.
- CHAMBRE D'AMI, comedy, in one act, by MM. Louis Sonolet and Pergy.—Théâtre-Michel, April 6.
- CHAMP LIBRE, LE, comedy, in one act, by Jean Jullien.—Théâtre-Antoine.—June 6.
- CHAMPION DE L'AIR, LE, a comedy, in four acts, by M. Emile Codey, with music by M. Marius Baggers.—Châtelet, February 14.
- CHASTE SUZANNE, LA, an operette, in three acts, by MM. Antony Mars and Maurice Desvallières, with music by Jean Gilbert.—Apollo, March 29.
- CHEVALIER AU MASQUE, LE, a drama, in five acts and six tableaux, by MM. Paul Armont and Jean Manoussi.—Antoine Theatre, April 8.
- CHÈVREFEUILLE, LE, a drama, in three acts, by Gabriele d'Annunzio.—Porte-St.-Martin, December 13.
- CHIENNE DU ROI, LA, comedy, in one act, by Henri Lavedan.—Sarah-Bernhardt Theatre, February 7.
- CHIQUENAUDE, LA, comedy, in two acts, by Henry de Forge and Henry Falk.—Pré Catalan, July 26.
- COCORICO, an operette, in three acts, libretto by MM. Georges Duval, Maurice Soulié and Jaillly, with music by M. Louis Gaune.—Apollo, November 29.
- COCOTTE BLEUE, LA, a vauzeville, in four acts, by Emile Herbel, with music by A. Bose.—Cluny, January 31.
- CŒUR EN PANNE, LE, comedy, in three acts, by Pierre Bossuet and Georges Léglière.—Théâtre-des-Arts, October 31.
- CONTES DE PERRAULT, LES, lyric comedy, in four acts, by MM. Arthur Bernède and Paul de Chondens, with music by Félix Fourdrain.—Gaité-Lyrique, December 26.
- COMBAT, LE, a drama, in five acts, in verse, by Georges Duhamel.—Théâtre-des-Arts, March 11.
- COUP DOUBLE, a comedy, in one act, in verse, by MM. Jean Renouard and Léon Le Clerc.—Cercle des Escholiers, June 6.
- \*COUVEE, LA, a comedy, in three acts, by Eugene Brieux.—Théâtre-Grévin, July 12.
- CROISSANT NOIR, LE, drama, in one act, by Jean Lailier.—Grand-Guignol, March 11.
- CUBESTERIES DE L'ANNEE, LES, a monorevue, by M. Robert Mureaux.—Théâtre Impérial, March 31.
- \*CYRANO DE BERGERAC, a comedy, in five acts, by Edmond Rostand.—Porte-St.-Martin, December 26.
- \*CYRANO DE BERGERAC, a drama, in five acts, in verse, by Edmond Rostand.—Porte-St.-Martin, March 14.
- \*DAME DE CHEZ MAXIM, LA, a comedy, in three acts, by Georges Feydeau.—Variétés, June 1.
- DAME DU LOUVRE, LA, a comedy-bouffe, in three acts, by MM. Gabriel Timmory and Jean Manoussi.—Vaudeville, September 5.
- DANGER DE L'AUTRE, LE, comedy, in one act, by M. Verneuil.—Comédie-Royale, January 3.
- DANS LA POUTH KINSKAYA, drama, in one act, by Gaston C. Richard.—Grand Guignol, June 19.
- DANNEMORAH, comedy, in two acts, by M. de Puyfontaine.—Odéon, May 17.
- DÉBUT DANS LE MONDE, UN, comedy, in one act, by Max Maurez and Paul Mathieux.—Grand Guignol, September 7.
- DELIVRANCE LA, a drama, in three acts, by MM. André de Lorde and Eugène Morel.—Produced at the open-air theatre at Pré-Catalan, July 13.
- DEMOISELLE DE MAGASIN, LA, a comedy, in three acts, by MM. Franz Fonson and Fernand Wicheler.—Gymnase, February 12.
- DEMON, LE, comedy, in one act, by Edmond Fleg.—Théâtre-Michel, June 19.
- DEPUIS SIX MOIS, comedy, in one act, by Max Maurez.—Grand Guignol, July 31.
- DEUX CANARDS, LES, comedy, in three acts, by MM. Tristan Bernard and Alfred Athis.—Palais-Royal, December 3.
- DEUX RISQUES, LES, comedy, in one act, by Claude Gevel and Félix Gandera.—Théâtre-Imperial, March 11.
- DEUX VERSANTS, LES, a comedy, in three acts, by M. Vaughan-Moody, with adaptation by M. and Mme. Cazamian.—Théâtre-des-Arts, April 11.
- DIABLE GALANT, LE, a comic opera, by Ludovic Forlitos, with music by Paul Pierre.—Trianon-Lyrique, March 19.
- \*DIVORCE DE MLE. BEULEMANS, LE, a comedy, in three acts, by MM. Tricot and Wappers.—Scala, August 1.
- DOCTEUR MIRACLE, a drama, in five acts and eight tableaux, by MM. Pierre Sales and Jean Mazel.—Théâtre-Molière, February 6.
- DROIT DE MORT, LE, a drama, in two acts, by MM. Johannes Gravier and A. Lebert.—Théâtre-des-Arts, October 31.
- DOUBLE RENCONTRE, LA, a comedy, in three acts, by M. Henri Chervet.—Pré-Catalan, July 26.
- ECLAIREUSES, LES, a comedy, in four acts, by Maurice Donnay.—Comédie-Marigny, January 25.
- ECOLE DE LA MÉDISANCE, L', a play, in four acts, adapted by MM. Henri Oudine and Georges Bazile from Sheridan's famous comedy, *The School for Scandal*.—Odéon, April 23.
- EDUCATION MANQUÉE, UNE, an operette, in one act, by MM. Vanloo and Letellier, with music by Emmanuel Chabrier.—Théâtre-des-Arts, January 9.
- EH! EH! a revue, in two acts, by MM. Rip and Bousquet.—Fémina Theatre, April 5.
- EMBUSCADE, L', a comedy, in four acts, by Henry Kistmaeckers.—Comédie-Française, February 8.
- EN AVANT MARS! a revue-féerie, by MM. Bataille-Henri and Lucien Boyer.—Folies-Bergère, March 6.
- \*ENCHANTEMENT, L', a comedy, in four acts, by Henry Bataille.—Renaissance, January 29.
- \*ENFANT PRODIGE, L', a pantomime, in three acts, by Michel Carré, with music by André Wormser.—Variétés, August 2.
- ENTRAINEUSE, L, a drama, in four acts, by Charles Esquiler.—Antoine Theatre, May 1.
- EPATE, L', a comedy, in three acts, by MM. André Pieard and Alfred Savoir.—Fémina Theatre, January 26.
- EPREUVE D'AMOUR, L', comedy, in one act, by Henri Gravitz.—Cercle des Escholiers, June 6.
- ERNESTINE ESTENRAGGE, a comedy, in one act, by MM. André de Lorde and Georges Montagnie.—Théâtre Impérial, February 6.
- ET PATATI ET PATATA! a revue, in two acts, by M. Georges Nanteuil.—Théâtre-des-Capucines, March 29.
- EUGENIE GRANDET, a drama, in four acts, by M. A. Arrault.—Théâtre-des-Arts, December 5.
- EXILLE, L', a drama, in four acts, by Henry Kistmaeckers.—Comédie-des-Champs-Élysées, April 5.
- FEMME DE PIERROT, LA, comedy, in one act, by Georges Bregaud.—Comédie-Royale, February 20.
- FICELLES, LES, drama, by G. Giacosa, adapted by Paul Géraldy and Mlle. J. Dar-seune.—Grand Guignol, March 11.
- \*FIL A LA PATTE, UN, a comedy, in three acts, by Georges Feydeau.—Renaissance, July 17,

- FILS D'AMERIQUE. UN, a comedy, in four acts, by MM. Pierre Veber and Marcel Gerbidon.—Renaissance, December 30.
- \*FLIBUSTIER. LE, a comedy, in three acts, by Jean Richepin.—Théâtre de la Verdure at Saint-Cloud, July 13.
- FOLLE EUCHÈRE, LA, a comedy, in three acts, by Lucien Besnard.—Renaissance, January 14.
- FURET. LE, a comedy, in three acts, by M. Armory.—Given under the auspices of the Nouveau Théâtre d'Art at the Palais Royal, June 7.
- GARDE DU CORPS, LE, a comedy, in three acts, by the Hungarian dramatist Franz Molnar, with French adaptation by MM. Pierre Veber and Maurice Rémon.—Comédie-Royale, February 20.
- \*GARDIENS DE PHARE, drama, in one act, by Paul Antier and Paul Claquemin.—Grand Guignol, July 31.
- GLOIRE AMBULANCIÈRE, LA, a comedy, in one act, by Tristan Bernard.—Comédie-des-Champs-Élysées.
- GIRL DE BOIS, LA, Franco-English sketch, by M. J. Brindejont-Offenbach.—Théâtre-Imperial, March 11.
- HABIT D'UN LAQUAIS, L', a comedy, in two acts, by MM. Rip and Bousquet.—Capucines, October 4.
- \*HAMLET, a tragedy, in four acts and fourteen tableaux, by Shakespeare, with adaptation by Georges Duval. Music by M. Le Bouchet.—Antoine Theatre, October 1.
- HÉLENE ARDOUR, a comedy, in four acts, by Alfred Capus.—Vaudeville, March 13.
- HISTOIRE DE MANON LESCAUT, L', a drama, in five acts and seven tableaux, in verse, by Didier Gold.—Odéon, October 18.
- HOMME AU CHAPEAU GRIS, L', comedy, in one act, by Paul Cazères.—Comédie-Royale, February 20.
- HONNÊTE FILLE, L', comedy, in two acts, by Gabrielle Nigod.—Palais-Royal, June 7.
- HONNEURS DE LA GUERRE, LES, a comedy, in three acts, by M. Maurice Hennequin.—Vaudeville, April 18.
- INFIDÈLE, L', comedy, in one act, by Georges de Porto-Riche.—Porte-St.-Martin, October 10.
- INGÉNIEUX PRETEXTE, L', comedy, in one act, by MM. Missoffe and Saint Armould.—Théâtre-Michel, May 11.
- ISABELLA, a comedy, in three acts, by Camille de Sainte-Croix, produced at a Matinée in the open air theatre in the Park of Saint-Cloud, July 27.
- IL-Y-A PEINTURE ET PEINTURE, a comedy, in one act, by MM. Gondoin and Paul Ancoc.—Théâtre-Imperial, March 11.
- JEANNE DORE, a drama, in five acts and seven tableaux, by Tristan Bernard.—Sarah Bernhardt Theatre, December 16.
- JEUNE HOMME QUI SE TUE, UN, a play in four acts, by Georges Berr, sociétaire of the Comédie-Française.—Fémina Theatre, December 13.
- JEUNESSE DORÉE, LA, an operette, in three acts, by MM. Henri Verne and Gabriel Faure, with music by Marcel Lattès.—Apollo, May 29.
- JOLI-GARÇON, LE, comedy, in one act, by André Mycho.—Grand Guignol, March 11.
- JOYAUX DE LA MADONE, LES, a lyric drama, in three acts, poem and music by M. Wolff-Ferrari, the French adaptation by René Lara.—Grand Opéra, September 11.
- JULIEN, a lyric poem, in four acts and eight tableaux, poem and music by Gustave Charpentier.—Opéra-Comique, June 4.
- KHOVANOITCHINA, LA, a popular musical drama, in three acts and four tableaux, by M. Moussorgsky.—Théâtre-des-Champs-Élysées, June 6.
- LETTRE, LA, pantomime, in one act, by Willette, music by M. E. Artaud.—Théâtre-Imperial, February 6.
- LETTRE DU SOIR, LA, comedy, in one act, by Séverin Mars.—Théâtre-Michel, June 19.
- LITTLE JAP, Japanese operette, in one act, by MM. Paul Franck and Edouard Mathé.—Théâtre-Imperial, September 21.
- LOUPS NOIRS, LES, a spectacular play, in five acts and eight tableaux, by MM. Le Paslier and Ernest Pont.—Cluny, June 4.
- MADAME CANTHARIDE, a grand spectacular fantasy, in eight tableaux, by MM. Louis Lemarchand and Fer and Rouvray, with music by Raphaël Bcretta, and ballets arranged by M. Bucourt.—Moulin-Rouge, August 9.
- \*MADAME LA MARECHALE, a drama, in four acts, by MM. Alphonse Lemonnier and Péricaud.—Ambigu, July 26.
- \*MADAME SANS-GÈNE, a comedy, in four acts, by MM. Victorien Sardou and Emile Morcau.—Réjane Theatre, December 10.
- MAIN MYSTÉRIEUSE, LA, a drama, in three acts, by MM. Fred Amy and Jean Marsèle.—Athénée, January 9.
- MAIS N'ÊTE PROMÈNE DONC PAS TOUTE NUE! comedy, in one act, by Georges Feydeau.—Renaissance, July 17.
- \*MAISON DE POUPEE, LA, a comedy, in three acts, translated by Count Prozor from Ibsen's *Doll's House*.—Antoine Theatre, May 26.
- MAISON DIVISÉE, LA, a play, in three acts, by André Pernet.—Odéon, February 15.
- MALADRESSE, LA, comedy, in one act, in verse, by Georges Docquois and Henri Duvernois.—Théâtre Impérial, February 6.
- \*MAM'ZELLE NITOUCHE, an operette, in three acts and four tableaux, by Henri Meilhac and Albert Millaud.—Trianon-Lyrique, January 14.
- MANETTE, an operette, in three acts, by MM. Fernand Beissier and Louis Le Bel, with music by André Fijan.—Trianon-Lyrique, February 22.
- MARIE MAGDELEINE, a drama, in three acts, by Maurice Maeterlinck.—Châtelet, May 28.
- MARTHE ET MARIE, a dramatic legend, in five acts, by Edouard Dujardin, given under the auspices of the Théâtre de l'Œuvre.—Antoine Theatre, May 31.
- \*MASCOTTE, LA, an operette, in three acts, by MM. Alfred Dara and Henri Chivot.—Apollo Theatre, October 4.
- MASTER TOM, a comedy, in one act, by MM. Pierre Chainé and José de Berys.—Grand Guignol, July 31.
- Mlle FLORINE, MODISTE, a comedy, in three acts, by MM. Willy and Guy d'Abzac.—Nouveau Theatre, February 1.
- MEDECIN, LE, a comedy, in four acts, in prose, by Mme. la Marquise de La Housaye.—Réjane Theatre, July 11.
- MENAISSIE, LES, comedy, in one act, by Théodore Henry.—Vaudeville, September 5.
- MERCI D'ÊTRE VENNE, a comedy, in one act, by M. R. Dorgèles.—Théâtre-Imperial, September 21.
- \*MILLION, LE, a comedy, in five acts, by MM. Georges Berr and Maurice Guillemand.—Palais-Royale, June 21.
- MINARET, LE, a comedy, in three acts, in verse, by Jacques Richepin, with incidental music by Tiarko Richepin.—Renaissance, March 20.
- \*MIQUETTE ET SA MÈRE, a comedy, in three acts, by MM. de Fiers and de Caillavet.—Théâtre-Antoine, August 30.



- MIRKA LA BRUNE, a drama, in five acts, adapted by Octave Bernard, from the novel by Maxime Villemer.—Théâtre-Nouveau, May 7.
- M. PLATON, comedy, in one act, by Paul Glaffier.—Grand-Guignol, September 7.
- MOISE, a tragedy, in verse, in five acts, by Chatcaubriand.—Odéon, May 23.
- MON AMI L'ASSASSIN, a drama, in five acts, by MM. Serge Basset and Antoine Yven.—Ambigu, May 14.
- MON BÉBÉ, a comedy, in three acts, adapted by Maurice Hennequin from "Baby Mine" by Margaret Mayo.—Bouffes-Parisiens, December 12.
- \*MONSIEUR DE LA PALISSE, an operette, in three acts, by MM. Robert de Flers and G. de Caillavet, with music, by Claude Terrasse.—Apollo, January 23.
- MONSIEUR LE JUGE, a vaudeville, in four acts, by MM. Nancey and Jean Rioux.—Cluny Theatre, October 10.
- MONTMARTRE, a ballet, by Willette, with music by A. Bosc.—Folies-Bergère, September 1.
- \*MOUSQUETAIRES AU COUVENT, LES, an operette, in three acts, by MM. Paul Ferrier and Jules Prével, with music by Louis Varney.—Gaité, August 13.
- NUIT FLORENTINE, LE, a comedy, in four acts, in verse, by Emile Bergerat, adapted from Machiavello's "Mandrágore."—Odéon, February 22.
- OMBRES, LES, a play, in one act, in verse, by Maurice Alon.—Comédie-Française, June 20.
- ON NE PEUT JAMAIS DIRE, a comedy, in four acts, adapted by M. Augustin and Mme. Harmon, from Bernard Shaw's play, "You Never Can Tell."—Théâtre-des-Arts, January 23.
- PAN! DANS L'ŒIL, revue, in two acts, by MM. Rip and Bousquet.—Capucines, October 4.
- PANURGE, a musical farce, adapted from Rabelais, by MM. Georges Spitzmuller and Maurice Boukay, with music by Jules Massenet.—Opéra-Comique, April 21.
- PARTENAIRE, SILENCIEUX, LE, comedy, in one act, by MM. Yves Mirande and Henri Géronte.—Théâtre-Imperial, September 21.
- PAYS, LE, a musical drama, in three acts and four tableaux, by C. Le Goffic, with music by Guy Roparty.—Opéra-Comique, April 15.
- PENELOPE, lyric drama, in three acts, by M. René Fauchois, with music by Gabriel Fauré.—Théâtre des Champs-Élysées, May 9.
- PERSANERIE, a comedy, in one act, in verse, by G. Pascal.—Théâtre Doré, December 12.
- PETIT BABOUIN, LE, comedy, in one act, by André Mycho.—Grand-Guignol, September 7.
- PETITE DAME EN BLANC, LA, comedy, in one act, by Paul Glaffier.—Grand-Guignol, June 19.
- PETITE FILLE, LA, drama, in one act, by Pierre Chalne and André de Lorde.—Grand-Guignol, September 7.
- PETITE REINE DES ROSES, LA, an Italian operette, in three acts, by Leoncavallo, with French adaptation by MM. Claude Berton and Charles Marcel.—Réjane Theatre, May 9.
- PETITS CREVES, LES, a spectacular operette, in two acts and four tableaux, by MM. Rip and Bosquet, with music by Willy Redstone.—Capucines Theatre, December 23.
- PHIÈNE, LE, a drama, in four acts, by Henry Bataille.—Vaudeville, October 22.
- PISANELLE, OU LA MORT PARFUMÉE, LA, a drama, in a prologue and three acts, by Gabriele d'Annunzio, with incidental music by Ildebrando da Parma.—Châtelet, June 13.
- POIRE EN DEUX, LA, a comedy, in one act, by Alfred Edwards.—Grand-Guignol, September 7.
- POUR UNE TACHE, comedy, in one act, by MM. Diéudonné and Quillardet.—Théâtre-des-Capucines, March 29.
- PREMIÈRE IDÉE, LA, comedy, in one act, by MM. Yves Mirande and Séroule.—Théâtre Doré, December 12.
- \*PRESIDENTE, LA, a comedy, in three acts, by MM. Maurice Hennequin and Pierre Veber.—Palais-Royal, October 1.
- PROCUREUR HALLERS, LE, a play, in four acts, by MM. Henry de Gorsse and Louis Forest, adapted from the German of Paul Lindau.—Antoine-Théâtre, October 15.
- REINE S'AMUSE, LA, an operette, in six tableaux, by M. André Barde, with music by Charles Cuvillier.—Olympia, February 9.
- REQUINS, LES, a drama, in three acts, by M. Darlo Niccodémi.—Gymnase, October 8.
- REUSSIR, a comedy, in three acts, by M. Paul Zabori.—Odéon, May 17.
- REVUE MERVEILLEUSE, LE, a revue, in three acts and fifty-two tableaux, by MM. Quinel and Morel.—Olympia, May 17.
- \*RIQUET A LA HOUPPE, a drama, in four acts, by Théodore de Banville.—Comédie-Française, April 24.
- ROI COTHON, LE, an operette, in three acts, by J. Servanges, with music by Edouard Mathé.—Théâtre-des-Arts, December 23.
- ROI DE L'ÉTAIN, LE, comedy, in two acts, by J. Joseph Renaud.—Grand-Guignol, July 31.
- ROSES ROUGES, LES, a comedy, in three acts, by Romain Coolus.—Renaissance, September 30.
- RUE DU SENTIER, LA, a comedy, in four acts, by MM. Pierre Decourcelle and André Maurel.—Odéon, April 15.
- SAIGNEE, LA, a drama, in five acts and seven tableaux, by MM. Lucien Descaves and Nozière.—Ambigu, October 2.
- \*SALTIMBANQUES, LES, an operetta, in three acts, by Maurice Ordonneau, with music by Louis Ganne.—Gaité, July 26.
- SAMÉDIS DE MONSIEUR, LES, a comedy, in two acts, by MM. Sylvane and Mouëzy-Eon.—Comédie-Royale, January 3.
- SAUVEURS, LES, comedy, in one act, by Claude Gevel.—Théâtre-Michel, June 19.
- SECRET, LE, a comedy, in three acts, by Henry Bernstein.—Bouffes-Parisiens, March 23. Revived October 18.
- SEMAINE FOLLE, LA, a comedy, in four acts, by Abel Hermant.—Athénée, March 30.
- SERVIR, a drama, in two acts, by Henri Lavedan.—Sarah-Bernhardt Theatre, February 7.
- SI J'OSE M'EXPRIMER AINSI, revue, in two acts, by Jean Bastin.—Théâtre Doré, December 12.
- \*SONGE D'UN SOIR D'AMOUR, LE, a comedy, in three acts, by Henri Bataille.—Comédie-Française, June 18.
- SON PREMIER VOYAGE, comedy, in two acts, by Léon Xanrof and Gaston Guérin.—Variétés, August 2.
- SOPHONISBE, a tragedy, in four acts, by M. Alfred Polzat.—Comédie-Française, October 7.
- SORTILÈGE, an opera, in three acts and six tableaux, the poem by M. Magre and score by André Gailhard.—Grand-Opéra, January 29.
- SOYONS PARISIENS, comedy-vaudeville, in two acts, by Maurice Desvallières and Gaston Derys.—Théâtre-Imperial, February 6.



- S.O.S., drama, in two acts, by Charles Muller and Maurice Level.—Grand Guignol, March 11.
- SYLLA, a tragedy, in four acts, in verse, by Alfred Mortier, with incidental music by Louis Vuillemin.—Odéon, January 25.
- TANGO, LE, a comedy, in four acts, by M. and Madame Jean Richepin.—Athénée, December 30.
- TANGUI-TANGO! PAN! PAN! LA TANGUINETTE, a revue, in two acts and sixteen tableaux, by M. Gardel-Hervé.—Scala, September 27.
- TARTARIN SUR LES ALPES, a drama, in five acts, by Léo Marchès, adapted from the novel of Alphonse Daudet.—Porte-St.-Martin, June 25.
- TERRES CHAUDES, comedy, in two acts, by M. Lenormand.—Grand-Guignol, June 19.
- TERRE QUI CHANTE, LA, comedy, in verse, by Jacques Hébertot.—Produced at the open-air theatre at Pré-Catalan, August 7.
- \*TRAVAUX D'HERCULE, LES, an operabouffe, in three acts, by MM. G. A. de Caillavet and Robert de Flers, with music by Claude Terrasse.—Théâtre-Fémina, October 3.
- TOURNANT, LE, comedy, in one act, by Lionel Nastorg.—Cercle des Eschollers, June 6.
- TOUT POUR L'ENFANT, a comedy, in three acts, by Eraclie Stérian.—Antoine-Theatre, June 30.
- TRIOMPHE DE BACCHUS, LE, a ballet, by Mareel Nadaud, with music by Léo Pouget.—Marigny Theatre, August 7.
- \*TRIPLEPATTE, a comedy, in five acts, by MM. Tristan Bernard and André Godfernaux.—Athénée, September 24.
- TROUBLE-FETE, LE, comedy, in three acts, by Edmond Fleg.—Comédie-des-Champs-Élysées, May 11.
- VENISE, comedy, in one act, by MM. de Flers and de Caillavet.—Comédie-Française, April 24.
- VICIEUSE NA! a revue, in two acts and thirty tableaux, by MM. Fernand Rouvray and Louis Lemarchand.—Moulin-Rouge, May 9.
- \*VIEIL HEIDELBERG, LE, a drama, in five acts, adapted from the German of MM. Remon and Bauer by M. Wilhelm Meyer-Firster.—Odéon, October 23.
- \*VIE PARISIENNE, LA, a spectacular operabouffe, by Jacque Offenbach, with libretto by Meilhac and Halévy, and costumes of the Second Empire period.—Variétés, October 6.
- VIVANTE IMAGE, LA, a drama, in four acts and five tableaux, by Jean-Joseph Renaud, adapted from a novel by E. Orézy.—Théâtre Sarah-Bernhardt, October 27.
- \*VEUVE JOYEUSE, LA, an operette, in three acts, adapted by MM. de Flers and de Caillavet from the Viennese operette by Franz Lehar.—Cluny, April 21.
- VOULOIR, a comedy, in four acts, in prose, by Gustave Guiches.—Comédie-Française, May 19.
- VRAIE LOI, LA, comedy, in two acts, by René Carraire.—Cercle des Eschollers, June 6.
- YVONIC, a drama, in three acts, in verse, by Paul Ferrier.—Comédie-Française, August 19.
- \*4 FOIS 7-28, a three-act comedy, by Romain Coolus, originally produced at the Cluny.—Grévin Theatre, May 23.

## THE KING AND THE THEATRE.

- February 8.—The King and Queen were present at a performance of DER ROSENKAVALIER at Covent Garden.
- February 18.—The King and Queen visited the Apollo to witness GENERAL JOHN REGAN.
- February 22.—The King and Queen visited the Lyric and witnessed THE GIRL IN THE TAXI.
- March 1.—The King and Queen visited the Adelphi to witness THE DANCING MISTRESS.
- May 5.—The King and Queen with Princess Mary visited the Albert Hall to see the cinematograph representation of QUO VADIS?
- June 12.—The King and Queen went to the Kingsway to see THE GREAT ADVENTURE.
- June 23.—The King and Queen were present at a performance of LA BOHÈME at Covent Garden.
- June 27.—The King and Queen visited the St. James's to witness the special performance of LONDON ASSURANCE for the benefit of the King George Pension Fund.
- July 7.—Special Variety Performance arranged for their Majesties by Lord Derby at Knowles Hall.
- July 21.—The King and Queen were present at a performance of BORIS GODUNOV at Drury Lane.
- July 22.—The King and Queen were present at a performance of ROMEO ET JULIETTE at Covent Garden.
- September 13.—Command performance of THE HEADMASTER at Balmoral. The cast was as follows:—  
 Rev. Cuthbert Sanctuary..Mr. Cyril Maude  
 Portia Sanctuary.....Miss Margery Maude  
 Antigone Sanctuary....Miss Kathleen Jones  
 Jack Strahan.....Mr. Edward Combermere  
 Munton.....Mr. John Harwood  
 Hon. Manford Wilton.....Mr. James Dale  
 Hon. Cornelia Grantley..Miss Lena Halliday  
 Palisser Grantley.....Mr. Arthur Curtis  
 Richard Major.....Mr. Jack Hobbs  
 Jim Stuart.....Master Roy Royston  
 Bill Etheridge....Master Kendrick Huxham
- October 11.—The King and Queen were present at a special "Good Samaritan" charity performance at the London Coliseum.
- November 4.—The King and Queen witnessed a performance of MARY GOES FIRST at the Playhouse.

## GERMAN PLAYS.

LIST OF PRINCIPAL GERMAN PLAYS PRODUCED FOR THE FIRST TIME IN GERMANY AND AUSTRIA FROM DECEMBER 1, 1912, TO NOVEMBER 30, 1913.

- ADAM IM FRACK (Adam in Evening Dress), a comedy in four acts by Joh. Paul von Schönthan and Rolf Brandt, Neues Schauspielhaus, Königsberg (Agents, Anstalt für Aufführungsrecht, Charlottenburg-Berlin), March 5.
- AFFEN (Apes), a human comedy in three acts by Gmelin-Malén and Anton Menzinger, Schauspielhaus, Stuttgart, March 14.
- ALESSANDRO UND DER ABT (Alessandro and the Abbot), a comedy by M. Goldstein, Hoftheater, Darmstadt (Agents, Vertriebsstelle des Verbandes deutscher Bühnenschriftsteller, Berlin), May 21.
- ANDREAS HOFER, a drama in five acts by Walter Lutz, Hoftheater, Stuttgart (Agents, S. Fischer, Berlin), January 15.
- ANGST VOR DER EHE, DIE (Scared at Marriage), an operetta by E. von Reznicek, book by Erich Urban and Louis Taufstein, Stadttheater, Frankfurt a/Oder, November 28.
- ARBACES UND PANTHEA, a play in five acts by Leo Greiner, Schauspielhaus, Frankfurt a/Main, November 25.
- ARME MILLIONÄR; DER (The Poor Millionaire), an operetta in three acts by P. Ottenheimer, book by Julius Bauer, Johann Strauss Theater, Vienna, October 17.
- ARMSSELIGEN BESENBINDER, DIE (The Poor Broom Binders), a story in five acts by Carl Hauptmann, Hoftheater, Dresden (Agents, Oestricheld and Co., Berlin), October 17.
- ANSTANDSVISITE, DIE (The Party Call), a comedy in three acts by Robert Saudek, Stadttheater, Königsberg (Agents, Vertriebsstelle), March 17.
- ASTRID, a drama in four acts by Ed. Stucken, Deutsches Theater, Berlin, January 24.
- AUSTAUSCHLEUTNANT, DER (The Exchange Lieutenant), a comedy in four acts by Richard Wilde and C. G. v. Negelein, Hoftheater, Berlin, December 31.
- BEFREIUNG, DIE (The Liberation), a play in verse and prose in three acts by Emil Kaiser and George Kiesau, Schauspielhaus, Cologne, March 15.
- BEIDEN HUSAREN, DIE (The Two Hussars), an operetta in three acts by Leon Jessel, book by W. Jacoby and Rud. Schänzer, Theater des Westens, Berlin, February 6.
- BERÜHMTEN, DIE (Celebrities), a play in three acts by Ludwig Hatvany, Künstlertheater, Munich, June 13.
- BESCHWERDEBUCH, DAS (The Complaint Book), a comedy in three acts by Karl Ettlinger, Volkstheater, Munich (Agents, Drei-Masken-Verlag, Munich), September 13.
- BIEDERMEIER (The Good Old Times), a comedy in three acts by Leo Walther Stein, Hoftheater, Hannover, April 16.
- BLAUE KROKODIL, Das (The Blue Crocodile), a farce by Armin Friedmann and Paul Frank, Lustspielhaus, Vienna, October 28.
- BRETTLIDIVA, DIE (The Prima Donna of the Cabaret), an operetta by Josef Snaga, book by Rud. Lothar and Alex. Engel, Stadttheater, Magdeburg, February 21.
- BÜRGER SCHIPPEL (Bourgeois Schippel), a comedy in five acts by Karl Sternheim, Kammerspiele, Berlin, March 5.
- BURG WEIBERTREU (Castle Faithful), a historical comedy in five acts by A. Friedrich Bartels, Residenztheater, Munich, May 30.
- CASANOVA, an operetta by Paul Lincke, book by Jacques Glück and W. Steinberg, Stadttheater, Chemnitz, November 5.
- DÄMON, DER (The Demon), a play in five acts by Artur Dinter, Stadttheater, Eisenach, January 17.
- DAMENWAHL (Ladies Choose!) a comedy in three acts by Felix Dörmann, Stadttheater, Altona, December 25.
- DAS HABEN DIE MÄDCHEN SO GERNE (What the Girls Like), a vaudeville by Ernst Wolf, Raimund Theater, Vienna, March 22.
- DIE IM SCHATTEN LEBEN (Life in the Shadow), a drama in four acts by Emil Rosenow, Residenztheater, Dresden, July 24.
- DIE VON WILDTBERG (The von Wildtbergs), a tragedy in four acts by Fr. Briesen, Schillertheater, Altona (Agents, Vertriebsstelle), November 5.
- DONATELLO, a farce by D. G. Jennings, Residenzbühne, Vienna (Agents, Drei-Masken-Verlag, Munich), February 29.
- DREI BRÜDER VON DAMASKUS, DIE (The Three Brothers of Damascus), a comedy in three acts by Alexander Zinn, Hoftheater, Berlin (Agents, Vertriebsstelle), October 4.
- EISERNE KREUZ, DAS (The Iron Cross), a play for the people in five acts by Artur Dinter, Hoftheater, Oldenburg (Agents, Vertriebsstelle), November 6.
- EHEKÜNSTLER, DER (The Marriage Artist), a comedy in three acts by Paul Felner, Hoftheater, Darmstadt, January 21.
- EHEQUARTETT (The Marriage Quartette), a comedy in three acts by Rich. Wilde and Rich. Warmfeld, Kurtheater, Baden-Baden, May 2.

- EHEURLAUBER** (The Marriage Furlough), a farce by W. von Borkendorf, Kurtheater, Landeck, August.
- ELNÖDSPFAHRE, DIE** (The Lonely Parsonage), a play in four acts by Anton Ohorn, Hoftheater, Aitenburg, December 13.
- EISEN** (Iron), a play in three acts by Walter Ziersch, Residenztheater, Munich (Agents, Drei-Masken-Verlag), January 12.
- ELAGABAL**, a tragedy in four acts by Helmut Falkenfeld, Stadttheater, Cottbus, January 18.
- ELFTE MUSE, DIE** (The Eleventh Muse), an operetta by Jean Gilbert, book by G. Okonkowsky, Operettentheater, Hamburg, November 23.
- EROBERER, DER** (The Conqueror), a play in five acts by Detmer H. Sarnetzki, Stadttheater, Düsseldorf (Agents, Vertriebsstelle), March 12.
- ERZIEHUNG ZUR LIEBE** (Learning How to Love), a play in four acts by Hans Kysar, Schauspielhaus, Bremen (Agents and Publishers, S. Fischer, Berlin), November 28.
- EUROPÄISCHE KONZERT, DAS** (The Concert of Europe), a light comedy by Dr. Max Roosen, Kammerspiele, Munich (Agents, Anstalt für Aufführungsrecht, Charlottenburg-Berlin), November 14.
- EWIGE ANGST** (The Eternal Fear), a comedy by Leo Feid, Deutsches Landestheater, Prag, April 26.
- EXTRAZUG NACH NIZZA** (The Express to Nice), a vaudeville in three acts by Karl Weis, book by A. Lippschütz and Max Schönau, Theater am Nollendorferplatz, Berlin (Agents, Drei-Masken-Verlag, Munich), March 7.
- EXCELLENZ MAX** (His Excellency Max), a light comedy in four acts by Julius Bischitzky, Schauspielhaus, Bremen (Agents, Vertriebsstelle, Berlin), January 24.
- FARMERMÄDCHEN, DAS** (The Farm Girl), an operetta in three acts by Georg Jarno, book by Georg Okonkowsky, Theater Gross-Berlin, Berlin (Agents, Vertriebsstelle), March 22.
- FESTSPIEL IN DEUTSCHEN REIMEN** (Festival Play in German Verse), by Gerhart Hauptmann, Jahrhunderthalle, Breslau, March 31.
- FIORENZA**, a historical play by Thomas Mann, Kammerspiele, Berlin (Agents and Publishers, S. Fischer, Berlin).
- FLORABELLA**, an operetta by Ch. Cuvillier, book by Felix Dörmann, Gärtnerplatztheater, Munich, September 6.
- FRAUEN** (Women), a play in four acts by F. Adam Beyerlein, Thaliatheater, Hamburg (Agents, Vertriebsstelle), February 10.
- FRÄULEIN DIREKTOR** (The Lady Director), a comedy in four acts by Paul Fr. Evers and Otto Metterhausen, Stadttheater, Lübeck (Agents, Deutsche Verlagsanstalt, Berlin), April 8.
- FRÄULEIN TRALLALA** (Miss Trallala), a vaudeville in three acts by Jean Gilbert, book by G. Okonkowsky, Neues Luisentheater, Königsberg, November 15.
- FRAU VON 40 JAHREN, DIE** (A Woman of Forty), a play in three acts by G. Sil Vara, Neue Wiener Bühne, Vienna, April 4.
- FRECHLING, DER** (The Rascal), an operetta in three acts by Charles Weinsberger, book by Fritz Grünbaum and Heinz Reichert, Wiener Bürgertheater, Vienna, December 21.
- FREIHEIT** (Liberty), a play of the year 1812 in three acts by Max Halbe, Schauspielhaus, Munich (Agents and Publishers, A. Langen), September 27.
- FREMDLING, DER** (The Stranger), a one-act play by A. Gelger, Hoftheater, Karlsruhe, April 24.
- FRITILJOF**, a play in five acts by August Hinrichs, Harzer Bergtheater, Thiele, July 13.
- FRÜHSTÜCK BEIM MINISTER, DAS** (Lunch at the Minister's), a comedy in three acts by T. Heinrich, Stadttheater, Barmen (Agents, Vertriebsstelle), April 6.
- FÜRST YPSILON** (Prince Y.), a vaudeville in three acts by Friedrich Hermann, book (founded on a play by Somerset Maugham) by Leop. Jacobson, Schauspiel, Hannover, March 15.
- GEFÄHRLICHE LIEBE** (Dangerous Love), a play in five acts by W. von Scholz, Hoftheater, Stuttgart (Agents, Drei-Masken-Verlag), April 18.
- GEHEIMMITTEL, DAS** (The Patent Medicine), a one-act play by H. Eulenberg, Lobetheater, Breslau, May 10.
- GELDZAUBER** (the Magic of Gold), a comedy in three acts by Otto Soyka, Deutsches Volkstheater, Vienna (Agents and Publishers, A. Langen, Munich), October 25.
- GELOBTE LAND, DAS** (The Land of Promise), a farce in four acts by Dr. Arthur Mayer, Brandus, Deutsches Schauspielhaus, Berlin, March 18.
- GENERALPROBE, DIE** (The Dress Rehearsal), a comedy by Harry Vossberg, Schauspiel, Hannover (Agents, Anstalt für Aufführungsrecht), August 9.
- GERTRUD**, a tragedy in three acts by Paul Apel, Schauspielhaus, Munich (Agents and Publishers, Oesterheld & Co., Berlin), November 3.
- GESCHWISTER** (Brother and Sister), a one-act play by H. Eulenberg, Schauspielhaus, Leipzig, February 22.
- GESINNING** (Convictions), a cycle of three one-act plays by Dr. Hans Müller, Deutsches Volkstheater, Vienna, October 19.
- GOLDENE LOCKE, DIE** (The Golden Curl), a comedy in three acts by Kurt Küchler, Stadttheater, Bremen, September 16.
- GROSSE LIEBE, DIE** (The Great Love), a play in three acts by Heinrich Mann, Lessing Theater, Berlin, February 9.
- GRÜNE FERN** (Green Eastern), a play in five acts by Heinrich Lee, Schauspielhaus, Cologne (Agents, Vertriebsstelle Berlin), January 11.
- GUTE RUF, DER** (Good Reputation), a play in four acts by Hermann Sudermann, Deutsches Schauspielhaus, Berlin (Agents, Vertriebsstelle), January 7.
- GUTE VOGEL, DER** (The Beloved Bird), a comedy in four acts by Max Bernstein, Stadttheater, Bonn, March 22.
- HAGENBACH'S ENDE** (Hagenbach's End), a historical play in five acts by Max Diettrich, Stadttheater, Freiburg im Breisgau, June 4.
- DIE HEILIGE** (The Saint), a tragedy in three acts by Jacob Schaffner, Künstlertheater, Munich, June 3.
- HEILIGE ANTONIUS, DER** (St. Anthony), a burlesque operetta by Siegfried Nicklass-Kempner, book by Dr. B. Decker and Rob. Pohl, Monti's Operetten Theater, Berlin, January 11.



- HEIMKEHR DES ODYSSEUS (The Homecoming of Odysseus), a burlesque operetta by Leopold Schmidt, book by Karl Ettlinger and Erich Motz, Opernhaus, Frankfurt a/Main (Agents, Drei-Masken-Verlag), April 22.
- HEIMLICHE KRONE, DIE (The Invisible Crown), a tragedy in five acts by E. von Bodman, Hoftheater, Karlsruhe, December 2.
- HEITERE RESIDENZ, DIE (The Gay Capital), a comedy in three acts by G. Engel, Deutsches Volkstheater, Vienna (Agents, Vertriebsstelle), December 21.
- HELLE NACHT DIE (Light in the Night), a dramatic poem by Paul Zifferer, Stadttheater, Hamburg-Altona (Agents, Vertriebsstelle), November 20.
- HERR GRAF (The Count), a comedy in three acts by Felix Heilbut, Deutsches Theater, Hannover, March 13.
- HEXE, DIE (The Witch), a drama in five acts by Martha Vogt, Neues Volkstheater, Berlin, March 7.
- HIRTENLIED, DAS (The Shepherd's Song), a fragment by Gerhart Hauptmann, Deutsches Theater, Cologne, January 31.
- HOCHGEBOREN (High Birth), a comedy in three acts by Kurt Kraatz, Kurtheater, Salzschlirf (Agents, Vertriebsstelle), August 5.
- HOCHHERSCHAFTLICHE WOHNUNGEN (High Class Flats), a farce in four acts by Toni Impekoven, with music by Willy Bretschneider, Komödienhaus, Berlin, April 5.
- HOCHZEIT DES MOZART, DIE (Mozart's Marriage), a comedy in three acts by Ingo Krauss and Otto Schwartz, Schauspielhaus, Frankfurt a/Main (Agents, Vertriebsstelle), December 29.
- HOHEIT—DER FRANZ (His Highness Franz), a musical farce in three acts by Robert Winterberg, book by A. Landsberger and W. Wolff, Wilhelmtheater, Magdeburg, September 27.
- IETTCHEN GEBERT, a play in five acts by Georg Hermann, Schauspielhaus, Frankfurt a/Main (Agents, Drei-Masken-Verlag), May 10.
- IDEALE GATTIN, DIE (The Ideal Wife), an operetta in three acts by Franz Lehar, book by Brammer and Grünwald, Theater an der Wien, Vienna, October 10.
- IKARUS UND DÄDALUS, a dramatic oratorio by H. Eulenberg, Schauspielhaus, Düsseldorf, September 8.
- IM GRÜNEN ROCK (In Hunting Coat), a light comedy in three acts by G. Kaelburg and R. Skowronnek, Lustspielhaus, Berlin, November 7.
- IM TURM (In the Tower), a play in three acts by Robert Walter, Stadttheater, Frankfurt a/Oder (Agents, Vertriebsstelle), January 24.
- IN EWIGKEIT AMEN (For Ever and Ever, Amen), a one-act play by Anton Wildgans, Freie Volksbühne, Vienna (Agents, Vertriebsstelle), May 24.
- IRREN IST MENSCHLICH (To Err is Human), a cycle of four one-act plays by Dr. Max Epstein, Stadttheater, Eisenach, March 6.
- JUGENDPILLE, DIE (The Pill of Youth), a picture of the future in three acts by R. von Kuhna, Kurtheater, Friedrichroda, August 5.
- KAISER UND KANZLER (Emperor and Chancellor), a tragedy by Samuel Lublinski, Stadttheater, Heidelberg, February 12.
- KAMMERDIENER, DER (The Valet), a comedy by R. Walter, Neue Freie Bühne, Berlin, December 14.
- KAMMERMUSIK (Chamber Music), a comedy in three acts by H. Ilgenstein, Neues Schauspielhaus, Königsberg, December 1.
- KATHARINA VON MEDICI, a historical play in five acts by H. Fuchs, Stadttheater, Eisenach, May 13.
- KERKYRA, a festival play in two acts by Jos Lauff, music by Jos. Schlar, Kgl. Opernhaus, Berlin, January 27.
- KINDERSTUBE, DIE (The Nursery), a farce in three acts by Robert Misch, Neues Schauspielhaus, Königsberg, November 13.
- KLAUS VON BISMARCK, a tragedy in five acts by Walter Flex, Hoftheater, Coburg (Agents, Anstalt für Aufführungsrecht), November 28.
- KLEINE HOHEIT, DIE (The Little Highness), a comedy by Dora Duncker and Hans Gaus, Stadttheater, Magdeburg, December 14.
- KLEIN EISEN (Ironmongery), a drama in three acts by Eugen Albu, Schauspielhaus, Munich, January 8.
- KLEINE KÖNIG, DER (The Little King), an operetta in three acts by Emmerich Kalman, book by Karl von Bakonyi and Franz Matos, Operettentheater, Hamburg, February.
- KLINGENDE SCHELLE, DIE (The Tinkling Bell), a play in three acts by Ludwig Rohmann, Stadttheater, Erfurt, April 9.
- KÖNIG LUSTIG (King "Lustic"), a historical comedy in five acts by W. Schirmer, Stadttheater, Erfurt, February 23.
- KOMET, DER (The Comet), a farce in three acts by Oskar Friedmann and Fritz Lunzer, Schauspielhaus, Stuttgart, July 9.
- KULTURPALAST (Homes of Culture), a satirical play by Alfons Fedor Cohn, Freie Volksbühne, Berlin (Agents, Vertriebsstelle), March 2.
- KÜMMELBLÄTTCHEN (The Knave of Spades), a comedy in three acts by Robert Overweg, Deutsches Theater, Hannover (Agents, Vertriebsstelle), February 25.
- LÄCHELNDE FRAU, DIE (The Lady of the Smile), a comedy in three acts by Maxim Hauschild, Stadttheater, Bromberg, November 7.
- LACHENDE DREIBUND, DER (The Laughing Triple Alliance), an operetta in three acts by Ralph Benatzki, book by L. Jacobson, Theater am Nollendorferplatz, Berlin (Agents, Drei-Masken-Verlag), October 30.
- LACHENDE EHEMANN, DER (The Laughing Husband), an operetta in three acts by Edm. Eysler, book by Brammer and Grünwald, Bürgertheater, Vienna, March 19.
- LANGE JULE, DIE (Long Julia), a tragedy by Carl Hauptmann, Deutsches Schauspielhaus, Hamburg (Agents, Oesterheld & Co.), November 20.
- LÄTARE, a play in three acts by Ernst Legal, Schauspielhaus, Bremen (Agents and Publishers, Oesterheld & Co.), September 5.
- LIEBESLEHRLING (The Apprentice of Love), an operetta in three acts by Franz Götze, book by Porges-Milo and Georg Runsky, Kurtheater, Bad Schöningen, July 9.
- LIEBESSANATORIUM, DAS (Love Sanatorium), a burlesque operetta in three acts by Rudolf Braun, Zentraltheater, Dresden, April 19.
- LUTZ LÖWENHAUPT, a play in four acts by Hans Schmidt Kestner, Kurtheater, Friedrichroda (Agents, Vertriebsstelle), August 5.
- MAJOLIKA, a comedy in three acts by Leo Walther Stein and L. Heller, Lustspielhaus, Berlin, January 7.

- MANN IM SOUFFLEURKASTEN, DER (The Man in the Prompter's Box), a comedy in four acts by Thaddäus Rittner, Residenzbühne, Vienna, September 12.
- MARTHA'S LEIDENSWEG (Martha's Path of Suffering), a tragedy by Jakob Scherek, Theater in der Josephstadt, Vienna, December 13.
- MARY'S GROSSES HERZ (Mary's Big Heart), a comedy in three acts by Korfiz Holm, Neues Theater, Frankfurt a/Main (Agents and Publishers, A. Langen, Munich), January 5.
- MEISTER GOTTFRIED, a drama in three acts by Karl von Lovetzow, Hoftheater, Darmstadt, November 21.
- MESALLIANCE, a comedy in three acts by Rudolf Strauss, Stadttheater, Troppau, April 9.
- MILLIONENBRAUT, DIE (The Girl with the Millions), an operetta in three acts by Johannes Doebler, book by Kurt Kraatz, Jean Kren and Alfred Schönfeld, Wilhelmtheater, Magdeburg, February 17.
- MODISTIN, DIE (The Milliner), a comedy in three acts by Eugen Heltai, Freie Volksbühne, Vienna, March 19.
- MÜLLERS (The Müller Family), a farce by F. Friedmann-Friedrich, Kurtheater, Freienwalde a. d. O., June 29.
- MUTTER MARIA (Mother Mary), a tragedy in five acts by Lily Braun, Schauspielhaus, Bremen (Agents, Anstalt für Aufführungsrecht; Publishers, A. Langen, Munich), November 8.
- MUTTERSOHN, EIN (His Mother's Son), a play in three acts by Siegfried Trebitsch, Hofburgtheater, Vienna, April 10.
- NEUE WEIB, DAS (The New Woman), operetta in three acts by Jos. Wolf, book by A. Emil August Glagau and Karl Noort, Operettentheater, Wiesbaden, March 16.
- NINA, a play in four acts by Leopold Kampf, Neues Theater, Frankfurt a/Main (Agents, S. Fischer, Berlin), February 11.
- \*N MÄDCHEN IST ANGEKOMMEN (A Girl has Arrived), vaudeville in three acts by Karl Fischer, music by Gust. Meyer, Neues Theater, Hamburg, October 9.
- NORDSEEKRABBE, DIE (The North Sea Madcap), an operetta by Wanda, book by Dr. Decker, Bellevue Theater, Stettin (Agents, Vertriebsstelle), October 15.
- PAAR NACH DER MODE, DAS (Marriage à la Mode), a comedy in three acts by Raoul Auernheimer, Hofburgtheater, Vienna (Agents, S. Fischer), February 8.
- PETERCHEN'S MONDFAHRT (Peter's Journey to the Moon), a Christmas play by Gerdt von Bassewitz, Stadttheater, Leipzig, December 7.
- PETER UND ALEXEI, a historical tragedy in five acts by H. Heiseler, Stadttheater, Leipzig, February 26.
- PFARRER HELLMUND (The Rev. Hellmund), a play in five acts by Fritz Philippi, Deutsches Theater, Cologne (Agents, Vertriebsstelle), November 9.
- PHANTAST, DER (The Phantastick), a tragedy in five acts by Felix Montanus, Rheinisch-Westfälisches Volkstheater, Essen, January 7.
- PICCADILLYMÄDEL, DAS (The Picadilly Girl), a musical comedy in three acts by Teddy Grünberg, book by Erich Urban and Jacques Bnrg, Stadttheater, Kiel, November 22.
- POLENBLUT (Polish Pride), an operetta by Oskar Nedbal, book by Leo Stein, Carl Theater, Vienna, October 25.
- PRINZENJAGD, DIE (The Prince Hunt), an operetta by Friedmann, book by Grünbaum and Reichert, Residenstheater, Dresden, April 4.
- PRINZESSIN GRETEL (Princess Margaret), an operetta by Heinrich Reinhardt, book by A. M. Willner and G. Bodansky, Theater an der Wien, Vienna, January 31.
- PUPPCHEN (The Little Doll), a farce with dances and music by Kurt Kraatz and Jean Kren, music by Jean Gilbert, Thalia Theater, Berlin, December 19.
- PUPPENKLINIK (The Doll's Hospital), a comedy by F. von Schönthan and R. Presber, Lustspielhaus, Berlin, October 11.
- RACKERCHEN (The Little Rascal), a farce with music by Bolten-Baeckers and Th. Blumer, Neues Luisentheater, Königsberg (Agents, Ahn and Simrock), February 15.
- RASKOLNIKOW, a tragedy in three acts by Leo Birinski, Hoftheater, Gera (Agents, Drei-Masken-Verlag), April 9.
- RASTAQUAER, DER, a comedy in three acts by R. John von Gorsleben, Deutsches Theater, Cologne, October 29.
- RAUBRITTER, DER (The Robber Knight), a comedy by Ludwig Biro, Kammer spiele, Munich, December 23.
- REIZENDE, ADRIAN DER (Adrian the Charmer), a comedy in three acts, Deutsches Volkstheater, Vienna, November 22.
- RETTET IN DER NOT, DER (A Friend in Need), a comedy in three acts by Franz von Schönthan and Rudolf Presber, Volkstheater, Munich, December 4.
- RICHMONDIS VON ADUCHT, a miracle play by Emil Kaiser, Deutsches Theater, Cologne, March 24.
- ROBERT ANSTEY, a one-act play by Max Meyerfeld, Neues Theater, Frankfurt a/Main, December 16.
- SÄUGLINGSHEIM (Infants' Home), a one-act play by Ludwig Thoma, Kammer spiele, Munich (Agents and Publishers, A. Langen), March 13.
- SCHIRIN UND GERTRAUDE, a light comedy in four acts by Ernst Hardt, Deutsches Theater, Hamburg (Agents, Vertriebsstelle), October 25.
- SCHNEIDDER WIBBEL (Wibbel the Tailor), a comedy in five acts by Hans Müller Schlosser, Schauspielhaus, Düsseldorf (Agents, Vertriebsstelle), July 16.
- SCHÖNHEITSSALON, DER (The Beauty Institute), a farce in three acts by W. Jacoby and A. Lippschitz, Komödienhaus, Berlin, March 4.
- SCHWERT UND SPINDEL (The Sword and the Spindle), a one-act play by Paul Wertheimer, Residenzbühne, Vienna, March 14.
- SEIFENBLASE, DIE (The Soap Bubble), a comedy in three acts by W. Berthold and K. Kuskop, Hoftheater, April 6.
- 777:10, a turf farce in three starts by Otto Schwartz and Karl Mathern, Neues Theater, Frankfurt a/Main (Agents, Anstalt für Aufführungsrecht), February 4.
- SIPPE (Dear Relations), a play in three acts by Ludwig Thoma, Kleines Theater, Berlin, November 29.
- SKLAVIN AUS RHODUS, DIE (The Slave from Rhodus), a comedy in three acts by Roda Roda and G. Meyrink, with music by Engen d'Albert, Schauspielhaus, Munich, December 21.



- SOENKE ERICHSEN, a drama in three acts by G. Frensen, Thalia Theater, Hamburg (Agents, Drei-Masken-Verlag), January 21.
- SONNENFINSTERNIS (The Sun's Eclipse), a tragedy in five acts by Arno Holz, Thalia Theater, Hamburg (Agents, Vertriebsstelle), September 16.
- SPANISCHE FLIEGE, DIE (The Spanish Fly), a farce in three acts by Franz Arnold and E. Bach, Viktoriathheater, Magdeburg (Agents, Ahn & Simrock), May 28.
- STUDENTENGRÄFIN, DIE (The Students' Countess), a pastoral play by Georg Fuchs and Viktor Léon, with music by Leo Fall, Theater am Nollendorferplatz, Berlin, January 18.
- SUMPF (Mire), a comedy of manners by Richard Leiner, Thalia Theater, Bremen, December 12.
- TANGOPRINZESSIN (The Tango Princess), a farce with dances and music in three acts by Jean Kren and Curt Kraatz, music by Jean Gilbert, Thalia Theatre, Berlin (Agents, Vertriebsstelle, Berlin), October 4.
- TRAUTE BIEDERLEUTE (Dear Souls), a comedy by Robert Walter, Schiller Theater, Altona, October 10.
- TURBINE (The Turbine), a tragedy in three acts by Müller Eberhardt, Stadttheater, Graudenz, November 14.
- UEBERWINDER (The Master Power), a drama in four acts by Georg Hirschfeld, Stadttheater, Nürnberg, November 5.
- UND HÄTTE DER LIEBE NICHT (And Hath not Love), a play in four acts by Ernst Ritterfeld, Luisentheater, Berlin, January 26.
- UNGETREUE ECKEHART, DER (Unfaithful Ekehart), a farce in three acts by Hans Sturm, Neues Schauspielhaus, Königsberg (Agents, Vertriebsstelle), October 22.
- URTEIL DES SALOMO, DAS (The Judgment of Solomon), a play in four acts by Else Torge, Neues Volkstheater, Berlin, December 8.
- VERLORENE PARADIES, DAS (The Lost Paradise), a drama in four acts by Ludwig Hellbronn, Stadttheater, Bremen, November 24.
- VERLORENE SOHN, DER (The Prodigal Son), a legend in three acts by Wilh. Schmidtbonn, Kammerspiele, Berlin (Agents and Publishers, Egon Fleischel & Co., Berlin), October 24.
- VIELGELIEBTE, DER (The Well Beloved), a comedy by Leo Feld, Stadttheater, Danzig, October 22.
- WEISSE GEFAHR, DIE (The White Peril), an opérette by Max J. Milian, book by Oscar Friedmann and Ludwig Herzer, Kgl. Wilhelma Theater, Stuttgart, July 1.
- WEISSE WESTE, DIE (The White Waistcoat), a farce in three acts by Fritz Friedmann-Frederich, Schauspielhaus, Frankfurt a/Main (Agents, Berliner Theaterverlag), October 7.
- WELT HERR, DER (The Lord of This World), an historical play in four acts by Walther Nithack-Stahn, Stadttheater, Görlitz, March 10.
- WELT WILL BETROGEN WERDEN, DIE (The World Wants to be Deceived), a one-act play by H. Eulenberg, Schauspielhaus, Leipzig, February 22.
- WENN FRAUEN LIEBEN (When Women Love), an opérette in three acts by Karl List, book by Ludw. Johannes and Fritz Lunzer Operettentheater, Vienna, May 1.
- WENN MAN IM DUNKLEN. KÜSST (A Kiss in the Dark), an opérette in three acts by Albert Mattausch, book by Georg Adolf, Stadttheater, Magdeburg, January 18.
- WENN MÄNNER SCHWINDELN (When Men Tell Fibs), a vaudeville by W. W. Goetze, book by F. Friedmann-Frederich, Stadttheater, Halberstadt (Agents, Berliner Theaterverlag), November 2.
- WIE EINST IM MAI (As Once in May), a farce with dances and music by R. Bernauer and R. Schanzer, music by W. Bredschneider and W. Kollo, Berliner Theater, Berlin, October 4.
- WILL UND WIEBKE, a comedy in four acts by F. von Zobeltitz, Hoftheater, Oldenburg (Agents, Vertriebsstelle), September 25.
- WINKELZUG (a Trick), a farce in three acts by Fritz Wald and Josef Jurinek, Stadttheater, Barmen, December 12.
- WOLKENBUMMLER (Idlers in the Clouds), a vaudeville by Karl Krüger, book by Hermann Stern, Hoftheater, Oldenburg (Agents, Vertriebsstelle), January 1.
- WOZEK, a tragedy (fragment), by Georg Büchner, Hoftheater, Munich, November 8.
- WUNDERMÄDCHEN VON BERLIN, DAS (The Miracle Girl of Berlin), a drama in four acts, by Hanns Heinz Ewers, Stadttheater, Freiburg im Breisgau (Agents, Vertriebsstelle; Publishers, Georg Müller, Munich), April 30.
- ZEITWENDE (The Turning of the Tide), a play in four acts by H. Eulenberg, Schauspielhaus, Bremen, October 9.
- ZWISCHEN ZWÖLF UND EINS (Between Twelve and One), an opérette in three acts by Walter W. Goetze, book by Georg Okonkowsky, Max Neal, and Max Ferner, Neues Operettentheater, Leipzig, February 1.

## FIRES IN THEATRES.

February 4.—Fire at the Royal, Blackburn.

February 27.—Fire at the Pavilion, Morley.

June 10.—Assembly Rooms, Withernsea, destroyed by fire.

August 19.—The stage portion of the Chiswick Empire destroyed by fire.

September 19.—Royal, Wolverhampton, destroyed by fire.

December 20.—Fire in operating box at the Queen's Cinema, Walthamstow.



## INDEX TO LEGAL CASES.

Plaintiff.	Defendant.	Date.	Nature of Case.
Alger	Stote	July 14	The fortnight's notice custom
Andrievu	Hammerstein	March 3	Alleged breach of contract. Closing of the London Opera House
Abbott	Russell	December 11	A dancing troupe in Paris
Ashton and Mitchell	Carbrey Bros.	June 18	Breach of contract
Atkins	Granville	March 4	Salary in lieu of notice
Bankier	Mandeville and others	July 3	Libel
Bartl	London Opera House	July 10	Injunction to restrain advertising name
Bedford Estate Trustees	Leeds Corporation	July 9	Woodhouse Feast
Birtles	Smith	December 12	Breach of contract
Brentwood	Forder	February 13	Breach of contract
Brownson & another	Mossoen Theatre Co., Ltd.	May 20	Claim for balance of shg terms
Bruce	Hyman	April 8	Claim for salary
Burns	"John Bull"	July 21	Libel
Clark	Arizona	May 22	Claim for salary
Chantrey and another	London Theatre of Varieties	April 9	Claim for directors' fees
Corelli	Gray	May 20 and November 21	Infringement of copyright
Cork Opera House	La Tortajada	May 8	Breach of contract
Corliss	Bandman	February 13	Breach of contract. A Calcutta case
Coyne	Street	March 6	Alleged wrongful dismissal
Coyne	Heaton Electric Theatre	May 22	Claim for salary
Carlton	Joseph	June 24	Alleged breach of agreement
Cotton	Moss Empires	November 10	Breach of contract and libel
Cautley	Willoughby	November 27	Theatrical etiquette
Cutter	Reely	December 6	Claim for salary
Curtis	Premier Picture Hall, Birtley	November 11	Breach of contract
Dallimore	Williams and another	June 17	Conspiracy
Davenport	Faraday	April 12	Recessing an artist
Denby	Grimsby Gaiety Cinema Co.	January 14	Claim for wages
Denarber	Empire Palace, Ltd.	April 29	Indecent performance
De Vries	Coventry Hippodrome, Ltd.	May 7	Claim for balance of salary
Edwardes	Waldron	January 22	Breach of contract
Edwards	London Theatre of Varieties	6	Damages for injuries. Hurrying a departing audience
Eberhardt	Collins	April 10	Negligence of agent
Ellis	Hardman	July 24	Claim for return of money paid for a song
Ford	Gaiety Theatre, Ltd.	November 12	Workmen's Compensation Act
French	Fritz's Agency	October 31	Split commissions
Gerald	New Theatre, Manchester	October 13	Publicity agent's claim
Gilbert	Bliss	April 16	Breach of contract
Granville Theatre of Varieties	Hughes	October 8	Breach of contract
Green	Royal, Birmingham, Ltd.	February 6	Damages for injury
Ginnett	Variety Theatres Consolidated and others	December 8	Confirmation of contracts
Griffen	Maitland	June 12	Libel
Gane	Reetz	November 10	Claim for salary
Hammerstein	Keith, Prowse & Co.	May 8	Claim on a guaranteed sale of seats
Hardacre	Gude	January 29	Alleged breach of contract. Floods at Maidenhead
Hardacre	Waldon	January 29	East Lynne copyright
Hawtrey	Erard	July 26	To recover salary
Heale	Mayne and Hamilton	October 25	Alleged breach of contract
Horne	Williams	May 5	Sequel to a motor-car accident
Houghton	Burns	May 5	Alleged breach of contract

## INDEX TO LEGAL CASES—Continued.

Plaintiff.	Defendant.	Date.	Nature of Case.
Holman and Gerrard.	Ralland and Russell	November 1 .....	Breach of contract
Isaacs .....	Halford and another	July 30 .....	Claim for damages. Sequel to a "Dr." Bodie electric shock
Jones .....	Willows .....	March 6 .....	Payment for music composed
Keys .....	Rolls .....	March 14 .....	Claim for salary
Lind .....	Levine .....	May 27 .....	Breach of agreement.
Lyons .....	Gulliver .....	April 9 and November 12 .....	Illegality of queues
Lloyd .....	London County Council	November 11 .....	Licensing of agents
Lawson .....	Lawson .....	December 1 .....	Ownership of the Camberwell Empire
Marriott .....	Ganthony .....	July 24 .....	Breach of contract
Meyer .....	Maxwell .....	June 19 .....	Agent's commission
Monckton .....	Pathé Frères .....	October 28 .....	Question of royalties on gramophone records
Moffat .....	Kemp .....	February 12 .....	Injunction <i>re</i> "The Concealed Bed"
Moffat .....	Maude .....	June 14 .....	Author's rights in selecting company
Morgan .....	Denville .....	August 18 .....	To recover salary
Mudge .....	Moss Empires, Ltd..	August 1 .....	Alleged breach of contract
Murray .....	Moss Empires, Ltd..	April 10 .....	Breach of contract
Musical Plays, Ltd..	Catlin .....	September 10 .....	Injunction
M'Lone .....	Karno .....	July 23 .....	To recover commission
Menchen .....	Denville .....	December 2 .....	<i>The Miracle</i>
O'Mara .....	Herrick .....	May 8 .....	Injuncting an oboe player
Owen .....	Moorley .....	January 13 .....	Breach of contract
O'Connell .....	Retz .....	December 3 .....	Claim for salary
Paderewski .....	Russell .....	October 28 .....	Alleged libel
Pelissier .....	Palace Theatre, Ltd.	March 12 .....	Alleged breach of contract. "Pclissier's Puchinellos"
Phillips .....	Beecham .....	November 25 .....	Breach of contract
Pratt .....	Taylor .....	July 16 .....	Assault. Dealing with the question of the right to hiss
Prince .....	Fritz's Agency .....	October 31 .....	Split commissions
Reed .....	London Theatre of Varieties, Ltd.	April 21 .....	Breach of contract. A booking manager's action
Rees .....	Melville .....	September 24 .....	Question of copyright
Rex and Ford .....	Redfern .....	July 2 .....	Alleged breach of contract
Rhyl Palace .....	Kirwan .....	October 24 .....	Theatre outrain contracts
Rose and Wold .....	North Seaton Hippodrome	April 14 .....	Breach of contract
Sales and another .....	Crispi .....	April 26 .....	Claim for commission
Saraski and another..	Moorley .....	January 13 .....	Breach of contract. Question of house closing
Sage .....	Heaton Electric Palace	October 21 .....	Salary in lieu of notice
Sadler's Wells Syndicate	Sofano .....	December 9 .....	Breach of contract
Selbit .....	Palace, Runcorn, Ltd.	July 3 .....	Breach of contract
Uphill .....	London Theatre of Varieties	November 4 .....	Damages for an accident
Walham Green Theatre of Varieties .....	Petrova .....	October 20 .....	Breach of agreement
Williams and Co. .....	Josephs .....	May 27 .....	Breach of contract
Williams and others..	Feldman .....	October 17 .....	"That Ragtime Suffragette"
Williams and another	Edison and others ..	November 11 .....	Rival Musicians' Unions
Wragg .....	Monks .....	November 19 .....	Wrongful dismissal
Wray .....	Rolls .....	July 7 .....	Alleged breach of contract
Zamco .....	Hammerstein .....	January 17 .....	Breach of contract

## PROSECUTIONS.

Name.	Date.	Nature of Case.
Anderson .....	May 17 .....	False pretences
Canzi .....	March 3 .....	Cruelty to a dancing pupil
Calverly .....	October 1 .....	Employment of children
Grace .....	May 1 .....	Kinematograph Act
Hamilton .....	October 10 .....	Kinematograph in a hospital
Morton .....	October 21 .....	The Gaming Act
National Sporting Club	June 20 .....	Plays performed in unlicensed premises
Nolan's Theatrical Agency .....	November 21 .....	English girls abroad
Piercy .....	May 17 .....	False pretences
Lucas .....	December 22 .....	Theatre bars and the Shops Acts

## LEGAL CASES OF THE YEAR.

JANUARY.

SARASKI AND KIRK v. MOORLEY.—  
BREACH OF CONTRACT.

At Mansfield County Court, Frank Saraski and Anetta Kirk sued Frederick P. 13 Moorley, proprietor of the New Palace, Shirebrook, for the sum of £17, damages sustained for alleged breach of contract.

For the plaintiff Mr. R. A. Young said the turn was performed by Saraski's two young daughters, and they travelled with them a huge tank filled with water, which had to be heated. The defendant employed the turn to appear at the New Palace, Shirebrook, for the week commencing November 25, 1912. The contract between the parties was made on October 17, and about the time the contract should have been performed defendant sent a telegram to the agent, which was as follows: "Cancel all artists booked Shirebrook November 25; hall closing to complete alterations. Moorley." The plaintiffs were out of work for that week. The defendant suggested that the plaintiffs should go on to Belper, but that was impossible for two reasons. Firstly, it would have entailed considerable extra expense in removing the tank, and Mr. Moorley did not seem willing to pay any of this expense. Then again the train service was such that they could not have got to Belper in time for the show, for the tank and water occupied several hours in preparation.

Mr. Dietrichsen said that as the plaintiff would not accept the offer made to him to appear at Belper, the result of this unreasonable conduct did not minimise his damages.

His Honour: Do you mean that he should minimise the damage by accepting an unreasonable offer?

Mr. Dietrichsen: If he had gone to Belper all the damage he would have suffered would have been the extra railway expenses and the extra night's lodging in Shirebrook.

Mr. Young submitted that the offer was not a reasonable one.

His Honour found that the offer was an unreasonable one, and one which the plaintiffs could not have been ready to accept. He gave judgment for the plaintiffs for £17.

OWEN v. MOORLEY.—BREACH OF  
CONTRACT.

At Mansfield County Court, Mr. William Owen sued Mr. F. P. Moorley for damages 13 in respect of a contract stated to have been made for the opening week of a new hall at Belper.

Mr. Young, for the plaintiff, said Mr. Owen had an engagement at Shirebrook in May, 1912, and hearing that the defendant was opening a new hall at Belper, he asked for an engagement at £8. Defendant demurred at this sum, but £7 was agreed upon, and he put his initials in a book to the date of the opening of the hall. Some time afterwards defendant denied any engagement had been made, and consequently the plaintiff was out of work for a week.

Mr. Owen bore out this statement in evidence.

Mr. Moorley, in his defence, said that he did not know the precise date on which the hall at Belper would be opened. November 11 was suggested, but he told Owen that he could not say definitely whether that would be the day. As to the £7, he said he would talk it over with his brother, and let the plaintiff know. He put his initials in the book referred to for November 11, so that plaintiff could remember the probable date, but no sum was agreed upon. When he wrote his initials the line in the book was blank. Plaintiff could have come for the opening date had he agreed for £5.

His Honour found for the plaintiff for £7.

DENBY v. GRIMSBY GAIETY CINEMA CO.—  
A PIANIST'S CLAIM.

At the Grimsby County Court, before his Honour Sir G. Sherston Baker, Miss 14 Elizabeth Ellen Denby, pianist, sued the Gaiety Cinema Company, Winttingham Road, for £3 5s., one week's wages and a week's wages in lieu of notice.

Mr. J. Barker was for plaintiff, and Mr. L. H. Woolfe for defendants.

Plaintiff's case was that she applied for the position of pianist at the Gaiety, after seeing an advertisement in *THE STAGE* in which 32s. a week was offered as salary. After some preliminary negotiations she saw Mr. Woolfe, sen., on November 6, and he asked her if she were willing to go on trial on the Thursday following. She agreed, and on the Thursday she attended a rehearsal. Mr. Stacey, the bandmaster, said she was quite satisfactory, and he would ring up Mr. Woolfe and tell him so. In the afternoon Stacey told her that Mr. Woolfe said she was to start work on the following Monday, and she told him she would accept 30s. a week, as she was at home. Stacey told her she was worth 32s. On two days after this Stacey brought music to her house, and she played to him. On the Monday she attended rehearsal for over an hour, and was told to be back at 6.40. In the evening she went down past the staff to the orchestra and found another pianist engaged. She saw Mr. Stacey, who said she could not play loudly enough. She then saw Mr. Woolfe, who said he was sorry. He did not know another pianist had been engaged.

For defendants, Mr. Fred Stacey, formerly conductor of the orchestra, said he gave plaintiff a trial on the piano while he played the violin. After the trial he informed her that he thought the weak spot in her playing was the time. He, however, said he would pass her if she would practice the pieces for Monday. As Miss Denby was rather nervous he felt it hardly fair to judge on one trial. He communicated with Mr. Woolfe, through Mr. Collingwood, the manager, and said he thought she would be able to manage. Collingwood, later on, told him to tell Miss Denby that she could start on Monday. At the rehearsal on that day plaintiff could not adapt her playing



to the orchestra, and she broke down several times. He saw Mr. Woolfe later on and told him it would be advisable to get another pianist. In the evening he told Miss Denby that her playing was not satisfactory, and he had advised Mr. Woolfe to get the services of another pianist. Miss Denby seemed rather disappointed, and said, "You might have let me know earlier." He did not tell her this in front of the other members of the orchestra.

In cross-examination witness said that in orchestral music the pianoforte music was not written as it was intended to be played. The trouble was to know what to leave out.

Mr. Moses Woolfe, one of the directors of the Gaiety, said he told Miss Denby that if she satisfied the conductor (Mr. Stacey) they would possibly give her a chance. After the rehearsal on November 11 he was compelled to get another pianist.

Cross-examined, he said no one had any authority to engage artists but himself.

His Honour found that plaintiff was engaged by Mr. Stacey, and gave judgment for her for the full amount, with costs.

#### ZAMCO v. HAMMERSTEIN.—NEW TRIAL ORDERED.

In the Divisional Court, before Mr. Justice Ridley and Mr. Justice Lush, Mr. Oscar Hammerstein appealed against a judgment given by Judge Woodfall, at Westminster County Court, in favour of plaintiff, M. Serge Zamco, operatic artist, who sued Mr. Hammerstein for damages for breach of contract.

Counsel for appellant was Mr. Frank Dodd (instructed by Messrs. Langton and Passmore); and Mr. Norman Craig, K.C., and Mr. J. O'Connor (instructed by Messrs. Clifford Turner and Hopton) represented respondent.

Mr. Dodd said according to his contention the contract was one between master and servant, but according to the learned judge it was a contract between contractor and contractee, between whom the relation of employment was not concerned. In addition to the question of the construction of the contract there was the question as to whether plaintiff had not, by accepting the engagement, made an implied warranty that he was capable and fit to perform the contract. There was also the questions as to whether Mr. Hammerstein gave him a proper opportunity of performing, and whether, even if the learned judge was right in holding there had been an unjustifiable breach by defendant, plaintiff was entitled to what the judge called damages ultra.

The contract was made in March, 1912, at Paris. Plaintiff was engaged to sing at £20 a night. He agreed to travel to London on April 27, 1912, to rehearse and give four performances, or more if required. He rehearsed in a private room with a piano, and no fault was found with him. Then came the final rehearsal. Mr. Hammerstein refused to allow him to perform. The County Court judge found for plaintiff for £40, in addition to the £40 paid, with £2 damages ultra, and costs.

Mr. Norman Craig explained that the £2 was awarded because plaintiff was "billed" to perform and another singer took his place without any explanation being given.

Mr. Dodd read the judgment now appealed against, in which it was stated defendant did not allow plaintiff to give a performance, and that it was in the opinion of the learned judge by a performance and not by a rehearsal that plaintiff's skill and competence must be judged. Counsel said the question was whether a rehearsal was a sufficient test. Singing with a piano was a different thing

from singing and acting at an operatic performance.

The case was adjourned until January 21.

Mr. Craig, on behalf of the respondent, submitted that the decision of the county court judge was right. The plaintiff's contract was not subject to any reservation as to efficiency or competence on his part, because he was already an artist known in his profession. There was a warranty on his part that he would give a reasonably competent performance when he appeared before the public, but there was no warranty to rehearsals. It was notorious that rehearsals were not for the purpose of testing the voice of the performers, but to connect up the different units which went to make up the opera. It was never suggested that the plaintiff was not a competent singer, but it was said that at the rehearsal, owing to domestic worries, he was unable to give a satisfactory performance.

The view taken by the judge was that the defendant was not entitled because of the unsatisfactory character of the rehearsal to prevent the plaintiff from performing in the opera. Counsel submitted that he was right in so holding, and that his decision should be affirmed.

Mr. Justice Ridley said the court was of opinion that there must be a new trial, as the judge below did not properly decide the case. It was an implied term of Zamco's contract that he should be competent to perform the duties he undertook, but when the rehearsal took place it was admitted that his performance was a bad one. Though it was not suggested that Zamco's voice was gone, he was nervous and troubled.

His Lordship thought the appellant had a right to act in a reasonable way, and the question which the judge had not decided was whether Mr. Hammerstein had properly exercised that right.

Mr. Justice Lush concurred.

The appeal, therefore, was allowed, and a new trial ordered.

[For report of original case see "STAGE Year Book," 1913, p. 274.]

#### EDWARDES v. WALDRON.—BREACH OF CONTRACT.

At Derby County Court, Mr. Allan Edwardes, proprietor, Derby Grand and other 22 theatres, brought an action against Mr. Joe. Waldron for £50, liquidated damages, for breach of contract. Defendant, who did not appear, entered into an agreement with plaintiff to produce the sketch, *Silly Burglar*, at the Gaiety, Birmingham, and the Hippo, Nottingham, for a week each in April, 1912, at a salary of £25 per week. The engagements were not fulfilled. Judgment was given for the plaintiff for the amount claimed, with costs.

#### HARDACRE v. WALDON.—"EAST LYNNE" LITIGATION.

At Edinburgh the First Division Judges of the Court of Session disposed of an 28 action by John Pitt Hardacre against Richard Waldon, Royal Princess's, Glasgow, to have the respondent interdicted from producing a version of *East Lynne*, known as the "Bullock" version, on the ground that the complainer was the proprietor of the copyright of the drama.

The defendant pleaded that in no fair sense was his drama a copy or a colourable imitation of that of the complainer, and that he had no intention of encroaching upon the complainer's rights or of adopting anything from his special form of the drama.

Lord Guthrie, who heard the proof, found for defendant, and refused interdict.

The Lord President held plaintiff's case failed even before they reached Lord Guthrie's judgment, because he had given them no material on which they could decide the question at issue.

Lord Mackenzie stated that in this case the respondent had done what had not been done in any of the previous actions brought by Mr. Hardacre in connection with the copyright in the Bullock version of *East Lynne*. He, the respondent, maintained that the plaintiff had not proved what the play was that was performed at Doncaster in 1866 (the Chate production, which came to be known as the Bullock version), and had therefore not shown what it was that was covered by the benefit of the statutory protection.

#### HARDACRE v. GUDE. FLOODS AT MAIDENHEAD.

In the King's Bench Division, before Mr. Justice Avory and a jury, Mr. J. Pitt  
**29** Hardacre claimed damages against Mr. George Gude, of the New and Opera House, Maidenhead, alleging breach of contract.

The defendant denied any breach, and pleaded that in the special circumstances he was excused from performing the agreement.

Mr. J. B. Matthews (for the plaintiff) said the agreement between Mr. Hardacre and the defendant was for the presentation of *East Lynne* at the New, Maidenhead, on January 25, 26, and 27, 1912. The plaintiff was to have 60 per cent. of the receipts and the defendant 40 per cent. Counsel enumerated various features of the agreement, and said it provided that the plaintiff should provide an efficient company, and the defendant undertook to provide limelight, band, and so forth, and satisfactory access to the place. When Mr. Hardacre arrived from Canterbury, on the 25th, he found that there had been a river flood. Mr. Hardacre found that the flood had to some extent cut off access to the place where *East Lynne* was to be performed, and the only provision the defendant had made, counsel stated, was two planks stretching over the water a distance of about 80 ft. Nobody but an acrobat would have ventured to "walk the plank." An adjoining picture palace had made much better accommodation for its patrons. The defendant assured him that it would be "all right" before night, but no better accommodation was provided.

The result was, counsel continued, that only a comparatively few people came, and the takings for the three nights were £4 13s., £3 10s. 6d., and £10 0s. 6d., and this patronage was secured only by persons being instructed to shout, for the public information, that there was an "extra" means of access through the "Bear" yard adjoining. The plaintiff also complained that proper limelight was not provided, and the features of the actors could not be adequately seen by the audience.

Mr. Pitt Hardacre gave evidence in support of his claim.

Counsel submitted figures relative to other performances in the house, including *Little Jack Horner*, which he stated took a little over £20 in four nights. He suggested that they indicated that *East Lynne* was appreciated by the public there.

Mr. J. Rowland said he played the part of P. C. Bullock in *East Lynne*. His scene, he said, was in darkness, save for the limelight, and as there was no limelight he had to play in the dark. (Laughter.) He could not, from the stage, see the people in the audience.

For the defence, Mr. G. A. Scott said that the special circumstances here would have warranted the closing of the theatre, in which event everybody concerned would have lost money. He would ask the jury to say that everything was done that could be done. There were, in fact, three planks, and there was absolute safety. It was extraordinary that such an action should have been brought by the plaintiff against a man who, in difficult circumstances, was doing his best to save the plaintiff's pocket as well as his own.

Mr. Gude said that the flood came up on the previous evening, and on the morning after he got some buidlers to erect a gangway across the water. It was made of bricks in boxes, upon which were laid two nine-inch planks, with additional planks at intervals to provide passing places. The way was lighted by a special arc lamp of at least 600-candle power, in addition to the street lamps. While the plaintiff and his company were in Maidenhead he heard no complaint of the accommodation being insufficient.

Mr. Christopher Milton, the borough electrical engineer, said that at the defendant's theatre there was an electric lantern for producing limelight effects, and he prohibited its being used, in view of the flood, as he could not supply the required power.

Evidence was called to prove that the approach was safe.

The hearing was continued on the following day when the jury found a verdict for the plaintiff, and that the question as to the limelight was the only breach of the contract; damages £5.

The judge directed that judgment should be entered for the plaintiff for £5, and made no order as to the plaintiff's costs. He ordered that the defendant should have the costs of the action subsequent to the date of the payment into court, and that the sum of £5 paid into court by the defendant be paid out to the defendant on account of his costs.

#### FEBRUARY.

##### GREEN v. ROYAL, BIRMINGHAM, LIMITED.

In the Birmingham County Court, before his Honour Judge Amplett, K.C., judgment was entered in the action in which  
**6** Mrs. Kathleen Annie Green, Bratt Street, West Bromwich, sought to recover £50 damages from the Royal, Birmingham, Limited, for allowing, as she alleged, a defective covering to remain upon the floor, in consequence of which she had a fall, causing personal injuries. Mr. Riley Pearson (instructed by Messrs. Sharpe and Darby) was for the plaintiff, and Mr. A. Ward (instructed by Mr. T. H. Duffell) represented the defendants. It was alleged by the plaintiff that as she was going up the stairs leading to the gallery she caught her foot in a tear in the linoleum and fell, causing injuries, as the result of which she was confined to her bed for some time. The bearing was completed on Wednesday, February 5, and during the afternoon the jury visited the theatre and inspected the gallery. They found that the linoleum was in such a defective condition as to be dangerous to members of the public using the theatre, that such defective condition was not due to want of reasonable care on the part of defendants, and that the injury to the plaintiff was caused by such defective condition.

His Honour, on the following day, Thursday, entered judgment for the defendants, with costs.



## MOFFAT v. KEMP.—AN INJUNCTION.

In the Paisley Sheriff Court, Mr. Graham Moffat applied to Sheriff P. J. Blair **12** for an injunction against Mr. G. H. Kemp, of the Pavilion, Johnstone.

Mr. Jeffrey Hunter, who appeared for Mr. Moffat, explained that the case was raised by Mr. Moffat against George H. Kemp, of the Pavilion, Johnstone, whom Mr. Moffat asked to be injuncted from producing or allowing to be produced in his theatre or elsewhere a play or playlet advertised by defender under the name *The Hole in the Wall*, which was really a play called *The Concealed Bed* (the property of the pursuer), or a colourable imitation thereof. The playlet was produced in Johnstone on January 20, and had also, he understood, been produced in Saltcoats and other places. Mr. Kemp, however, had called on him and expressed his regret that through an inadvertence the company engaged at his theatre had produced the playlet, and had apologised to Mr. Moffat, and undertaken that the infringement would not be repeated.

Defender, who was in court, admitted the statement made by Mr. Hunter.

Sheriff Blair then granted a perpetual injunction, with expenses.

## BRENTWOOD v. FORDER.

At the Westminster County Court, before Deputy Judge Lush, Mr. Paul Brentwood, vocalist, claimed £50 damages for **13** breach of contract from Mr. Walter Forder, theatrical manager, described as of Churchill Road, Great Yarmouth.

The defendant did not appear, nor was he legally represented.

Mr. R. H. Chapman, solicitor, of Manchester, who appeared for the plaintiff, said his client entered into a contract with the defendant in June, 1912, to appear from July 1 to September 14 with the Follie Jesters at the Coliseum, Porthcawl, South Wales. He was to receive £2 a week salary and the third share of a benefit performance, in addition to receiving payments in respect of Sunday entertainments. The plaintiff appeared on July 1, and continued until July 27, when he was dismissed without notice, with the result that he lost his salary for the remainder of the season.

The plaintiff gave evidence in support of this statement, and said that in addition to his loss of salary he estimated that his third of the receipts of the promised benefit performance would have amounted to over £5.

His Honour gave judgment for the plaintiff for £20 and costs.

## A CALCUTTA CASE.—CORLASS v. BANDMANN.

In Calcutta High Court, before Mr. Justice Chaudhuri, was begun the hearing of an **13** action brought by Miss Georgie Corlass (Mrs. Warwick Major) against Mr. Maurice E. Bandmann, proprietor of the Bandmann Opera Company. Miss Corlass claimed Rs.18,000 odd as damages for alleged wrongful dismissal.

Miss Corlass's case, as set out by her counsel, Mr. Norton, was that Miss Corlass entered into an agreement with Mr. Bandmann, by which she was engaged as principal soubrette. That arrangement was entered into at Colombo on March 30, 1912, and continued until December 11, 1912, when she said she was wrongly dismissed. The terms of the contract shortly were that she was to receive £20 a week while she was actually acting and first-class hotel accommodation and first-class railway fare. The contract was for a period of nineteen months. According to the custom of this

company no payment was made while they were not actually playing, while the period they were actually travelling was also subtracted, and during that period these artists lived on their reputation. The contract was carried out by Miss Corlass until December, 1912, when for the first time a piece called *The Night Birds* was put into the repertory. *Night Birds* was not really musical comedy at all. The quality of the music never was intended to be within the range, the voice, and the abilities of a soubrette. The music of the *Night Birds* was really opera music. It required a specially trained technique and vocalisation, and it was childish to suggest that any member of Mr. Bandmann's company was competent to render that music, either as it was rendered in London or at all. His point was that the music of the *Night Birds* of the part for which Miss Corlass was cast—the part of Ilka—was not soubrette music. It was far too difficult. Miss Corlass took the stand that the music was outside her contract and was dismissed. The case occupied several days in the hearing and eventually, on March 3, judgment was entered for the plaintiff with Rs.7,500 (£500) as damages.

## MARCH.

## ALLEGED CRUELTY TO DANCING PUPIL.—LEONORA CANZI BOUND OVER.

Mr. Garrett concluded the hearing, at the West London Police Court, of the allegations brought against Leonora Canzi, a **3** teacher of dancing, of Oxberry Avenue, Fulham, of ill-treating Doris Cubbin, aged eleven years, who was a pupil of the defendant's.

Mr. Garrett observed that the prosecution had very properly been brought, because there was no doubt that the child had been subjected to a certain amount of ill-usage. He was struck with one fact in the evidence—viz., that defendant only practised that ill-usage while she was giving instruction in dancing, and that, apart from the lessons, she treated the child with kindness and care. In the experience of most people the worst way to treat a timid or backward child was to use severity; and he was sure that no one connected with the stage would say that was the best way to train a child for the stage. This case differed entirely from cases of cruelty to children which were usually brought before him—cases where there was evidence of malice or neglect—and he felt quite justified in dealing with it in a certain way; but at the same time he felt that it was a good thing that such a case should have been made public in order to show others that this was not the right way to give a child instruction in preparation for the stage. He accepted the defendant's recognisances in £20 for her appearance if called up for judgment within twelve months.

## ANDRIVEAU v. HAMMERSTEIN.

In the King's Bench Division, before Mr. Justice Pickford and a special jury, **3** Mme. Andriveau, professionally known as Mme. Valkandri, an operatic singer, sued Mr. Oscar Hammerstein for damages for alleged breach of contract.

Mr. A. M. Latter and Mr. F. D. Livingstone (instructed by Messrs. Boyce and Evans) appeared for plaintiff; and Mr. Compston, K.C., Mr. McCordie, and Mr. St. John Field (instructed by Messrs. Langton and Passmore) were for defendant.

It was stated by Mr. Latter that plaintiff was engaged by defendant on a contract for



five months, dated June 26, 1911. The engagement was to begin on November 13, and the salary was £220 a month. There was a clause providing that, in the event of the closing of the theatre through any cause of *force majeure*, or insufficiency of receipts, the salary would cease from the date of closing, and would not recommence until the performance was resumed. It was on that clause that the defence was based.

Plaintiff started her engagement, and about February 19, after three and a-half months' service there, she observed a notice in the lobby reserved for artists at the Opera House stating that defendant was closing his theatre in order to prepare for the summer season. Defendant asked if she would cancel her engagement if he paid her £100, and whether she would consent to sing again in April. She declined, and when she returned home she got a letter from defendant which set up a right to terminate the contract because he was about to close the theatre owing to insufficiency of receipts. The letter said the theatre would close on March 2, and re-open on April 22, when her engagement would continue for the unexpired term of the agreement. Defendant had now withdrawn the claim calling upon plaintiff to continue for the five months. Counsel mentioned that the theatre was opened on Sunday, March 3, for a concert, at which his client did not sing, and throughout the period up to April 22 the house was steadily used for rehearsals. The point for the jury would be, Was the Opera House closed, and were the receipts, in fact, insufficient?

Plaintiff said she did not know the receipts were not sufficient to meet expenses. Defendant had an option to engage her on the same conditions in May, June, and July. The necessary notice was not given on February 1.

Mr. Compston, opening the case for the defendant, contended that his client had a right to close the Opera House in the event of the receipts being insufficient. An accountant would tell the jury that the loss on the season amounted to £19,000.

Mr. R. Le Butt, general manager for defendant at the London Opera House, stated that the season there was a great financial failure. The loss was over £1,000 a week. Defendant discussed the position with the heads of departments, and concluded that without outside assistance he could not continue. They knew he had been losing money very fast. Defendant decided to close the place at the end of February. A notice in English was put up to the effect that the run of the season would end on Saturday, March 2. The second season was worse than the first. A concert was held there on Sunday, March 3. The artists gave a concert every Sunday night, but there were no operatic performances until April 22.

Mr. Lyster: You have charged £200,000 to capital account. What is the right amount?—£150,300 on buildings and over £70,000 on production.

The total capital account appears not as £200,000, but £129,000?—That is the builders' contract.

Your estimate is a pure estimate which does not appear in the books?—Certainly £151,000 appears in the books.

Speaking of the second season, witness said the production was paid for by the gentleman who wrote the opera.

Counsel: Did it amount to £25,000?—No; £8,000 was paid for the cost of production and a guarantee of £8,000 was given, whilst a further £8,000 was advanced on a second mortgage. The whole lot was not called up.

Mr. Andrews, business manager for defendant, deposed that at the time of the posting up of the notice the receipts did not meet the outgoings. Leaving out interest on capital, they found they were unable to pay their way. The second season he described as disastrous.

Mr. William Henry Dunn, chartered accountant, Hugh Holborn, said he had prepared an account of profit and loss at the Opera House for sixteen weeks, ending March 2, 1912. It showed the box-office receipts were £31,886, subscriptions £1,648, making a total of £33,534. Against that the total item of expenditure was £46,654, omitting interest on capital, rates, land tax, etc. So that apart from these items they had a loss of over £13,000.

His Lordship decided that he did not think the clause which provided that if the contract was annulled five months' salary should be paid to plaintiff had any application to the present case.

The jury considered their verdict without retiring, and his Lordship entered judgment for defendant, with costs.

#### ATKINS v. GRANVILLE.—TERMINATION OF CONTRACT.

At Preston (Lancashire) County Court Minnie Aitken, professionally known as Miss 4 Tommy Atkins, claimed £12, one week's wage, in lieu of notice, from Fred Granville's Productions, Limited.

Plaintiff entered into a contract with the defendants for the appearance of herself and her twin children, known as Tiny and Mite, in the pantomime *The Babes in the Wood*, starting at Huddersfield. Owing to a difference of opinion, she gave a fortnight's notice on December 28. During the following week Tiny suffered from laryngitis, brought on (plaintiff stated) by the hard work of the rehearsals and the strain of playing twice nightly. Upon Mr. Granville's pressure, however, plaintiff allowed the child to continue. At midnight on Saturday, January 4, when plaintiff had packed up and arranged lodgings for the following week in South Shields, she was dismissed by a letter, in which defendant wrote:—

"Kindly note that your engagement, also that of Tiny and Mite, in *The Babes in the Wood* pantomime will terminate to-night. I am sorry you are unable to work out the two weeks' notice you gave me on Saturday last, but, in view of the doctor's certificate stating that Lily is unable to follow her employment, this is, of course, impossible."

It was stated that the contract included a clause under which an artist could be dismissed if, through illness, his or her work had to be curtailed. Plaintiff stated, however, that in this case the show was not curtailed.

Mr. Fred Granville stated that the reason plaintiff advanced for giving notice was that he had made her look small at rehearsal by cutting out her song. When he received the medical certificate as to one of the children he was willing that the other should go on alone. Plaintiff declined this, stating that the children had never worked singly. He understood that Miss Atkins wanted to terminate the contract as soon as substitutes could be found.

His Honour (Judge Sturges) found that there was no definite agreement that plaintiff was to withdraw from the contract, and defendant had no right to terminate it as he did. He gave judgment for plaintiff for the amount claimed, with costs.

## JONES v. WILLOWS.

At the Westminster County Court, before Deputy Judge Sinclair, Mr. Edward Jones, musical composer, residing at Rylett Road, Shepherd's Bush, claimed £25 from Mr. J. B. Willows for composing and arranging music for a sketch.

Mr. H. W. Rowsell was counsel for the plaintiff, and Mr. C. J. Dwyer represented the defendant.

Mr. Rowsell said the wife of the defendant was a lady who had written sketches and other theatrical productions, and in 1909 light, catchy music was required for a sketch called *The Gay Pierrot*. The plaintiff was approached by Mr. H. Cottesmore, who at that time was acting as manager for the defendant. Mr. Cottesmore and the plaintiff met at the Savage Club, and terms being discussed, Mr. Jones consented to supply the music for £50, £25 to be paid down and £25 on the production of the sketch. A cheque for £25 was forwarded to Mr. Jones on the receipt of the music, but that was all he had received, and the present action was for the balance.

His Honour: Has the sketch been produced?

Counsel: No, but four years have elapsed, and I submit that the sketch should have been produced by the defendant within a reasonable time. In one of his letters the plaintiff said: "Mrs. Willows has the music, and I do not think I have been unusually pertinacious in applying for the balance. I have only received £25, and that was two years ago. I wish you would suggest some sort of settlement." Counsel added that he did not wish to say anything unpleasant with regard to Mr. Willows, but he was instructed that there were serious disagreements between the defendant and his wife in connection with theatrical matters, and that this was the reason that the sketch *The Gay Pierrot* was not produced.

Mr. Herbert Cottesmore, stage manager and producer, gave evidence in support of counsel's statement, and said his experience was when a man agreed to pay a sum of money on the production of a sketch he meant to produce it. So far as witness knew, however, the defendant made no effort to produce *The Gay Pierrot* up to the time that witness left him in 1910.

Mr. Edward Jones, the plaintiff, gave evidence as to the agreement entered into to receive £25 down and £25 when the sketch *The Gay Pierrot* was produced.

Counsel: Does payment on production mean at a time very distant?

Plaintiff: No, production in the immediate future; otherwise I should not have agreed to such an arrangement.

Counsel: Has Mr. Willows ever said anything about his producing it, or why he did not produce it?—Never.

Has he said anything about giving up producing sketches or plays?—No.

In cross-examination plaintiff said it was true that the production of sketches was precarious, but he maintained that when a composer was promised a sum of money on the production of a sketch he expected it to be produced within a reasonable time.

Mr. Willows (the defendant) said he had made every effort to produce the sketch. Mrs. Willows had not given up writing sketches and producing them. It was his desire to have the sketch *The Gay Pierrot* produced, and he had made every endeavour to that end. A certain amount of money had, of course, to be paid out, and he was responsible. He was speaking for his wife.

Mr. Dwyer submitted that the terms of the agreement were clear, and that the plaintiff had no case. He admitted that it should be shown that reasonable efforts were made to get the sketch produced. If, for instance, Mr. Willows acted in spite and purposely made no effort to get the sketch produced, then the plaintiff would have a cause of action; but in this case it was not so. Mr. Willows was a man of considerable means, and the production of sketches was a hobby of his wife. Mr. Willows had made attempts to get the sketch produced, but had failed. There was a pierrot boom about 1910 or 1911, but it was done to death, and this fact probably had an influence in not being able to get *The Gay Pierrot* accepted. No doubt both parties to the agreement thought at the time it was made that there would be an early production. But they had been disappointed through no fault, he submitted, of the defendant. Mr. Willows was £25 out of pocket, for he had received no return on the sketch, which he had found it impossible to get produced. It was still hoped that the sketch would be accepted at some future date.

His Honour gave judgment for the defendant with costs.

## COYNE v. STREET.

Before His Honour Judge Wightman Wood, at the Ashby-de-la-Zouch County Court, Edgar John Coyne, actor, and Margaret Coyne, his wife, of Leicester, sued Geo. Alfred Street, for £5 5s. salaries, alleged to be due, viz., £1 15s. (balance of week's salary due on January 18), and £3 10s. for a week's salary due on January 25; also for £7 for alleged wrongful dismissal.

Mr. C. E. Crane (Coalville) appeared for the plaintiffs, and Mr. Nixon (Sheffield) was for the defendant.

Plaintiff deposed to being employed by the defendant in *The Cattle Thief* company, which recently visited Ashby and Coalville. At the beginning of the week he was told at Tamworth that they were going to Ashby for the latter three days of the following week, and that they were trying to get engagements to fill in the first part of the week. When he was paid for the three days he signed the wages book on account. He went with the company to Coalville, and wired to Street that he declined to go on unless paid for the three nights out at Ashby. He also told Mr. Moss, the manager. The latter said he could do without him, but gave him a written guarantee that he would be paid for the three days off at Ashby. The next day Moss told him that his place had been filled up. He received a fortnight's notice on the 11th of a week "out," but not to terminate his engagement.

Mr. Crane submitted that the custom of the profession prevailed, but the judge observed that the agreement was so complicated that he could not make head nor tail of it.

Mr. Nixon said the defence was that this was a strolling company, and one of the conditions attaching to the engagements was that they were from time to time subjected to fortnightly notices owing to the engagements being precarious, and there was also a complete understanding among them; and where there was no play, there was no pay. Plaintiff refused to play on the Tuesday night at Coalville, and therefore discharged himself.

Geo. Alfred Street (the defendant) said there were fourteen artists in this company, including the defendants. It was the custom that



where there was no play there was no pay. He paid the members when they should have played at Lichfield, but that was because the hall had been booked and he had a claim for compensation and got it from the proprietors of the hall. That was the only variation from the custom in his thirty-five years' theatrical experience. No member of the company, except Covine, had asked for pay when there were off-nights. When he received the plaintiffs' telegram he took it as a threat, and took steps to get others to take their places. His manager was justified in getting the Coyne to play, otherwise the company could not have played on the Mouday, and he (defendant) would have been liable to a claim for breach of contract with the proprietor of the theatre at Coalville.

By Mr. Crane: He was an American, and had been four years in this country.

His Honour said they did not want to know the custom in America. When defendant told him he had had thirty-five years' experience he (the judge) thought he meant in this country.

Mr. Crane asked why it was necessary to give a fortnight's notice of off-weeks if the custom was "no play, no pay."

Defendant said it was the custom to give fortnightly notices.

Wm. Eric Moss, manager of the company, said he had been seventeen years in the profession in England and Australia—twelve years in England. It was the custom "no play, no pay," and a fortnight's notice was given of off-weeks.

Hy. Leslie, a member of the company, also said it was the custom not to receive payment if they did not play. He never expected it. He was surprised when he was paid at Lichfield.

The Judge said that usually in matters of this kind there were written contracts, and then this question could not arise. In the circumstances of this case his Honour said he could see no ground for the plaintiffs expecting payment for the three nights off at Ashby. They had had notice that the whole of that week would be "off," but they got three nights at Ashby as an extra. It was most unreasonable for the plaintiff—in fact, it was monstrous—to have wired to the defendant only a little over an hour before the commencement of the performance. But, to get him to play, the manager promised to pay him 35s., and so plaintiff was entitled to that. His dismissal, however, was justified.

Judgment for plaintiff for 35s., without costs.

#### EDWARDS v. LONDON THEATRE OF VARIETIES, LIMITED.

##### HURRYING A DEPARTING AUDIENCE.

At the Clerkenwell County Court, an action was brought by Selina Edwards, of Liverpool Street, Islington, against the London Theatre of Varieties, Limited, of Charing Cross Road, for £30 as damages for personal injuries.

Mr. Moysea remarked that the accident to plaintiff happened at an historic hall in Upper Street, Islington. It was the building formerly used by the Mohawk Minstrels. It afterwards became a music hall, and was now a picture house.

Plaintiff said she attended the seven o'clock entertainment at the house in question on the night of October 21. On leaving the hall after the performance she was holding her little boy's hand as they were descending the steps. The attendants were hurrying people down

from the top landing, and calling out "Hurry up! Pass out, please." This caused the people behind to crowd upon her and her boy. The latter lost his balance, and in trying to save him she fell down several stairs. She suffered injury to her forehead, and her right wrist and thumb were sprained. As a result of the injury she had since been unable to follow her occupation, and was still attending a hospital as an out-patient.

For the defence, an attendant who was standing at the top of the stairs, said that whilst the people were descending his attention was drawn to the plaintiff, who was at the bottom of the small staircase. He asked her what was the matter. She replied that someone had knocked her purse from her hand, or she had lost it.

Plaintiff said that in falling she lost her purse. She did not attempt to stoop to pick it up, as the crowd behind her was too great. She reported the accident to defendant's manager, and afterwards went to the University College Hospital.

The Judge, addressing the jury, said it was not a question whether it was improper to call out "Hurry up, please!" but, having regard to the condition of affairs, as the people were leaving whether the attendants called out to an unnecessary extent. If the crowding resulted from the calling out of "Hurry up, please!" by the attendants, then defendants would be liable for the accident to plaintiff.

The jury found in favour of plaintiff, and awarded £20 damages.

Judgment was entered on the jury's verdict with costs.

(For report of case in the Divisional Court see May 6.)

#### PELISSIER v. PALACE THEATRE, LIMITED —ALLEGED BREACH OF CONTRACT.

In the King's Bench Division, before Mr. Justice Darling and a special jury.

12 Mr. H. G. Pélissier sued the Palace Theatre, Limited, claiming £200 salary in respect of his troop, "Pélissier's Punchinellos," under two agreements.

The defendants admitted having made the agreements, and said they were induced to enter into them by certain representations and alleged warranties which, they alleged, were not complied with. In reply, Mr. Pélissier denied that the representations and warranties alleged were made.

Mr. Marshall Hall, K.C., Mr. Theo Mathew, and Mr. Hugh Brodie were for the plaintiff; Mr. F. E. Smith, K.C., and Mr. Gilbert Beyfus representing the defendants.

Mr. Marshall Hall said the dispute related nominally to £70, the defendants contending that Mr. Pélissier in any event was not entitled to more than £130; but it had been agreed between the parties that the result of this action should cover a contract covering eight weeks at the rate fixed.

Mr. Pélissier, in the autumn of 1911, and Mr. Butt discussed the production of a show known as Pélissier's Punchinellos. The desirability of using real cast bells for the opening chorus was mentioned, and it was agreed that the company should include Mr. Hugh Wright, the comedian. Contracts were prepared, and Mr. Pélissier got ready for the show. Mr. Hugh Wright was to have £15 a week and 5 per cent. commission, and another gentleman engaged was Mr. Herbert Oliver, the composer, at £8 a week and commission. At first, continued Mr. Hall, a contract was made for five weeks, and it was now suggested, he understood, that Mr. Pélissier had represented that the play would cost about



£1,000, and it was on the faith of this that defendants entered into the contract.

When the piece was produced, Mr. Ernest Poland, a director of the Palace, saw it at the Finsbury Park Empire, and, according to the plaintiff, subsequently saw Mr. Pélissier, and said he liked the show very much, but the soprano voice of one of the ladies was not strong enough. The plaintiff engaged another vocalist. Afterwards, at Mr. Butt's request, the piece was "cut," and after that Mr. Butt complained that there were no bells, as suggested. The plaintiff's manager denied having agreed to provide real bells, costing about £30 each. Later on Mr. Butt wrote, "Candidly, the show was not at all as represented to him, and no better than the Vaudeville Follies" (the No. 2 Folly Company). Mr. Butt added that his directors could not see their way to pay more than £130 a week, which, he said, was the sum originally fixed. Mr. Pélissier took the letter to his solicitors.

Giving evidence, Mr. Pélissier denied having guaranteed to provide the bells. He mentioned the idea to Mr. Butt, and said he thought it would be a good thing to have the bells hung from the flies and rung by the performers on the stage in the opening chorus.

Asked about the Follies, the plaintiff said he was paid £100 a week in London and £120 in the country on tour for the Vaudeville Follies. The production of the piece at the Palace was postponed from the date originally fixed, and was shown meanwhile at suburban halls.

The plaintiff stated that he hoped to make a profit of about £450 on the eight weeks' contract.

Mr. Pélissier, in cross-examination by Mr. F. E. Smith, denied that he said the setting of the piece alone would startle all London. He did say he was going to do the thing well, and spend a large sum on it. The bells used were of papier-mâché, and the orchestra provided music to suit the occasion.

The plaintiff was asked if £1,000 would be much to spend on a production at the Palace, and he said it all depended.

His Lordship: How many songs did you write in the piece?—Mr. Pélissier: About ten songs and quartettes.

Mr. Marshall Hall (re-examining): And there were author's fees, etc., which mounted up the expense?—The Plaintiff: Yes.

Mr. Demanche (the plaintiff's manager) also gave evidence.

Mr. Hugh Wright stated that Mr. Butt said he liked the show, and that the burlesques reminded him of the days of Fred Leslie.

Mr. Bull, scenic artist, also gave evidence, and said he estimated for the bells, and had painted scenery for the Palace. The witness added that if the plaintiff had insisted upon real bells he could have provided them.

The case was continued on March 13, when Mr. Alfred Butt, the managing director of the Palace Theatre, Limited, was examined by Mr. F. E. Smith. Witness described an interview he had with Mr. Pélissier in October, 1911, with regard to the PUNCHINELLOS. Mr. Pélissier said he had an idea for a new form of entertainment. He told Mr. Pélissier that the new production would have to be something much finer and more novel than the Vaudeville Follies, and with this the plaintiff agreed. Ultimately witness agreed to pay £130 a week, and said that he could not give a run for more than four weeks, but added that if the production proved a success there was no reason why it should not run for four months or longer. That agreement was a perfectly definite one, and the only thing left for subsequent decision was the date when the piece should be pro-

duced. On November 20 or 21 Mr. Demanche, Mr. Pélissier's agent, came to see him (witness), and stated that they had gone into the figures, and that it would be impossible to do the entertainment under £200 per week. Witness was amazed, and said he had never heard of anyone paying £200 for an unknown troupe of this description. Mr. Demanche said that the scenery alone was going to cost £400, that the salaries of the artists would be high, and the costumes expensive. With regard to the idea about the bells, Mr. Demanche said that they would have to be specially made, and they would cost from £15 to £20 each. Next day Mr. Pélissier called, and said it was absolutely impossible to do the entertainment under £200 a week. Defendants had a board meeting, and the conclusion reached was to assent to the contract for £200 a week. Later on, in consideration of the run starting on February 19 instead of January 29, it was agreed to extend the run to eight weeks.

Mr. Smith: Did you see the performance on the opening night and often afterwards?—I did not see it more often than I was obliged.

Mr. Smith: What about the artists?—With the exception of Mr. Hugh Wright, whom I had stipulated for, and who is a most excellent comedian, the artists were of a very mediocre quality, and totally unsuitable for a first-class production such as I anticipated getting, and were receiving salaries such as were usually paid to people in the chorus. I do not pay my first or second turn such salaries.

Having regard to the scale of salaries at the Palace, were the salaries paid to these artists on the scale usually paid in West End houses?—They were salaries for which I am perfectly certain you cannot reasonably expect to get really competent performers.

What about the scenery?—The scenery of its kind was quite all right, but it was not very costly; it was very ordinary scenery. There was nothing attractive about it.

Were the PUNCHINELLOS an attraction at all at the Palace?—Certainly not.

His Lordship: How can you tell?

Witness: It is very difficult to say how you can tell, but you can see by the feeling of the audience, and you can tell by the general opinion. Certainly the business at the Palace during the whole of the period that the PUNCHINELLOS were there was worse than usual. During three weeks out of the eight I actually lost money.

Continuing, Mr. Butt said he was positive he did not discuss the piece with Mr. Demanche on the first night. He thought it only fair that he should first see it again. The second time he saw it rather confirmed the opinion he had already formed with regard to it. He told Mr. Demanche that he considered it a perfectly disgraceful performance. Mr. Demanche asked what was wrong with it. Witness replied that everything was wrong; that the whole thing was commonplace, and that he could pick up a troupe like that for £65 a week any day.

On February 22 witness wrote Mr. Pélissier, who was then in Cardiff, complaining bitterly about the PUNCHINELLOS, and saying that under the circumstances his directors could not see their way to paying more than the original sum of £130 per week. This sum was accordingly offered at the end of the first week, but refused.

Mr. Marshall Hall (cross-examining): Do you suggest that Mr. Pélissier and Mr. Demanche have defrauded you?—I say that they misrepresented the matter, and if that is legal fraud, yes.

Why, if you attached so much importance to the bells, did not you insert a clause in the contract to the effect that they should

be real bells?—If I had to put that in, why should I not put in everything else that Mr. Pélissier told me?

Do you say this was a bad production?—I do not say it was a bad production. I should not be so stupid as to say that. I do say it was a commonplace, ordinary production, and not suitable for the Palace Theatre. It was an ordinary troupe, such as you could get for £60 or £70 per week.

Mr. Marshall Hall called attention to the fact that several newspapers had spoken in complimentary terms of the PUNCHINELLOS.

Witness replied that there was no reason why the PUNCHINELLOS should not have an ordinary good notice. Troupes for whom he had paid £60 or £70 per week got an ordinary good notice. He simply said that this was not a costly production, unique in character, as he had been led to expect it would be. He told Mr. Hugh Wright that it was an abominable show with the exception of his numbers, which were exceedingly good.

Counsel also called attention to clause 16 of the contract as follows:—"Any misrepresentation on the part of the artist, or his or her agent, as regards business, salary, or otherwise, shall render this engagement null and void, should the company or management so determine, and of such determination duly notify the artist in writing." Why did witness not act on this clause and determine the engagement?

Witness replied that he might have done so and perhaps ought to have done so.

Mr. John Hayman, booking representative at the Palace, said he saw the PUNCHINELLOS at the Finsbury Empire. The performance was all right at a price, but not the price the Palace were paying.

Cross-examined: The show was worth £75 a week.

Mr. Thomas Ernest Polden, chairman of the Palace Theatre, Limited, deposed that the performance at the Finsbury Empire was poor (except Mr. Hugh Wright's part), and it struck him as being worth about £80 a week. Mr. Pélissier admitted that the ladies were poor and "off," and said he would chance them and get better voices. The Palace performance, however, was practically the same, although there were two new chorus ladies.

Mr. J. A. E. Malone said that the PUNCHINELLO show was very indifferent. When a producer spent £1,000 upon a fortnight's engagement he did not expect his money back in that time, but the future success, if they were successes, compensated him. The least salary that chorus ladies got was £2, and they rose to £4, according to the time they were at the theatre.

Cross-examined: The chorus ladies were given the same payment on tour.

The witness said he would be sorry to have given £100 a week for the PUNCHINELLO show.

Mr. Julian Wylie, theatrical agent, said that the performance was a very ordinary one. It was worth from £70 to £80 a week.

Mr. Harry Masters, dramatic agent, gave similar evidence.

Mr. Justice Darling: How do you account for the writers in the newspapers expressing such different opinions to yours?

Witness: Different people have different ideas for different halls.

Mr. Bert Howell gave evidence that he valued the performance at not more than £100 a week for the Palace.

The jury, without leaving the box, found that Mr. Pélissier was entitled to receive £200 a week for the run of the PUNCHINELLOS at the Palace.

Judgment was entered for the plaintiff, with costs.

#### KEYS v. ROLLS.—CLAIM FOR SALARY.

At the Westminster County Court, before Judge Woodfall, Mr. Nelson Keys claimed **14** £25 in respect of one week's salary from Mr. Ernest C. Rolis.

Mr. Tindal Davis was counsel for the plaintiff, and Mr. Osborn (Osborn and Osborn, solicitors) appeared for the defendant.

Mr. Tindal Davis said the plaintiff was engaged by Mr. Rolis in July, 1912, to appear for four weeks in a sketch, *Oh, Molly*, which was to be produced in London. The salary was £25 per week, and there was an option on his subsequent services, provided nine weeks were guaranteed. The defendant, however, did not exercise this option. A contract was drawn up which contained a stipulation, "No play, no pay," but the plaintiff absolutely refused to sign this, and a second contract was then drawn up from which the words "No play, no pay" were eliminated. It was on this contract that the plaintiff was suing. The plaintiff played in the sketch both in London and the provinces, but on November 9 he received a letter from the defendant, who wrote, "I shall not require your services after the 23rd inst., so your engagement ceases on that date." The first of these two weeks' salary was paid to the plaintiff, but he had received nothing for the week ending November 23.

The plaintiff, in evidence, bore out his counsel's statements. He said he commenced playing in the sketch on September 2, and after five weeks went on tour with it in the provinces. On November 9 he received the letter giving him the notice which had been read.

In cross-examination by Mr. Osborn, the plaintiff admitted that on two occasions when in the provinces there was a week when the sketch was not played, and that on those occasions he received no salary.

Mr. Osborn: Was that not "No play, no pay"?

Plaintiff: That was a voluntary act of friendship on my part, after Mr. Rolis had spoken to me on the subject.

Mr. Osborn: Do you suggest that there was ever an agreement that either of you should give a fortnight's notice—Yes, I think so, if the option was not taken up.

You may think so, but don't you know that apart from special agreements, music-hall contracts are always by the week?—I don't know so much about that.

Mr. Osborn, for the defence, contended that the plaintiff in the two particular weeks mentioned was working under the generally accepted music-hall condition of "No play, no pay," and that therefore he was not entitled to succeed in his action. The plaintiff admitted that on the two weeks that the sketch was not played in Manchester and elsewhere he received no pay. Now he wanted to say that he considerably presented Mr. Rolis with £50—representing two weeks' salary—but was it customary for music-hall artists to make presents of £50 under such circumstances?

Mr. Rolis in evidence said the custom in the music-hall profession was "No play, no pay." If he had to pay all his artists at times when his sketches were not performed, he would be tremendously out of pocket.

Cross-examined, the defendant said he had had eight years' experience as the proprietor of sketches.

Counsel: If such a custom as you allege exists, will you tell his Honour why in the document of July 29 you did not mention "No play, no pay"?

Defendant: The plaintiff said it was not necessary, as the custom was so well known.

Why did you not put the words in one contract and not in the other?



Defendant: Because one of them was drawn up by myself, and I do not profess to be a lawyer.

Miss Marie Maxwell, Miss Maud Shelton, and Mr. Gerald Williams, all sketch artists, were called with a view to prove the existence of the custom "No play, no pay" in the music-hall world.

His Honour said he thought the plaintiff was entitled to judgment. He did not think it was a question of custom at all, because they had evidence—and there was nothing to contradict it—that whether "No play, no pay" was or was not customary in the music-hall profession, the plaintiff refused to work on such an understanding. He said, "I am not going on on those terms," and it was clear that that was part of the contract. There would be judgment for the plaintiff for the £25 claimed, and costs.

## APRIL.

### BRUCE v. HYMAN.—CINEMA MANAGER'S ACTION.

At the Clerkenwell County Court, an action was brought by Harry Bruce, cinema theatre manager, of Holloway Road, Islington, against Walter Hyman, cinema theatre managing director, for £8 15s. as the balance of four weeks' salary.

Plaintiff said he was originally engaged by defendant for the managership of a new picture theatre that was to be opened in Oxford Street. That engagement was in September 1912. In November, whilst the Oxford Street theatre was still in the course of construction, defendant asked him to take on the managership of the Majestic Picturedrome in Tottenham Court Road. An arrangement was come to that he should be manager of both houses and that an assistant should be appointed for each place. He went to the Majestic and continued there until February 1, when he was dismissed. He claimed one month's salary in lieu of notice. He was paid one week, £2 15s., less 4d. deducted for insurance. The claim was now for the remaining three weeks.

For the defence it was stated that plaintiff had received secret commission from a firm of printers.

This plaintiff denied. The firm of printers in question, he said, sent him a cheque for 10s. In explaining this, plaintiff said that on going to the Majestic he had some cards printed at a cost of 8s. 6d. Then he went on several occasions to the printers to arrange for a programme. The printers said they did not want him to pay for the cards, and they also desired to pay him his fares to and from their place in respect of the programme. So they sent him a cheque for 10s.

Cross-examined by Mr. Kingsbury (counsel for the defence) plaintiff contended that it was not commission. It was the return of money he had paid.

Defendant said that when plaintiff went to the Majestic he was told that he would be engaged for that house only at a salary of £2 15s. per week. Defendant added that he told plaintiff the Majestic had nothing to do with the Oxford Street house. Plaintiff was perfectly satisfied. He discharged plaintiff in January on hearing of his receiving commission.

Replying to counsel, defendant said plaintiff informed him of having received 10s. from the printers. That was the first defendant had ever heard of any secret commission. He felt justified in discharging plaintiff. On

the question of custom, defendant contended that picture theatre managers were weekly servants. The custom throughout the trade was a week's notice.

Plaintiff submitted that he was entitled to a month's notice.

His Honour held that the custom of the theatrical profession was not applicable to picture theatres, and upheld the defence in their contention that plaintiff was a weekly servant. Regarding the question of secret commission, His Honour remarked that the printers had not been called, and he was not satisfied that there had been any misconduct on plaintiff's part by receiving the 10s. He desired to say that for plaintiff's satisfaction. On the weekly servant point, however, defendant was entitled to succeed.

Plaintiff's counsel pointed out that 4d. had been deducted from the week's money paid to plaintiff for insurance. The insurance card (produced) showed that it had not been stamped by the employer for that week. Plaintiff was entitled to judgment for the 4d. Mr. Kingsbury: The not stamping was, of course, an oversight.

His Honour: There must be judgment for plaintiff for 4d., without costs. On the case itself there must be judgment for defendant, with costs.

### QUEUES ILLEGAL.—IMPORTANT RULING IN LYONS, SONS, AND CO. v. GULLIVER.

Mr. Justice Joyce, in the Chancery Division, gave his considered judgment in an action by Messrs. Lyons, Sons, and Co., Argyll Street, W., for an injunction, damages, and costs against the access to their premises by allowing queues to assemble.

The defendants denied obstruction, and contended that as the queues were controlled by the police they were not liable.

Mr. Hughes, K.C., Mr. Farwell, and Mr. S. Green (instructed by Messrs. Chamberlain, Johnson, and Levy) were for plaintiffs; and Mr. Cunliffe, K.C., and Mr. Dighton Pollock (instructed by Messrs. Beaumont, Son, and Rigden) were for defendants.

#### JUDGMENT.

Mr. Justice Joyce: This is an action by the lessees of the ground floor and basement of No. 3, Argyll Street, near what is called Oxford Circus, against the proprietors of the Palladium Theatre, for an injunction to restrain them from carrying on their business so as to cause a nuisance to the plaintiffs by obstructing the access to or egress from the plaintiffs' premises, or causing any noisy or other interference with the beneficial occupation and enjoyment by the plaintiffs by reason of the assembly of crowds or otherwise, and damages and costs. Upon the subject of annoyance by noise I have not heard anything at the trial. The door of the theatre admitting to the upper circle, the cheapest part of the house, and which I understood was large enough to accommodate something under 1,000 persons—700 or 800, or something like that—is on the south side of the theatre, the side nearest to the plaintiffs, and a short distance from the entrance to the premises of the plaintiffs—I cannot at the moment say exactly how many yards it is, but there are three or four doors between. There are three performances daily—namely, at 2.30, 6.20, and 9.10. Before the action, the persons who desired to have seats in the upper circle were not admitted until a very short time before the commencement of the performance, the natural and necessary consequence being that there gathered outside a crowd of persons, larger when the performance was more than usually popular, waiting for the door to be opened. These persons, in order to prevent



the entire stoppage of the street, appear to have been marshalled by the police (some of whom, directly or indirectly, are paid by the defendants) into a queue so as to form really a stationary crowd standing on the pavement or in the road by the kerbstone in front of the plaintiffs' premises, sometimes as many as five deep and sometimes reaching a long way past the plaintiffs' premises; in fact, down to the corner at the south end of Argyll Street. Consequently pedestrians going from or to the plaintiffs' premises, had at the time when the queue was there, to make their way through the crowd forming the queue or go round by the end so as to get inside the queue, and vehicles were prevented, and necessarily prevented, or hindered, from access to the side of the pavement immediately in front of the plaintiffs' premises. The plaintiffs are only concerned with the queue on the south side of the theatre at the door of the upper circle. There has been, and still is, I think, from time to time, another queue on the north in connection with some other door, but that does not interfere with the plaintiffs in any way. Not only has there been this stationary crowd, but to a small extent, street musicians and acrobats have been attracted by the crowd, tending further to obstruct the passage. Upon the motion for an injunction it was arranged that the doors should be opened earlier than they had been before, and the nuisance, or alleged nuisance, has in that way to some extent been mitigated. As to what has been done pending the trial, there is no evidence that this has occasioned any additional expense or inconvenience to the defendants that is worth talking about. As I said before, it is only with the upper circle and the entrance thereto, not with any other part of the house, that the plaintiffs in this action are concerned.

Apart from any question of law, the practical question appears to be whether the door or doors admitting to the upper circle shall be opened so long before the performance begins as to prevent the formation of a waiting crowd, or whether the plaintiffs shall be subjected to the inconvenience and annoyance, whether great or small, of having a queue down the street in front of their premises at two periods of the day (the last one at night does not appear to be of importance) of persons waiting to enter as soon as the doors are opened. It has been said that no one has been actually prevented from entering or leaving the plaintiffs' premises, that they can always push or elbow their way through the queue which is there, or ask to have a way made for them; and there are police there, it is said, to interpose and make a passage if persons in the queue refuse to move. This may be so. Still, there is, to my mind, an annoying hindrance or obstruction to persons desiring to enter or leave the plaintiffs' premises. On the evidence I come to the conclusion that the crowd collected on the south side of the entrance to the upper circle and the stationary queue have obstructed access to and egress from the plaintiffs' premises; and, further, that such obstruction has been calculated to deter, and has, in fact, deterred, to a very slight extent at all events, if no more, customers from resorting to the plaintiffs' as they might otherwise have done.

On behalf of the defendants, it is also insisted, and it no doubt is the fact, that Argyll Street is not much used as a thoroughfare, or not so much used as many other streets in the vicinity, and that goods are delivered and taken away by vehicles or cycles from the various shops or premises in that street. In my opinion, this does not furnish any valid excuse to the defendants, but, in truth, makes it all the more necessary that the obstruction,

if any, caused by these other things, should not be increased. It has been also argued that the queue, and any consequent annoyance or damage to the plaintiffs, is no concern of the defendants, and if anyone be responsible for it they say it is the police. This is an argument which I do not appreciate; in fact, I do not understand or follow it at all. Among the usual and recognised nuisances on a highway, which you find enumerated in almost any text book, are these: "It is a nuisance to organise or take part in a procession or meeting which naturally results in an obstruction and is an unreasonable user of the highway; to use premises situate near a highway for exhibitions, entertainments, or other purposes of such a character that crowds of persons naturally collect and obstruct the highway, not by the mere act of coming and going, but by remaining on it awaiting admission to or watching the spectacle or endeavouring to obtain information as to what is going on out of their sight."

As to what is going on on the plaintiffs' premises, I must hold that what the defendants have done involves an unreasonable use and obstruction of the highway, and incident thereto such obstruction and annoyance as to amount in law to a public nuisance, by which the plaintiffs have been specially and in particularly injuriously affected. The granting of the usual injunction asked in this case would in no way stop or interfere with the carrying on of the theatre or the employment of the considerable number of persons connected with the Palladium. It might necessitate a little more care and increase very slightly the expense of carrying on the concern at present a very prosperous one. In other words, it might very slightly diminish the very considerable profits which the management are deriving from the theatre. Upon the whole, I come to the conclusion that the plaintiffs are entitled to judgment for damages, say 20s., and the costs of the action, but I do not consider it necessary to grant any injunction at present, because ultimately, and really under some repeated pressure from me, the defendants were induced to undertake to open the doors admitting to this upper circle an hour before the commencement, or the time advertised for the commencement, of the afternoon performance, and thirty-five minutes before the first of the evening performances, the intention and understanding of that being that as soon as the doors are opened all persons who are going to be admitted to the upper circle are to be at liberty to enter—I do not mean without paying, but they are to be at liberty to enter, and are not to be kept back so as to form a queue in the street. Then, in addition, there must be liberty to apply, of course, if this undertaking is not observed. I do not think I need say, is not effectual, because I think it will be effectual if it is observed. That disposes of the action.

(For report of judgment in Appeal Court see November 12.)

#### CHANTREY AND ANOTHER v. LONDON THEATRE OF VARIETIES—ACTION FOR DIRECTORS' FEES.

Mr. Justice Phillimore, sitting without a jury, began the hearing of the action Chantrey and another v. the London Theatre of Varieties, Limited, in which the plaintiffs, as the assignees of Mr. Walter Gibbons, under an assignment dated June 29, 1912, sued the company to recover certain money alleged to be due to Mr. Gibbons as directors' fees. The defendants said that the money claimed was not now due, but was payable in certain instalments.

Mr. Sankey, K.C., in opening the case, said plaintiffs were the assignees of Mr. Gibbons, who was well known in the music hall world, and the notice of the assignment to the defendants was dated July 6, 1912. There was no issue raised here about that, and the court could treat the real plaintiff as Mr. Gibbons. The assignment (said counsel) was, he believed, under a marriage settlement. The action was to recover £886 13s. 4d., representing directors' fees, but there had been an agreement between the parties by which certain sums had been accepted as against that, and the amount now owing was £286 13s. 4d. There was no contest that Mr. Gibbons was entitled to the money; the sole controversy was as to whether he was entitled to it immediately or whether he had got to take it by instalments of £20 per week.

The case occupied three days. Mr. Justice Phillimore gave judgment in favour of the plaintiffs for the amount claimed with costs. A stay of execution was granted to the defendants upon the terms of the money being paid into Court.

#### MURRAY v. MOSS EMPIRES, LTD.— BREACH OF CONTRACT.

In the King's Bench Division, before Mr. Justice Horridge and a common jury, Miss **10** Beatrice Murray, professionally known as Eva Compton, sued Moss Empires, Ltd., for £45 damages for alleged breach of contract. Mr. Goodman appeared for the plaintiff, and Mr. R. Davis represented the defendants.

Mr. Goodman explained that his client in 1909 entered into contracts with the defendants to appear at various halls in 1911, 1912, and 1913. The 1911 contract was performed. On Monday, August 19, 1912, she was due to perform at the Empire Music Hall, Leeds, where there were two performances nightly, one at 6.50 p.m. and the second at 9 o'clock, with an interval of 20 minutes between them. Plaintiff's turn was number 6 and would begin at 7.30. She wore silk tights and long boots, and after the first performance she took them off, and putting on a dressing-gown, went into the wings to watch the other performers. The stage manager was standing there and said nothing to her.

After the first house at 8.45 the plaintiff went to her dressing-room, her turn being at 9.40. The stage manager sent for her and told her her turn would be No. 1 for the next house. It was four minutes to nine, and she pointed out that she could not dress in time. She went to her dressing-room again and began to dress, which took a quarter of an hour or twenty minutes. She could not get ready by nine o'clock, and she was then told her turn was struck out. The next night the manager told her that he had orders from London that she was not to appear again.

As a matter of fact (went on counsel), the manager wrote to the London office that the plaintiff was a very weak turn, and that for the second house he gave instructions for her turn to be changed with that of Miss Ruth Davenport. He added that she refused to go on. When the manager had told her that her turn was struck out she had told him that she was willing to go on No. 1, but that she had not been given reasonable time. The defendants wrote to her cancelling her contract. Her salary was £5 to £6 per week. Plaintiff gave evidence.

The witness said it took her twenty-five minutes to take off her clothes and put on her stage things.

The hearing was adjourned.

On April 11 the hearing was concluded.

Mr. Justice Horridge said that the real question was whether the plaintiff was given time to comply with the request or order of the manager.

Mr. David Denis said his case was that the lady was ready when asked to go on as No. 1, but that she wilfully refused to obey.

Mr. Percy Rome, acting manager of the Empire, Leeds, said he had power to alter the order of the items on the programme. He gave instructions to the stage manager in regard to the second house. When he saw the plaintiff later in the evening she said that she was not given time to dress. That statement she afterwards withdrew.

Mr. Henry Bussell, the stage manager, said that at 8.48 he told the plaintiff an alteration had been made, and that she was to go on first turn at the second house. She was then wearing a dressing gown over her stage costume. She said, "No, I won't go on first turn."

Mrs. Alice Jennings said the plaintiff came into the dressing-room, saying, "I am not going on this turn. It's not fair. I am not going to play. I have done without Moss before, and I'll do without him again." She was wearing her stage costume with the exception of her coat and hat, and she had her stage boots on.

In cross-examination it was suggested to witness that Mr. Bussell said she might have had shoes on.

"Gentlemen do not take so much notice of these things as ladies do," said witness.

Mr. Frederick Kitchen, comedian and producer of sketches, who also appeared at the hall, said he saw the plaintiff on the stairs, and said, "What's the matter, little woman?" She replied, "I am a bit upset; they have altered my turn, and I am not going on."

Cross-examined: He had said the same thing himself dozens of times, but he had never had his contract cancelled except once in Italy, and then he deserved it. "Somebody must be first," said witness, "but it is jolly hard to be first."

A verdict was returned for the plaintiff for £45, the amount claimed.

Judgment was given accordingly.

#### EBERHARDT v. COLLINS—AGENT'S NEGLIGENCE.

Before Mr. Justice Darling, in the King's Bench Division, William Lionel Eber-  
**10**hardt, professionally known as "Everhart," sued Mr. Will Collins, agent, for damages for negligence.

Mr. Holman Gregory, K.C., said the plaintiff was the proprietor of two acts known as "Everhart" and "Minola Hurst." The defendant acted for the plaintiff as music hall agent, and obtained from the plaintiff a contract for the two acts with Mr. Oswald Stoll for engagement at the Empire, Chatham, for the week commencing November 13, 1911, and at the Hippodrome, Bristol, for the week commencing November 6, 1911. By a clause in the contract two months' notice had to be given by the management of the theatres to the plaintiff that the said theatres would not be open at the time for which the contract was made out, whereupon the obligations under the contract would be discharged. On August 14, 1911, said counsel, defendant was given by Mr. Stoll a two months' notice that the hall at Bristol would not be opened at the date the plaintiff was to perform there, and during August was similarly notified that the Empire, Chatham, would not be open in time for the plaintiff's performance. Now it was the duty



of the defendant to communicate these facts to the plaintiff without delay, but the defendant, said counsel, omitted to inform the plaintiff in accordance with the clause, by reason of which the plaintiff had suffered damage by not being in a position to get engagements elsewhere, except for one week in the Midlands at a considerably reduced salary. Defendant was plaintiff's agent, and he was receiving 10 per cent. commission on the salary earned. It was the duty of the agent in the circumstances to convey to the artist anything that was within his knowledge or notice which in any way interfered with the engagement made between the parties.

Plaintiff's evidence, taken on commission in Brussels, was read. Witness stated he agreed to pay 10 per cent. commission on the salaries he earned. His permanent address at the time in question was duly stated.

Mr. Will Oliver gave evidence on the points of duty of the agent towards the artist. The custom of the business that was generally observed by members of the profession was this: On receipt of a communication from a manager or proprietor to the effect that an establishment would not be open, the agent notified the artist of that fact. That was, of course, said witness, when the agent could find the artist. He did not look upon it as a legal obligation, but it was done as a matter of courtesy and for the mutual benefit of all parties.

Mr. W. H. Clemart, chairman of the Variety Artists' Federation, gave evidence. He said in cases where the management notified the agents that a hall would not be open it was undoubtedly the agent's duty to notify the fact to the client. This is what the 10 per cent. was paid for. In his opinion it was a legal right for the agent to do so. The commission was not paid to him merely for getting the engagement, but for keeping the artist informed of all information he got in connection with that engagement.

Mr. Wal Pink, of the V.A.F., corroborated the evidence of the previous witness. He gave it as his opinion that it would be a breach of contract if the agent did not send the notice to the artist.

Mr. John Lawson said he agreed there was such a custom as mentioned, and in his opinion it was always acted upon.

For the defence, Mr. Claveil Saiter, K.C., said the case raised a very important question in the music hall profession, a question whether there rested upon agents in these cases duties outside the duty of procuring engagements. He submitted that there was no evidence given of custom which would impose on the defendant a legal duty to endeavour to pass the message on. He submitted that the liability of the agent was to obtain the engagement and then he was free of all liability. There was no negligence at all on the part of the defendant.

Mr. Will Collins, the defendant, said the duty of the agent was to secure the engagement between the manager and the artist; to get the artist's signature; to deliver this signature to the management and get the management's confirmation, and then hand this confirmation to the artist. At the time the artist signed the manager's contract he signed a commission note—which was called "office copy"—to pay 10 per cent. to the agent for securing the engagement.

Counsel: No further duty rests upon the agent after securing the contract?—No.

Counsel: Is there any custom in the trade

by which the agent is bound to forward communications between the employer and employee?—None whatever. I should send the message on as a matter of courtesy if I knew where the artist was. Witness said he sent notification of the manager's notice to the permanent address of Everhart, which was the *Music Hall Review*. That was the only address he had.

Cross-examined by Mr. Holman Gregory, K.C.: If he was looking after an artist solely he would consider it his duty to send along the messages; but he was not acting for Everhart as sole agent.

The jury found that the defendant, after receiving the letter of Mr. Stoll, did not endeavour to find the plaintiff's address. They found also that there was a custom as referred to, and that the defendant was guilty of negligence.

Mr. Justice Darling on the following day entered judgment for plaintiff.

#### DAVENPORT v. FARADAY—"RECESSING" AN ARTIST.

In the Court of Appeal, before Lords Justices Vaughan Williams and Hamilton and 12 Mr. Justice Bray, was an appeal brought by the defendant asking for judgment or new trial in the action of "Davenport v. Faraday," in which the plaintiff, Mrs. Muriel Winifred Davenport, professionally known as Miss Muriel George, had recovered £180 damages for an alleged breach of a theatrical contract in dismissing her during the run of a play. The defendant, Mr. Philip Michael Faraday, theatrical manager, denied that there had been a breach of the contract, and pleaded that he had only exercised his right under the contract to "reire" the plaintiff, and that he had not dismissed her.

Counsel for the defendant were Mr. Lewis Thomas, K.C., and Mr. Percival Clarke, and for the plaintiff Mr. F. Dodd.

The facts, as stated by Mr. Lewis Thomas in his opening, were that in 1911 the defendant proposed to produce at the Lyric *Night Birds*. The plaintiff had for some years been a member of Mr. Pellissier's The Folles, and in October, 1911, she was asked by the defendant if she would play the parlourmaid's part in a new production. She agreed, and the defendant entered into a contract engaging her for the run of the piece at £20 a week. The piece was produced on December 30, and the plaintiff, who had attended rehearsals for some five weeks, played the part of Adele. The performance was a success, and the defendant expressed himself delighted with her performance.

On February 16 the plaintiff received a letter from the defendant in which he said:—"I am very sorry indeed to have to write this letter, but, unfortunately, sentiment cannot enter into business. Believe me, I am not acting only on my own initiative, but am compelled, because of the taste of the patrons of my theatre, to make a change with regard to your part. I have arranged with Miss Margaret Paton to play at the *matinée* to-morrow and thereafter. Although I am entitled, under Clause 8 of the contract, to make an eight weeks' recess, I do not propose to put that into operation immediately, so that you shall suffer no financial loss. I do not know whether you would care to go on tour in *The Chocolate Soldier*, as I might possibly be able to arrange something for you."

The plaintiff was paid her salary to March 1. The piece ran till May 4. The contract was dated October 25, 1911, and provided, so far as material, as follows:—

Clause 1.—The manager engages the professional services of the said artist to play



part of Adele (in the original *Fledermaus*), to perform at the Lyric or other West End theatre . . . at such times as the said manager may require.

Clause 8.—The manager shall have the right to make eight weeks' recess, either together or separately, during the period of this engagement, and the manager reserves the right to retire the said artist temporarily for the purpose of exercising his right to such recess, either wholly or from time to time.

The jury found for the plaintiff for £180, the amount claimed, and Mr. Justice Bankes entered judgment accordingly, holding that the word "recess" in the contract was used in the wider sense, such as a holiday for all the artists or the closing of the theatre, and therefore, in the present circumstances, the management had not the right claimed under the contract to retire the plaintiff for eight weeks. The hearing was continued on April 24.

Mr. Lewis Thomas submitted that the plaintiff had not been dismissed by the letter of February 16. She was merely asked to stand down from acting that particular part. After that she had received two cheques for £20 each, being her salary for two weeks under the contract, which showed that she was still on the pay list. He submitted that, although the plaintiff claimed to have been dismissed by the letter of February 16, the jury had been wrongly asked by the learned Judge to find that the dismissal had taken place at the interview with Mr. Giffard, which was subsequent to that date, and that that amounted to a misdirection.

Mr. F. Dodd submitted, on behalf of the plaintiff, that the jury were entitled to and did in fact believe the plaintiff's story that she had been dismissed, and that that was corroborated by Mr. Giffard. There was evidence that Mr. Giffard, as general manager, had authority to interpret the letter of February 16 and to dismiss the plaintiff, and it was always assumed in the Court below that he had such authority. But the main contest was as to the defendant's right to retire the plaintiff, and on that the learned Judge held that the defendant had no such right. He submitted that Clause 8 was no answer to the plaintiff's claim for salary.

The Court interrupted Mr. Lewis Thomas in his reply for the appellants with the intimation that they thought there should be a new trial. The judgment of the Court was as follows:—

LORD JUSTICE VAUGHAN WILLIAMS.

We think there ought to be a new trial in this case. One of the grounds of appeal was that there was no evidence to go to the jury in the matters that are dealt with, but as we do not agree with this view, and, under the circumstances, judgment will not be entered for the defendants, but there must be a new trial—a new trial on the ground of misdirection as to the authority. Mr. Justice Bankes says in his summing-up, "Well, this lady comes in and says she is discharged. I will accept that position and see if we cannot come to some understanding on the footing that she is discharged. Of course, Mr. Giffard had full authority to act for Mr. Faraday, and the question, it seems to me, and the only question for you, is what took place at that interview. Did what took place at that interview amount to a dismissal by Mr. Giffard of the lady? If it did, she is entitled to your verdict." Now, that was a misdirection, because there was no evidence whatsoever of the authority of Mr. Giffard to dismiss. His authority, it was a specific authority, was a much more limited one, and a very different one, and was merely authority to make a friendly settlement, and nothing more. Under

those circumstances, as there is to be a new trial, it is not convenient—it might interfere with the proper trial hereafter—if I were to make any further observations on the case, but there is one matter that I still have to mention, which is that Mr. Thomas's client has here really succeeded upon a ground which was not mentioned in his notice of appeal—this ground of want of authority—and under those circumstances we shall in respect of the costs simply say there are to be no costs on either side, and on those conditions there will be a new trial.

LORD JUSTICE HAMILTON:

I am of the same opinion. The amendment of the notice of appeal which is now allowed has been mentioned. This is an appeal which raises a specific ground of misdirection—the learned judge's statement to the jury that Mr. Giffard had full authority to act for Mr. Faraday and, besides that, full authority to dismiss at the interview, if dismiss he did. Other grounds of misdirection were alleged in the notice of appeal, and it seems to me they fail. They are grounds limited to what took place during the summing-up, when attention was drawn formally to the fact that the plaintiff had carefully pleaded one case, and carefully proved another, without, as far as I can make out, objection by anyone. It is enough to say as to that that the learned judge thought—and in my view quite rightly thought—that the case had been so conducted on both sides as that it had been in substance a case to fight the issue on a cause of action in damages due to what passed at the interview with Mr. Giffard; he thereupon said the pleadings might be amended. It would have been better, no doubt, that the amendment should have been put in writing, but as such an inopportune intervention it was no doubt difficult, if not impossible, for the learned judge to attend to a point like that. He gave no directions as to costs on the amendment, and the matter did not fall within his powers, and certainly does not within ours.

As regards the ground that the verdict was against the weight of evidence—that there was no evidence to go to the jury of authority to dismiss, I refrain from discussing the facts, and I will say merely both upon the question of the authority of Mr. Giffard and on the question of what it was Mr. Giffard conveyed at the interview, if the jury accepted the evidence of the plaintiff (and it was for them to accept it or not as they thought right), if they accepted that evidence, and if they took a certain view (which was, again, within their province) as to the inferences to be drawn from that evidence that Mr. Giffard was manager, and his principal was absent, there was then material upon which they could find a verdict. It is impossible, therefore, to say that on the evidence as it stands here there was no case to go to the jury. I think, also, it is impossible to say that the conclusion of the jury can be interfered with as being against the weight of evidence. I express no opinion as to the relative chances, or merits, of the two cases.

Now, then, the ground upon which the appeal succeeds being the ground that there was a misdirection, the point is raised that under Order 39, Rule 6, we ought to say that there was no subsequent wrong or miscarriage, and therefore refuse to order a new trial; but the fact is that in consequence of a misdirection, it may be, a verdict was found one way upon an issue which might have been found the other way, that being the only issue that was tried, and the suggestion is made, if the plaintiff began another action and raised

an issue which has not been raised in the present case, that the defendant would then have no defence except one turning upon the construction of a recess clause. The fact remains, the verdict was given. There will be a new trial, and the costs of the first trial will follow the result of the second. I understand from the discussion at the end of the judgment the costs were to be taxed and paid on the usual solicitor's undertaking, and I understand one-third of the damages was paid to the defendant herself as a payment on account; therefore, the solicitors will refund the money paid for costs, so that matters may be as before, and the plaintiff will keep the money paid her, but abide by an order of the learned judge who tries the case, after it is tried.

#### MR. JUSTICE BRAY.

I agree there should be a new trial on the ground of misdirection, a misdirection consisting of the passage in the summing-up which has already been read. I wish to say no more about the merits of the case; as to whether there was authority or not, I desire to express no opinion at all. I only desire to express to Mr. Dodd that I think he ought not to have taken these pleadings as having been amended, but that he should have taken the proper course to get them amended in the usual way.

Mr. Lewis Thomas: Then the appeal will be allowed on the terms your lordships have intimated?

Lord Justice Vaughan Williams: Yes. Now that we have delivered our judgments, might I suggest having regard to the friendly relations that existed, at all events, at one time, between the plaintiff and the defendant, and the pleasant tone in which the matter was dealt with by Mr. Giffard, that if these parties are wise they will not either of them incur the anxiety and worry of a new trial, but settle it somehow. I know that it requires a good deal of moral courage for a man after there has been a fight of this sort to discontinue the fighting, but it would be very much better if they could try and see if they cannot settle this matter between themselves. I say nothing about the terms, or anything of the sort; I only say it would be a good thing for both sides if they approached each other in a friendly spirit.

Mr. Lewis Thomas: Your lordship's intimation shall be conveyed to my clients, and I am sure it will have the greatest weight with them.

Mr. Dodd: I wish to say for my client that what your lordship says shall be given every consideration.

(For report of original case see STAGE YEAR BOOK, 1913, p. 288.)

#### ROSE AND WOLD v. NORTH SEATON HIPPODROME—BREACH OF CONTRACT.

At Northpeth County Court his Honour Judge Greenwell gave judgment in a case where Rose and Wold sued the proprietor of the North Seaton Hippodrome for breach of contract. The claim was a week's salary. The defendant counterclaimed, and alleged that the plaintiffs had covenanted not to appear at any place of entertainment within a radius of five miles for twelve months prior to their engagement, further alleging that he had had to engage another artist in the place of the plaintiffs. Before the case was called, however, the defendant withdrew his counterclaim.

Mr. P. H. Satchwell, who appeared for the plaintiffs, said they entered on February 15 into a contract with the defendant, Mr. William

Young, proprietor of the music hall and also manager. They were to appear at the Hippodrome at North Seaton for the week commencing February 24. On February 23 the plaintiff appeared at North Seaton with his baggage, his wife, and child, and saw the defendant. The latter told him that he would not be allowed to appear, alleging that plaintiff had broken one of the clauses of his contract. Previously to this he had no notice that the clause had been broken. He remained in the district all the week ready to perform his contract.

The contract was produced, and the "barling" clause read as follows:—

"The artist shall not, without written consent of the management, appear at any place of entertainment within a radius of five miles for twelve months prior to his appearance, or for two weeks afterwards according to this contract exhibit in a town which has a population of more than 70,000 inhabitants (according to the London A.B.C. Railway Guide), and is situated beyond a radius of five miles."

Mr. Satchwell submitted that this clause beyond a doubt referred to the future. As a matter of fact, the plaintiff had appeared at Ashington, about half a mile away, in November of the previous year, but that had nothing to do with a contract made on February 15.

His Honour was of opinion that the contract was not affected by the previous engagement. This clause, he said, was a piece of introspective legislation. According to it the artist was not to appear within a radius of five miles. The words: "The artist shall not, without the written consent of the management, appear at any place," etc., applied to engagements clearly subsequent to the date of the contract. Judgment was given for plaintiff, with costs.

#### GILBERT v. BLISS. BREACH OF CONTRACT.

In the King's Bench Division, before Mr. Justice Bankes and a common jury, Mr. 16 Alexander Gilbert, music-hall artist, whose stage name is Alexander, brought an action for alleged breach of contract against Mr. David Bliss, agent.

Mr. Norman Craig, K.C., and Mr. Tyfield (instructed by Messrs. Judge and Priestley) appeared for the plaintiff; and Mr. Francis Williams, K.C., and Lord Tiverton (instructed by Messrs. Syrett and Sons), for the defendant.

Mr. Norman Craig, for the plaintiff, said that an agreement between the parties provided that the defendant was to be the sole booking agent for the plaintiff for a year from May 25, 1911; the defendant guaranteed forty weeks' employment during the year, and was to receive 10 per cent. of plaintiff's salary by way of commission. The plaintiff complained that when over sixteen weeks had elapsed from the commencement of the contract the defendant had only procured him contracts for two weeks, and thus rendered performance of the contract impossible. The plaintiff wrote to the defendant setting out this fact, and in reply the defendant denied that he had any contract with the plaintiff at all. The defendant later promised to do his best to get further engagements for the plaintiff, and it was agreed that the plaintiff should also be at liberty to get other bookings for himself. In November the defendant wrote to the plaintiff that he had procured for him contracts to appear for a week at a time at Greenock, Glasgow, Darlington, Bishop Auckland, Derby, and Birmingham. The plaintiff on his arrival at Greenock to fulfil the first of these engagements was informed by the manager of the



music-hall that there had been no such agreement made. At Glasgow the plaintiff had the same experience, and on writing to the manager of the music-halls at Darlington and Bishop Auckland he learnt that not only was no agreement made, but no negotiations between the manager and the defendant had ever taken place. Subsequently the defendant wrote to the plaintiff saying that the bookings at Derby and Birmingham were cancelled. As a final result the defendant had procured seven weeks' employment for the plaintiff during the year, and even these bookings were at a lower figure than the plaintiff usually obtained.

The plaintiff bore out the statements made by his counsel in his opening speech.

In cross-examination the plaintiff admitted that in May, 1911, he was only just commencing on the music-hall stage; that when he appeared at Kilmarnock the audience disliked his performance.

Mr. Williams, K.C., for the defence, said that the contract was broken by the plaintiff, who repudiated it on October 4 at a time when the defendant was not in any way at fault. The defendant contended that an engagement at Bexhill which the plaintiff obtained lasted ten weeks, and not only three weeks as the plaintiff contended. If this were so there was still time on October 4 for the defendant to get the plaintiff employment for forty weeks.

Mr. Justice Bankes, in his summing up, said that to deny the existence of a contract might be held by a jury in itself to constitute a breach of the contract. In this case it was now admitted that there was a contract. The defendant had not been able to call evidence to rebut the plaintiff's statement that by October 4 it was impossible for the defendant to carry out his contract.

The jury found a verdict for the plaintiff for £150.

On April 19 application was made before Mr. Justice Bankes for a new trial, on the ground that the case came into the list without warning to the defendant, who in consequence was not present to give evidence.

Mr. Justice Bankes said he had refused to adjourn the case at the trial on this ground, as there was no point upon which the defendant could give any evidence without contradicting his own witnesses. He would not do anything to encourage a man to throw good money after bad. If he would set out in an affidavit what he was prepared to swear, he would consider the application on April 21, but, of course, defendant would have to pay the costs thrown away.

No application was made on April 21.

#### REED v. LONDON.

#### THEATRE OF VARIETIES BREACH OF CONTRACT.

In the King's Bench Division, before Mr. Justice Coleridge and a special jury, Mr. Charles F. Reed, of Brixton Hill, claimed damages for alleged breach of contract, or, alternatively, for alleged wrongful dismissal, from the London Theatre of Varieties. Mr. Marshall Hall, K.C., appeared for the plaintiff, and Mr. Shearman, K.C., for the defendants.

Mr. Marshall Hall, in opening the case, said that plaintiff was engaged as booking manager for the company in January, 1911. He had an agreement for five years, and his salary was £700, to be increased to £750 after the first six months. At the end of the five years his engagement was to be subject to six months' notice. He was engaged by Mr. Walter Gibbons, who was then managing director of the company, but who had since resigned. Plai-

tiff was summarily dismissed on September 28 of last year. The defendants contended that Mr. Gibbons had no right to make the contract, and further alleged that the plaintiff had exacted secret commission from artists whom he had engaged. In the course of his statement, Mr. Marshall Hall stated that plaintiff received notice from Mr. Gulliver, director of the company, while lunching at the Motor Club, to which they both belonged. From that day plaintiff's connection with the company ceased to exist, and it was for the balance of over three years' salary that he was seeking. Defendants had, counsel continued, pleaded a series of the most serious allegations. They had accused Mr. Reed of what amounted to a criminal offence. They stated that he was in the habit of taking secret commissions from the artists that he selected to perform; and they therefore considered they were perfectly justified in dismissing him. Therefore Mr. Reed was practically on his trial in regard to that allegation, and it would be for the jury to decide whether he was guilty of any charge of that kind.

A further suggestion was that Mr. Reed had induced managers of suburban halls at which his wife appeared to report that she was worth £20 a week.

The plaintiff said in 1906 he met Mr. Walter Gibbons, who was then the proprietor of a number of music halls, and was engaged as assisting booking manager at a salary of £4 a week, rising to £6, and ultimately to £8. In 1908 Mr. Gibbons sold his music halls to the London Theatre of Varieties, and he (witness) retained his position at the same salary, which was increased to £10 the following year. Down to the end of 1910 the property consisted almost entirely of suburban halls, and then the company opened the Palladium. About that time he became somewhat dissatisfied, and as his wife was going to Australia he thought of going there as well. Early in 1911 he had an interview with Mr. Gibbons, who was then managing director of the company, and, to cut a long story short, Mr. Gibbons persuaded him to give up the idea of going to Australia, and promised him a five years' contract, at £700 a year, to be increased to £750 after the first six months. Witness emphatically denied the allegations that he had demanded or received money from artists or their representatives as a consideration for their appearing in the defendant company's halls. He had never, he said, taken a penny in his life. With regard to the statements as to his connection with Pearl, the witness said that Mr. Gulliver told him that there did not seem to be a particle of truth in the matter, and that Pearl would not trouble him any more. The witness also denied that he received any money from Mr. Henderson, or that he induced Mr. Cockerell, of the Grand Theatre, Clapham, and Mr. Hart, of the Holborn Empire, to make fraudulent reports as to the value of his wife's services. He also said that it was quite untrue that as a consideration for Mr. Wentworth Croke engaging his wife as principal hoy in a pantomime at Hammersmith he agreed to get Mr. Croke's sketch on the defendant company's halls. As to an allegation that Mr. Lyon gave him a bogus contract in order to make it appear that his wife was receiving more than she actually did get, the witness explained that in June, 1909, his wife was under contract at the Tivoli at Manchester. Lyon came to him and said he could do a good thing for her at the Palace. Witness pointed out that it was absolutely impossible for her to appear at the Palace, but that Lyon could make an offer in order to show his wife that he (witness) was looking after her. When he came back from lunch he found the contract stamped with the name of Jack de Frece on his table. He regarded it as



a joke, and put it on one side. The witness further denied that he boycotted certain agents—Messrs. Claxton, David Hart, George Foster, Jim French, and Jack de Frece. He said it was untrue that in March, 1910, he asked Mr. Harry Thurston for £10 as a consideration for the engagement of Miss Millie Payne. As a matter of fact, Mr. Gibbons had given orders that she was not to be re-booked.

In cross-examination witness said he did not understand that although the contract he signed at Mr. Gibbons's house was made in January, 1911, Mr. Gulliver knew nothing about it until he mentioned it. He did not agree that Mr. Gulliver said he could not admit the contract or acknowledge it. He did not receive a memorandum from Mr. Gulliver to this effect.

Replying to further questions, the witness admitted that Mr. Gibbons was supporting him in that action, and that they were still perfectly friendly. Mr. Gibbons had not expressed to him his intention of ousting Mr. Gulliver and going back to his old place.

Mr. Shearman next questioned the witness as to the allegations made against him. Mr. Reed denied that Mr. Henderson paid him £7 for permission for Miss Beresford to appear at the Bedford, or that for a similar permission in January, 1912, he paid him £5 10s.; or that for leave for Miss Beresford to have an understudy at Rotherhithe, so that she could appear at the Scala he was paid £3 10s.; or that he was paid £3 commission for engaging her at Croydon for Christmas week, 1911; or that he was paid £5 for engaging her at Poplar in January, 1912, or £3 10s. for engaging her at Islington in February, 1912; or a further £5 for leave to employ an understudy at Willesden in March, 1912; or that he was paid other sums of £3 10s., £5, on March 4, £5 on March 15, and another £5 in August, 1912. He also denied instructing his solicitor to see Mr. Henderson and try and get him to sign a paper which would make his evidence look very foolish at that court—viz., to the effect that it was untrue that he (Mr. Henderson) ever paid witness or that he demanded money.

With reference to the loan of £2 to Pearl, Mr. Shearman suggested that it was an odd coincidence that the sums said to be repayments should be exactly 10 per cent. of the money that the London Theatre of Varieties paid Pearl for four engagements.

The witness replied that it struck him as honest for the man to pay back as soon as he got work. He emphatically denied the allegation that he asked £10 from Mr. Harry Thurston.

With regard to the contract at Manchester, Mr. Shearman, in reply to the judge, said his case was that a bogus contract was entered into, purporting to employ plaintiff's wife at Boscombe at £40 a week in order to show that she was a greater pecuniary draw than she was in fact.

Witness said he told Mr. Lyon that there was no harm in making the offer, as it might please his wife. She could not have been employed at the Palace, Manchester—he denied that it was at Boscombe—had she been offered £100 a week. He also denied the suggestion that he tried to induce Messrs. Cockrell and Hart to report that his wife was worth more than she was getting. He said he told them not to be automatic, but to have the courage of their convictions and put down on their reports what they thought each turn was worth. He further denied that he boycotted any agents.

The case was continued on April 22, when Mr. Walter Gibbons gave evidence as to entering into the contract.

Plaintiff's wife was next called. She said her stage name was Flora Cromer. She de-

scribed the visits Pearl paid to her house, and said she paid him two guineas for a song entitled "If you haven't got twopenny in the world." On another occasion he wanted to give her the singing rights of a song and share the publication money, but she did not accept his offer. He also said that his wife and children were at home in want of food, and asked her husband to lend him £2. He said he could not afford it. "I suppose I was a fool," went on witness, "to do it, but I did loan him £2." Pearl said he could pay her back, and would not have to do that sort of thing if her husband would give him some work. He said that he would pay her back when he could, and she replied, "Oh, that's quite all right." Later on, at intervals, he returned the money to her husband, and he handed her the postal orders. In August, 1912, under new contracts, she was getting anything from £20 up to £80.

Mr. Shearman contended that there was no engagement by the board of directors of the plaintiff. It was a limited company, and a limited company could only enter into a contract of any magnitude by a properly authorised resolution of the board. Of course, if a proper resolution of the board gave authority to any named individual the latter was lawfully authorised. The document before them authorised Mr. Gibbons to have complete control with regard to the performances, but there was expressly reserved to the company the control of the financial and administrative arrangements. He submitted that there was nothing in the agreement between the company and Mr. Gibbons to authorise the latter to engage a manager of the booking department for a period of five years without the sanction of the board, and that Mr. Gibbons knew it.

Addressing the jury, counsel said the serious question they had got to decide was whether plaintiff had had his palms greased.

Samuel Henry Henderson was then called. He described himself as a West Indian merchant. His wife, he said, was a music-hall artist, owning a number of sketches of her own under the name of Evelyn Beresford. From time to time she held contracts with the defendants, and he acted as her agent in making contracts. Some of the contracts were made with Masters and the rest afterwards with Reed. On October 24, 1910, he made a contract with Masters. It was an exclusive contract, and by its terms his wife was barred from appearing in any other hall in London until after May, 1912, without the permission of the defendants. The salary under the contract was £35 a week.

Counsel: Sometimes do people legitimately have to pay a sum of money for breaking a contract?—Yes. Very often we have to pay them. He entered in his diary, continued witness, any sums he had had to pay as fines on behalf of his wife. On November 20, 1911, his wife had to appear, under her contract, at one of the London Theatre of Varieties halls. About five or six weeks before that he had booked the Scala, and he applied to Mr. Reed for permission to play the Scala. Mr. Reed said Miss Beresford was barred, but if he (the witness) would pay a fine she would be permitted to play the Scala.

Counsel: What did you pay?—£5.

Were you paying that for Mr. Reed or the company he represented?—To the company as a fine. We have been fined by other companies. Reed told him, he added, that if he would increase the payment from £3 10s. to £5 he would permit his wife to play an understudy at Rotherhithe. He also paid 10 per cent. on the £35 booking at Kilburn. When he applied for permission to play the Scala

the second week Reed said he would only give permission provided he paid the 10 per cent. fine on the Kilburn date. On December 4 for permission to play the Bedford and the Poplar Hippodrome he paid a fine of £7. Reed told him that unless he paid the contract would be cancelled. On December 25 he paid £3 on a £30 booking at the Empire, Croydon. His wife had a vacant date, and on his going to Reed the latter said he would put her in if witness paid the usual 10 per cent. commission. On January 22, 1912, he paid £3 10s. for permission to play the Bedford. That was 10 per cent. on the £35 that his wife was booked with the London Theatre of Varieties. On January 29 he paid £3 10s. in respect of the Bedford; £5 on February 5 on a new contract at the Poplar Hippodrome; £3 10s. on February 26 in respect of a new booking for £35 at the Islington Empire; £5 on March 11 in respect of Willesden, for permission to play an understudy; £5 for permission to play an understudy at Ilford Hippodrome on March 25; and £3 10s. on June 3, 1912, for a new booking at the Croydon Empire. In August, 1912, he made an application to cancel a date in September at Hartlepool. Reed said he would have to pay, but witness did not accept his offer, which was for the usual 10 per cent. on the booking.

On April 23 Mr. Arthur Pearl gave evidence. He said he recollected seeing Mr. and Mrs. Reed at their house in March, 1910, in reference to a song. He submitted the song, and asked them to accept it as a wedding present. It was untrue that they paid him any money for it. At the time he had no engagements with the London Theatre of Varieties. As he was leaving Mr. Reed invited him to call at the office. He did so, and Mr. Reed then gave him an engagement at Willesden. The following week he played at the Hippodrome, Camden Town. In the beginning of April he was again without engagements, and called on plaintiff with reference to another song. Miss Cromer had expressed a liking for floral songs, and he had written one called "Rosy-Rosy." He thought that was floral enough. (Laughter.) Reed told him on this occasion that his wife was ill, and the question of the song would have to stand over for some time. He then said: "You are booking direct?" Witness replied that he was. Reed said: "It is usual to pay commission." Witness said, "Yes, when you book by an agent." Reed said: "Oh, nonsense!" and witness asked him if he were the agent in the case? Reed replied: "Sen. it along as a present." On the following Monday week he went to Ilford, and subsequently posted Reed 10s. He also sent other amounts of 8s. and £1, in accordance with plaintiff's instructions. It was untrue that these sums were repayments of a loan. He had never borrowed anything from them.

Mr. Harry Thurston, who said he acted as booking agent for Miss Millie Payne, said in March, 1910, he was trying to get engagements for her with the London Theatre of Varieties, the only tour on which she had not appeared. Engagements were obtained eventually at Poplar and Camberwell, the conditions being that if she were successful she would be booked on the tour. She was very successful at both halls, and witness tried to see Reed, but could not. In April he was having supper at Frascati's when Mr. Reed came in. He was "slightly elevated." (Laughter.) Witness asked him why Millie Payne was not booked after her success at Poplar and Camberwell. Reed started by saying that the reports were bad. Witness said, "That's all wrong, Charlie. Let's come to an understanding. What's the matter?" Reed replied, "There is no need for you to go through an agent. Come along yourself. Don't be so stingy. You book Millie direct with Moss's and the Syndicate, and you

can do the same with me. Don't be so stingy with a £10 note." Witness said, "It has never been needed to pay any palm oil to book Millie Payne before, and it is not going to be necessary in this case." Reed replied, "If you are going to be so stingy, Millie Payne will never play on the London Theatre of Varieties while I am there." And he kept his word.

In cross-examination, witness said Miss Payne had now about fifty weeks booked with the London Theatre of Varieties.

Counsel asked if it was not a fact that Mr. Gibbons barred Miss Millie Payne's songs.

Witness replied in the negative.

Counsel passed up a card on which were written some words, and asked if these did not appear in one of her songs.

The witness said they were part of the song, but asked that the whole song should be produced for the judge and jury to see.

The Judge: If the words are indecent no accompanying decency will make them decent.

The witness said it was not fair for only these words to be shown to the judge and jury.

Having read them, the judge said that no song containing these words, whatever the rest of the song was, could be otherwise than filthy.

Mr. John Michael Hart, manager of the Holborn Empire, said that plaintiff in March spoke to him about his wife's performances. She was then getting £15 per week. Plaintiff said to him, "When you make out your report sheet for the week put Flora down as £25. She is getting it elsewhere." Witness said, "No, I can't do that, because I don't think she is worth it; but I will compromise and put her down from £20 to £25."

Asked why he did so, witness replied that Reed could make things very uncomfortable for him and the rest of the managers if they did not fall in with his wishes.

Mr. Frederick Charles Cockerell, manager of the Grand Palace, Clapham, also said that Mr. Reed spoke to him about Miss Cromer's performances at the hall. He told witness that she was worth £25 of anybody's money, and said, "You put her down as £25." Witness did so, and told Mr. Gulliver what he had done. He put the figure down because Mr. Reed was in a position to make it very unpleasant for him if he didn't. Miss Cromer was worth £20 for Clapham.

Mr. David Hart, a variety agent, carrying on business in Charing Cross Road, spoke to the difficulty he encountered in seeing the plaintiff. He also said that he found that turns booked through him in the first instance were booked subsequently through other agents.

Mr. George Foster, a variety agent, said at one time he used to do a considerable amount of business with Mr. Walter Gibbons, and later with the defendants up to about 1910. He noticed a change in the attitude of the defendants, and tried to approach Reed. He noticed that turns were booked through other agents, notwithstanding the fact that he had exclusive contracts.

Mr. Jack French, a variety agent, carrying on business in Charing Cross Road, said he called on Mr. Reed to try to get engagements for an artist for whom he was sole and exclusive booking agent. He could not see Mr. Reed, nor could he obtain any reply to his letters. The artist in question terminated his agreement with witness, and was subsequently engaged by the London Theatre of Varieties through another agent.



Mr. Tom Claxton, carrying on business at Gordon Mansions, said he was doing a very large business with the London Theatre of Varieties until Mr. Reed took over the books from Mr. Masters. He also found that turns submitted by him were afterwards booked through other agents.

Mr. Charles Gulliver, the managing director of the defendant company, said he first saw the contract on July 26, 1912. Reed told him in an interview that he had a contract and that Mr. Gibbons had a copy. He directed a search to be made, and a sealed envelope was found containing the document, bearing the date February 7. He sent a memorandum to Mr. Reed to the effect that he himself had a booking agreement with the London Theatre of Varieties, in which he had sole and absolute power to book artists, and he would not have this interfered with by anyone. He also sent another memorandum to the effect that the contract was not one that the company could recognise. He was sure, he said, that the plaintiff received both documents, because they discussed them afterwards. The witness also stated that he gave Mr. Reed instructions not to hold any communication with Mr. Gibbons.

In cross-examination the witness denied that he was jealous of Mr. Reed or that he had been trying all he could to get Mr. Gibbons off the board.

Counsel: Why did you dismiss Mr. Reed in the way you did?—Because I found that I could not trust him.

The hearing was concluded on April 24.

His Lordship, in summing up, said plaintiff was entitled *prima facie* to such damages as the jury thought fit having regard to the contract unless he had forfeited those rights by his own misconduct. The preliminary facts leading up to the controversy seemed to be, broadly speaking, these: That Mr. Gibbons, a man in a powerful position, who owned a number of music halls, had plaintiff engaged with him in a subordinate capacity to work for him in and about these music halls. Also, later on there came on the scene Mr. Masters, and there were Gibbons, Masters, and the plaintiff in various capacities, Gibbons and plaintiff gradually improving their position as time went on. In 1908 Gibbons engaged Masters as manager of his booking department for a period of three years, and that lasted until March, 1911. In the meantime, in 1908, Gibbons sold his interests in these music halls to the defendants, and they became the London Theatre of Varieties, Limited, taking over Masters' contract and appointing Gibbons their managing director, under a contract which gave him very full powers—because undoubtedly at that time Mr. Gibbons was a person pulling a great number of strings, and although it could not be said that Gibbons was the company, yet practically there were two kings on one throne. So matters went on, and in the end of 1909 the Palladium was bought. He (the Judge) did not quite know of the exact financial dealings—there was some syndicate or subordinate company—but, at any rate, the same people who owned the Palladium were practically the same as the defendants. That, of course, led to a large increase in the business of the defendants. Thereupon it was that the Palladium being opened about Christmas, 1910, another arrangement was made; Mr. Masters either did not think he could, or was not willing to manage the whole as he had done before, and a separation of work was made. The separation came about thus: Masters became the booking manager of the Palladium and of all the exclusive contracts, and the plaintiff

became the booking manager of the variety theatres other than the Palladium. And there was no doubt—it was not disputed—that the matter was brought about in fact by a contract, and that contract was in duplicate form. There was no dispute about the terms of the contract or that it was entered into on January 30, 1912. Each party kept a copy. It was upon a breach of that contract that the plaintiff sued in that action. Mr. Gibbons was clothed with ample powers, so he (the judge) read the contract between him and the company, and so the jury must read it, to make that contract. It was not necessary for him to go to the company and say "Confirm this agreement." He could make it without confirmation. But he did make it, and there was some controversy as to whether or not the contract was known to the company. Though he was entitled by the terms under which he stayed with the defendant company to make a contract of this kind without recourse to the company for sanction, yet he (the judge) did not think that he had the right to bind a man like the plaintiff for any time he thought fit. For instance, it would be manifestly beyond the powers entrusted to him if he had appointed plaintiff for life. That would have been an unreasonable appointment. A person could not be a good manager when he became decrepit. And so the appointment of the plaintiff must be reasonable, and he asked them to say, admitting Gibbons had power to appoint, was the appointment for a term that was reasonable? That was one of the questions that he should ask them to answer. With regard to that, let him say that Gibbons' original appointment was for ten years. He was a very exceptional man, no doubt. Masters' appointment was for three years—he was in a similar capacity with the plaintiff, and during the tenancy of Masters' appointment and before the three years had elapsed, the matter came before the board, and they did renew Masters' appointment for another three years; so that Masters had a right if he wished to serve the company under those two contracts for a total period of six years. Those were the two contracts they had got to follow, and upon which, having regard to all the circumstances of the case, he should ask them to say whether the appointment of five years was under the circumstances a reasonable period. If it was too long they were entitled to say that they thought it ought to be reduced to three or four years. He (the judge) could not assist them; it was a question under the circumstances of what they thought fit. No doubt plaintiff was a man with a good judgment as to the merits of various performers and their approximate value, and undoubtedly when he was appointed he was very familiar with and on very good terms with Gibbons, and undoubtedly at the time he was appointed it was of more or less value to the company that whoever worked with Gibbons should work harmoniously with him. Therefore, it might or might not have been a reasonable term under these circumstances. Masters was obviously dissatisfied because when he became head of the Palladium and his contract was running at £1,000 a year he applied for his salary to be doubled, and if Masters' request had been acceded to then the company would certainly have paid more, and under the circumstances it might be said—he did not know whether the jury would say so—that if one appointed a person for a less sum it might be reasonable to extend the period of his services. Perhaps £1,000 for three years was not more valuable than £750 for five. The jury must take all those matters into consideration.



He was now going to ask them whether the defendants knew and approved of the contract, because if they did they need not trouble about its being a reasonable contract. The copy which Gibbons had was undoubtedly placed in a safe. It did not seem to have been placed in a safe with other contracts so far as he gathered, but was sealed up with the name of Reed outside with nothing to indicate what it was. No one would open it unless they were searching for a similar document. Then it was pointed out that for some reason or other it did not appear to have come before the board. At least, he said that in spite of Mr. Gibbons' evidence, because really to his mind—and probably to the jury's mind—Mr. Gibbons was a little uncertain at the back of his mind. Mr. Gibbons said, "I think it must have been—probably I did." But he could not recollect distinctly doing so. And they did know that a similar contract with Masters came before the board for a revised salary—the terms and everything were discussed and it was the subject of a minute which appeared on the books. If the contract had been brought before the board they would expect some sort of a similar minute or note, or something, to show that had been done. He certainly did not take any pains to bring it forward, and while it was said by Mr. Marshall Hall that Gulliver admitted that there were rumours in the office that there was a contract, he (the Judge) presumed that it was quite likely, because people did not work like that at a settled salary which was raised without some contract. Other officers in a similar position had contracts, and he (the Judge) thought it would be assumed that there was some contract, probably in writing, in the office between the plaintiff and the defendants. But that was very different from the defendants knowing and approving of the contract as it existed. So far as that was concerned, he would only call their attention to the evidence and ask them to draw their inferences. He confessed it seemed to his mind a little doubtful whether, in fact, the company had the contract brought before them in any way in which they could consider the terms, although their approval was not necessary. What he should ask the jury as a matter of fact, was whether the defendants knew and approved of the contract. If they knew and approved of the contract, then the other question became unnecessary. If they did not know and approve, then he should ask them whether the appointment for five years was a reasonable one. If they thought it was, they need not answer the other question. If they thought five years was not a reasonable time, then he should ask them to say what they considered was a usual time and ask them to award their damages on the footing of their finding. Thus, if they knew that the defendants knew and approved of the contract, the contract in all its terms stood. Damages would flow on this measure. The dismissal was on September 23, 1912. The contract was to run for two years and four months from that time. Therefore, it would be at the rate of £750 a year for two years and four months. They were bound to minimise their damages in regard to the plaintiff's capacity to get employment.

If the charges alleged, or any of them, were true, went on his lordship, if plaintiff took commissions for engaging artists, if he permitted artists to break contracts by payments to him, or if he took money for enabling them to provide understudies, or if he permitted or encouraged managers who were under him to inflate the financial value of his wife's services or if he declined to engage artists

through agents who did not pay him commission—if he did any of these things nobody in that court had got up to suggest that he would not be violating his duty towards the company. He had formed an opinion—which he should conceal from the jury—as to the nature of the letters Pearl wrote. He had no doubt that if Pearl had stood alone in the accusations against the plaintiff, they would never have heard of Pearl. But other accusations were made which seemed to come with greater weight, and naturally inclined people to think that there was more in Pearl's case than they thought. He did not know that he quite sympathised with the attack made upon Mr. Henderson's financial position. Many men went bankrupt not through dishonesty but through misfortune, and many things that might be qualified the character of bankruptcy. But so far as an honest man could recover himself, Mr. Henderson had. He paid 20s. in the £, and five per cent. interest. What honest man could do more he could not imagine. He did not think they would think worse of Mr. Henderson because of that. The payments said to have been made might or might not be legitimate payments. It was not contested that if any of these moneys were paid, not a farthing reached the defendant's pockets. If they were paid at all, they were paid under circumstances of gross misconduct on the part of the plaintiff. That went without saying. The question was whether they were paid at all, or whether these statements were dishonest. It was not disputed that Miss Evelyn Beresford did break her contracts. The company were permitting one of their artists who was engaged by them to break her contract without payment. If plaintiff was correct, he must have allowed her to do this without payment. Referring to the suggestions made with reference to Mr. Bernstein, his lordship said he saw no harm himself in a solicitor going down to Mr. Henderson to see if he was giving this information, and if he was going to repeat it. Therefore, the primary object of the visit of Mr. Bernstein did not seem at all reprehensible. Of course, if Henderson was right when he said: "I told Mr. Bernstein that I had given a proof to the other side, and have a subpoena," and then Mr. Bernstein went round and tried to get him to sign a statement, that would be very reprehensible conduct. It would be trying to get a witness to say something that was false.

His lordship went on to say that a man like Reed would, one would have thought, have felt in a very delicate position, being the booking manager of his wife. It was not in any man to put a just criterion on his wife's performances. He should have thought that any man of delicacy having persons more or less under him reporting on his wife's performances would be very careful to have no connection, to make no suggestion, and have nothing to do so far as anything he said, with their unblasted report on his wife's performances. By all accounts he did not pursue that course. He did make comments to them. He said: "I told them not to be too much like an automaton," by which he (the judge) suggested that he did not convey they should put the wife's salary down; the inference was, he should think, to put it up. He would not say anything about Mr. Thurston or Millie Payne. The less said the better. No one would say that Gibbons was not entitled to refuse to let her sing at any of their halls. All he could say was that he hoped that anyone hearing the song once would not want to hear it again.

No doubt if any of these acts of misconduct had been proved to the jury, concluded his

lordship, a most wholesome thing had been done by the bringing of that case, because anything more immoral than the existence of any such system could hardly be imagined. It demoralised those who gave and those who took, so much so that the legislature had thought it fit in recent years to stamp such acts as criminal acts.

#### THE VERDICT.

The judge left the following questions to the jury. Their answers are appended:—

(1) Was the plaintiff guilty of misconduct such as to justify dismissal?—No.

(2) If the plaintiff was not guilty of misconduct, did the defendants know and approve of the plaintiff's contract with Gibbons of January 30, 1910?—No.

(3) If they did not know, was the appointment for five years a reasonable period as an appointment by Gibbons?—Yes.

(4) If five years was not a reasonable period what was a reasonable notice to which the plaintiff was entitled?—Not necessary to answer.

(5) What damages?—£750.

Judgment was accordingly entered for plaintiff.

A stay of execution was applied for, and the judge said the money must be brought into court within a fortnight, with the usual security as to costs.

#### SALES AND ANOTHER v. CRISPI.—COMMISSION ON ENGAGEMENTS.

In the King's Bench Division, before Mr. Justice Horridge, John Rowland Sales and Frederick Rosse (formerly in partnership as theatrical agents under the title of J. Rowland Sales and Co.) sued Jeannie Florence Ida Silvester, dancer, professionally known as Ida Crispi, for commission in respect of Empire and Tivoli contracts alleged to have been obtained for her.

Mr. Drucquer appeared for the plaintiffs and Mr. Harney represented the defendant.

The defence was that the partnership had been dissolved, and that in consequence the defendant had no longer the services of Mr. Rosse.

Mr. Harney said the question was whether the commission was payable upon the bookings of Miss Crispi or whether it was for business management.

Mr. Drucquer, for the plaintiffs, said the claim was upon two commission notes—£61 6s. 2d. in respect of an Empire engagement and £2 9s. 10d. in respect of a Tivoli engagement.

Mr. John Rowland Sales, one of the plaintiffs, said that Miss Crispi entered into a contract to pay his firm 10 per cent. on all salaried work undertaken by her and to refer all offers of engagements to them. This was for five years.

Cross-examined by Mr. Harney, the witness said that a business manager had to put in dates for artists. Sometimes they arranged for getting little "puffing pars" in the newspapers. It was usual to write asking managers to come to see an artist performing with a view to other engagements. In the case of well-known artists, they were sought after more than they sought after engagements. Even then they required a manager. He was to get 10 per cent. on the defendant's earnings for five years for finding her engagements. When the defendant came to this country she was entirely unknown.

In re-examination the witness said that when Mr. Rosse left the partnership he was willing to act for Miss Crispi, but she would not let him.

Miss Crispi gave evidence. She said that for some years before coming to England she had been in America earning £75 or £80 a week. Mr. Rosse was a friend of hers. The "Yankee Tangle" dance was in the ballet New York. That engagement came to an end when she became ill. *Everybody's Doing It* was not a ballet, and she obtained that engagement herself. She had to sing and act in that and burlesque actors and actresses. She was not by any means unknown in this country when the Empire engagement was entered into. Five years ago she was playing lead on the Stoll tour. She expected her agents to look after her interests in the usual way—to bill her, send out her photographs, etc.

Mr. Drucquer (cross-examining): Your doctor would not allow you to continue the "Yankee Tangle" dance?

Witness: Not while I was ill.

Witness said she sang six or seven numbers in the revue.

Mr. Fred Farren said he acted with the defendant in *Everybody's Doing It* at the Empire. That was a revue and not a ballet.

Mr. Justice Horridge said he was of opinion that the agreement with the Empire was one for the run of the ballet, and so far as the defendant was concerned that came to an end when, in September, 1912, she went into a piece of a different character, the revue *Everybody's Doing It*. He did not think the position was in any way the same engagement as the one made by agreement by the plaintiffs. The defendant negotiated it herself, and she had not the assistance of the plaintiff's firm in carrying out the arrangements, and he did not think that the plaintiffs were entitled to commission on that at all. The Tivoli engagement stood in practically the same position, because the dates did not fit, and the defendant had to make a new engagement for fixing the times at which she had to perform. The defendant's engagement with the plaintiffs came to an end at the dissolution of the partnership, and all work in respect of which commission was claimed in this case was done by the defendant.

Judgment was given for the defendant, with costs.

#### DENARBER v. EMPIRE PALACE, LTD.

In the King's Bench Division, before Mr. Justice Phillimore and a special jury.

29 Mlle. Janette Denarber, comedienne and quick change artist, sued the Empire Palace, Limited, for damages for alleged breach of a contract under which she was to perform at the Empire for eight weeks from February 12, 1912, at a salary of £37 10s. a week. Defendants, who admitted the contract, pleaded that they terminated it as the performance was vulgar and indecent.

For the plaintiff Mr. Givern said Mlle. Denarber appeared at the Empire on the evening of February 12. She sang several songs, and between the songs she changed her attire behind a screen which enabled the audience to see her shadow. On the following day her agent received a letter to the effect that defendants could not allow her to appear. Defendants relied on a condition in the contract to the effect that if the performance of the artist should in the opinion of any of the directors be dangerous, hazardous, or objectionable, they might forthwith determine the engagement by giving notice to the artist. Counsel maintained that the power of determining an engagement must be exercised on the personal judgment of a director who himself saw the performance. Mr. Dickson, the managing director, who professed to give the opinion



that what occurred was objectionable, never saw the performance at all.

Plaintiff, whose evidence had to be interpreted, said neither she nor her sister, who acted as her dresser, was guilty of any indecency in the course of the performance. The first complaint was received by her the following afternoon, and when she went to the Empire at night she was told that she was not to play.

Mr. Dickens said the action had been described as of very great importance to plaintiff, but it was of infinitely greater importance, not only to the Empire Theatre, but to the public at large. One of defendants' rules provided that an artist who gave expression to vulgarity or did an indecent gesture when on the stage, would be liable to be dismissed instantly, and defendants considered that plaintiff's performance was most objectionable, and that therefore they were justified in doing what they did.

Mr. Arthur Aldin, manager of the Empire, stated that when plaintiff had changed her costume the second time he telephoned to the stage manager, and told him to ring down the curtain if there were to be any other changes. The stage manager informed him that plaintiff was singing her last song, and that there would be no more changes.

Why did you do that?—I considered the act was objectionable to the house.

Witness said that at the end of the second change he heard expressions of dissatisfaction. He heard people say "Oh."

Cross-examined by Mr. Gleeven, witness said there was a shadowgraph in *Everybody's Doing It*, but no objection could be taken to the way in which the two artists there had changed their clothes.

Mr. Walter Dickson, managing director of the Empire, said he did not see the performance, but he acted on what he was told by the manager of the theatre and the stage manager.

Mr. S. Barrie, the stage manager, and Mr. Vernon Watson, actor, having given evidence.

The jury announced that they did not wish to hear further evidence, and that they found for defendants.

His lordship entered judgment for defendants, with costs.

## MAY.

### THE KINEMATOGRAPH ACT.—MR. ALFRED GRACE.

At West London Police Court, Alfred Grace, of the Nook, Tooting Bec Common, appeared before Mr. Fordham to answer twenty-four adjourned summonses, issued by the London County Council, in respect of alleged breaches of a license for the production of kinematograph shows at Lad-broke Hall, of which he was the lessee.

It was stated that Sunday performances for the benefit of the Balaclava Heroes Fund had been given at the theatre without the permission of the Council, that intoxicating liquors had been sold at the bar in a corridor adjoining the hall, and that on one occasion the gangways in the theatre had been allowed to become congested. For the defence it was urged that the former lessee of the hall was given permission by the Council to hold Sunday performances in aid of the Balaclava Heroes Fund, and the defendant considered he was entitled to continue them.

Mr. Fordham observed that it must be distinctly understood that it was not open to any charitable fund to go to the proprietor of a kinematograph theatre and offer the loan

of the name of the charity with the result that the theatre could open on Sundays so long as a certain amount of money was handed over to the charity. That was turning the back on the County Council altogether, and could not be tolerated. It seemed to him that the defendant had really carried on this kinematograph theatre without paying any regard to the conditions of his license; and he (the magistrate) regarded the overcrowding of gangways as a particularly serious offence. On the summonses for selling intoxicating liquor without a license there would be penalties amounting to £20 with 4s. costs; on those relating to Sunday opening penalties of £15 with 6s. costs; and on the overcrowding summons a fine of £15 with five guineas costs—£55 15s. in all.

### HORNE v. WILLIAMS—SEQUEL TO A MOTOR-CAR ACCIDENT.

In the King's Bench Division, before Mr. Justice Bankes and a common jury, the 5 Brothers Horne, of Kelvin Lodge, Hayter Road, Brixton, sued Mr. William Williams, of Brixton Hill, for damages, alleging that one of their number, Mr. William Horne, was knocked down and injured by defendant's motor-car on June 8, in consequence of which they all three sustained loss.

Mr. J. Lort-Williams and Mr. Clifford Penny (instructed by Messrs. Kingsbury and Turner) were for the plaintiffs and Mr. Lewis Thomas, K.C., and Mr. David White were for the defendant.

Mr. Lort-Williams stated that the claim was for £100, which the plaintiffs said they had lost in consequence of Mr. William Horne being incapacitated for three weeks. As William Horne received all the hard knocks in the boxing match which was the principal feature of their sketch, it was very difficult to provide a satisfactory substitute, counsel explained, and the sketch could not be given.

Christopher Horne, a brother and partner of the plaintiff, said the profits of the sketch were divided between the three brothers after payment of expenses. The sketch was a humorous one, and was written round a boxing match.

Mr. Lort-Williams: Do you ever engage an understudy for either of your brothers, James or William, who do the boxing?—Never.

Is it possible to find anybody who can withstand the hits of Mr. William Horne?—It's absolutely impossible.

And if one of your brothers is absent from any cause the sketch has to come to an end for the time being?—Yes, until he is well again.

His Lordship: Have none of you ever been away during the twenty-seven years you say you have been playing?—Never.

Witness stated that in consequence of his brother being incapacitated they refused a week's contract at the Finsbury Park Empire and a week on the Gibbon's circuit. They were offered a week at Hull at £40 a week, and this was also refused.

Mr. Lort-Williams submitted that the case could be brought under that of Lumley and Gye, and contended that the brothers could recover, because the law presumed that Williams should have known the full consequences to the plaintiffs of running down Mr. William Horne.

His Lordship: But he didn't see him, and didn't know he was Horne. Your own case is that the defendant did not see him. Unless you can show me some authority I am quite clear about it. If the brothers are entitled to recover their share, their share would be two-thirds of the loss of their engagements.



Counsel on each side agreed to this. His Lordship: I suggest then that I ask the jury to assess the value at one-third of the loss, which is agreed, and, if somebody thinks I am wrong, instead of having a new trial the brothers shall have the two-thirds. That will be the simplest way.

Mr. White agreed. Mr. Lort-Williams made a further attempt to argue the point, but his lordship interrupted with the remark, "I need not discuss it. I think I know cases in point."

The jury announced that they found for plaintiff, and awarded him £10 for doctor's fee, incidental expenses, and damage to clothes. £16 10s. 8d. for loss of engagements, and £25 for pain and suffering, a total of £51 10s. 8d., together with costs.

His lordship entered judgment accordingly. At the request of Mr. White he gave judgment for defendant against the brothers Christopher and James Horne, but refused to grant costs against them.

HOUGHTON v. BURNS.—ALLEGED BREACH OF CONTRACT.

An action was heard by Deputy Judge Lush, in the Westminster County Court, when

5 Miss Sophie Houghton, actress, claimed ten guineas from Mr. Harry Burns, pantomime producer, being balance of salary which the plaintiff alleged was due to her under a nine weeks' agreement.

Mr. G. W. H. Jones, counsel for the plaintiff, said the latter was a married woman, the wife of an Army pensioner, and for a number of years—since, in fact, she was nine years of age—she had been connected with the theatrical profession. In September last she was engaged by the defendant for a nine weeks' pantomime season at 30s. a week to appear in the chorus of *Dick Whittington*. Included in the terms of contract were the following stipulations:—

The artist shall as and when required by the proprietor perform to the best of her skill and ability as cast chorus, or as cast on tour, or any other theatre in the United Kingdom, or anywhere the proprietor may direct;

The artist shall find all special dresses, including tights, wigs, shoes, or modern wardrobe;

The manager, should he so desire, shall have the option of sub-letting the services of the artist to any other manager;

The salary of 30s. to be inclusive of all *matinées* at which the artist is requested to appear. The artist to give two weeks' clear rehearsal free of charge.

Mr. Jones said there were also rules under which all artists must have their modern dresses "as near the fashion as possible." The plaintiff signed the contract on November 12, and, being in poor circumstances, she asked for some money in advance, and obtained her fare to Stockton-on-Tees on the understanding that she should repay it 5s. weekly out of her salary. She left London with only 3s. in her pocket, but managed to get an advance at Stockton, where she had to rehearse for a fortnight without payment, in accordance with the agreement. The plaintiff then went to Newcastle, and after playing in the pantomime there for a week went on to Edinburgh. She played in *Dick Whittington* there on the Monday and Tuesday, December 30 and 31, and up to that time no complaint was made against her. On New Year's Day there was a *matinée*, in which the plaintiff took part. She left the theatre at 5.20, went to her apartments and had tea, returned to the theatre at 6.25, and immediately dressed for the evening performance. The pantomime was composed of ten scenes, and the plaintiff appeared in the

first six, but was absent from the seventh scene through no fault or neglect of her own. She went on in the next scene, but the defendants' manager then came to her and told her that as she had not been on in one scene her services were no longer required. The plaintiff was put to the greatest possible inconvenience, was unable for a time to pay her landlady, and ultimately got back to London with scarcely any money in her possession.

The plaintiff gave evidence in support of counsel's statement, and said she lived with her husband in Penton Place, Kennington. She had been connected with the stage during the past twenty-five years, and this was the first time complaint had been made against her.

The plaintiff admitted that she borrowed certain moneys from the management, which had not been refunded, but said that was when she found herself stranded. She denied that she said to the manager, "God bless you for not stopping the money." She also indignantly denied that she was ever intoxicated when at the theatre.

Counsel: Would it surprise you to be told that during the time when you ought to have been on the stage you were seen sitting on the doorkeeper's knee?

Plaintiff: Nothing of the kind. I never did such a thing in my life.

Re-examined, plaintiff said that after her railway ticket had been paid for she had only half-a-crown in her possession when she got back to London.

Annie Schultz, a widow, living in Edinburgh, said the plaintiff had apartments in her house, and witness never saw her the worse for drink.

Another witness gave evidence to the same effect.

For the defence, Mr. Charles Seymour, pantomime manager for the defendant, said he had to complain of the plaintiff being late in arriving at the theatre when in Newcastle, and he also told her she had been drinking. The plaintiff was absent from the *matinée* on New Year's Day in Edinburgh, and besides not appearing in one scene in the evening witness found her in her Palace dress for the last scene. He then instructed the wardrobe mistress to take her clothes away and turn her out of the theatre. The plaintiff, witness declared, had been drinking.

Major Bathurst, acting-manager for Mr. Burns, said he sanctioned the plaintiff's dismissal and paid her. He also paid the bill for her apartments.

Cross-examined by Mr. Jones: witness was quite sure that the plaintiff had been drinking when he saw her on New Year's Day; but he would not describe her as drunk.

At this stage the Deputy Judge asked Mr. Jones how he got over the existence of a receipt bearing the plaintiff's signature, in which she accepted 30s. "in full discharge."

Mr. Jones replied that the receipt was signed at a time when the plaintiff was labouring under great excitement and was almost without money. It was inconceivable that she knew that the receipt meant in full discharge.

His Honour: I can't imagine that that receipt was signed in blank, as the plaintiff says it was.

Mr. Jones: She signed under the greatest possible pressure.

His Honour: Under pressure of circumstances, but not by the defendant.

Mr. Jones submitted that the receipt was not a binding agreement.

His Honour said he was prepared to decide the case on that point alone, without considering any of the other points raised.

Judgment was then entered for the defendant.

EDWARDS v. LONDON THEATRE OF VARIETIES—HURRYING UP A DEPARTING AUDIENCE—APPEAL FROM COUNTY COURT DECISION DISMISSED.

Mr. Justice Channell and Mr. Justice Coleridge, sitting as a Divisional Court, had before them the appeal of the defendants in the case of Edwards v. the London Theatre of Varieties, from a decision given by Judge Howland Roberts at Clerkenwell County Court on March 20.

Mr. Coutts-Trotter appeared for the appellants, and Mr. Watson Moyses represented the respondent.

6 Mr. Coutts-Trotter said the appeal was from a verdict which the jury at Clerkenwell County Court returned in favour of Mrs. Selina Edwards, of Liverpool Road, Islington, the plaintiff, for £20. It was an appeal, first of all, against the refusal of the judge to enter judgment for the defendants, and alternatively an appeal against his refusal to grant a new trial. The action was one for personal injuries, and was brought by Mrs. Edwards against the London Theatre of Varieties, who owned picture palaces in London. There were two houses every night, and the plaintiffs alleged that owing to the negligence of the defendants' servants in superintending the exit of people at the end of the first performance at the Islington Picture Palace, Upper Street, she was knocked against by people coming out and injured. The way in which the case was opened was that the servants of the defendants standing at the exit of the gallery, at the top of the stairs, shouted, "Pass out, please; hurry up," and that in consequence of that the people hurried up too much, and, as plaintiff said in her evidence, "he (an attendant) set them upon her," and she was knocked down and injured. That was the way the case was opened, and the way in which the plaintiff herself put the case. As the Court now held it, on the learned judge's note, there was a statement made by a little boy, aged twelve, who was called.

Mr. Justice Channell: Was the witness on the one side or on the other.

Counsel: Plaintiff's witness, Reuben Haynan.  
Mr. Justice Channell: Aged twelve and not sworn. Was that by agreement?

Counsel: Yes. I took no point about that. There was a difficulty in making the child understand the oath. He said, "I was at the picture palace at the time she was hurt. I was near her, in front. I do not know how she was hurt. The attendants were going like this, 'Pass along, please.' I saw the attendants push the people, and Mrs. Edwards fell." "All I desire to say about it," added Mr. Coutts-Trotter, "is this: I think it was in everybody's mind who heard the evidence that what was intended to be conveyed by the little boy was exactly the same as that intended to be conveyed by the plaintiff. The way the plaintiff puts it is this: I had to come downstairs. I began to come out. I had hold of the handrail, and I held my skirt in the other hand. The attendants were at the top, on the landing, at the top of a flight of stone steps. The attendants said, 'Hurry out, please, and they set the people behind on me! Your lordship sees, according to her account, and she was some distance away from the attendants, and that she was some way down the stairs. But the attendant who said, 'Hurry up, please,' was at the top. The little boy says he was near the plaintiff, and in front of her, so it is quite obvious he was not anywhere where he could see any physical pushing of the people by the attendants."

Mr. Justice Coleridge: He was on the same step with her?

Counsel: Yes.

Mr. Justice Channell: Do you say the verdict was conceded because the attendants pushed people away?

Mr. Coutts-Trotter: If you look at this note you may say so. The whole course of the case negated that idea. If that were so I could not argue the case any further. Mr. Coutts-Trotter proceeded to quote the county court judge's note of the summing-up, in which the following questions were put to the jury:—"Was the plaintiff's fall caused by any negligence of the defendants' servants?"—Answer: "Yes." Question: "Was the staircase reasonably safe for the purpose?"—Answer: "No." Question: "Was the fall caused wholly or partly by the defective staircase?"—Answer: "Partly." The last-named point, said counsel, was abandoned by plaintiff's counsel. Mr. Coutts-Trotter said he applied to the county court judge for judgment, as there was no evidence of negligence. In his note the county court judge said, "I refused to enter judgment for defendants or to grant a new trial because the verdict was not against the weight of evidence or one which a jury could not reasonably find upon the first question submitted. In particular, I considered it was open to any jury to find that the method employed to clear the gangway was unreasonable, having regard to the fact that the majority of the audience were children. I was of opinion, however, that there was no evidence to support the finding of the jury in answer to the second question."

Mr. Moyses reminded Mr. Coutts-Trotter that on his own cross-examination of the plaintiff she said, "I say one of the attendants pushed people on to me."

Mr. Justice Coleridge: That was not pushing people downstairs, but towards the stairs.

Mr. Moyses: Gradual pressure, which was transmitted a little lower down.

A little later Mr. Justice Channell said: If you have got a lot of attendants at the other end of the crowd, and the attendants call out to the people in front to hurry out, that, of course, would be all right. Suppose you do it at the back, and the front, and the front people do not hear and the back people do and go on shoving?

Mr. Coutts-Trotter: Surely it is not addressed to the people in the front or the people at the back. It is merely a general admonition to the people in the theatre to get out with reasonable speed. If the back people happen to press, and the front people dawdle, that may be a difficulty, and what can an attendant with a position like that do except to ask people to hurry up? If that was evidence of negligence it would render it impossible to carry on a theatre of this kind at all, because everybody knows people coming out of a theatre are always very slow.

Mr. Justice Coleridge: It is to your advantage to clear them out in ten minutes, as there is another performance.

Mr. Coutts-Trotter: The evidence is that the next performance was not until half an hour later. There was ample time. It was merely for the convenience of the people at the back that those in front should be asked not to dawdle, especially as a large portion of the audience were children. The judge relied upon that as negligence. I submit it is a mere case of accident for which nobody is responsible.

Mr. Justice Coleridge: I do not know. To hurry up little children down a staircase who are not able to take care of themselves—why, they are more likely to obey orders than grown-up people.

Counsel: If you hurried them up unreasonably.



Mr. Justice Channell: Whether it was an accident of which the plaintiff must bear the brunt, or whether it was a case of mismanagement or misconduct of some kind on the part of the attendants, it is for the jury, taking all the circumstances of the case, to come to a conclusion.

Mr. Justice-Trotter: I do not think any suggestion of negligence was made beyond that the stairs were worn, and that was abandoned for a very good reason. Secondly, does a particular admonition by the attendants to hurry up constitute negligence by causing stampeding? I submit it is not enough to stop there. You must show that the act was likely to cause a thing of this kind, and that if anything of the kind happened it was a reasonable consequence of the act. I submit there is no such evidence. Of course, I am in a difficulty about the physical pushing, but I confess that seems so unreasonable. It was almost inconceivable.

Mr. Justice Coleridge: I do not think it at all unreasonable, if you ask me. Not that they pushed her downstairs, but pressed the crowd at the top of the stairs to go down as fast as possible.

Counsel: Does your lordship mean by physical contact?

Mr. Justice Coleridge: Yes. I do not mean violence.

Finally, Mr. Coutts-Trotter said that in view of what appeared on the County Court judge's note he would not carry the case farther.

Without calling upon counsel for Mrs. Edwards,

Mr. Justice Channell said that that was a case of injury in which the jury were entitled to form their own opinion, and they had formed it.

Mr. Moyses: The appeal is dismissed with costs?

Their lordships assented.

(For report of case in the County Court see March 11.)

#### HENRI DE VRIES V. COVENTRY HIPPODROME CO., LIMITED.—"SUBMARINE F 7" IN COURT.

At the Coventry County Court, before his Honour Judge Wightman Wood and a 7 jury, Mr. Henri de Vries sued the Coventry Hippodrome Co., Limited, claiming £50 as balance of money due to plaintiff upon a contract which he entered into for a week's performance of the sketch, *Submarine F7*.

In opening the case Mr. Tyfield stated that a contract was entered into between the parties concerned for the production of this sketch at the Coventry Hippodrome for a week, at a salary of £80 for that period. Mr. Henri de Vries was to provide everything necessary to produce the sketch in first-class style, and in exactly the same form as when it was seen by Mr. Newsome (of the defendant company) in Birmingham. Mr. Miles Hodgson, who appeared in the principal rôle at Birmingham, was unable to attend at Coventry on account of illness. The defendants did not terminate the contract on account of Mr. Hodgson's inability to appear, but on Saturday night the management only paid £30 instead of £80 as agreed upon. The substitution of another actor, a Mr. Brennan, for Mr. Hodgson, did not make any difference to the receipts. While not desiring to disclose more figures than were absolutely necessary, he would point out that, comparing this week with the corresponding week of 1912, there was an increase of business as the result of the production of *Submarine F7* of £216 15s. 11d.

An affidavit was produced from a London doctor certifying that Hodgson was suffering

from an attack of influenza which rendered him unfit to appear at Coventry.

Mr. Blythe Pratt, manager of the Oxford Music Hall, London, was the only witness called by plaintiff. He stated that he visited Coventry for the purpose of witnessing the sketch, and was very well pleased with the performance. The scenic effects were excellent, and the play was well acted, and on the strength of the Coventry performance he engaged the sketch for two weeks at the same rate, £20 per week.

For the defence Mr. S. T. Newsome, managing director of the defendant company, said he was very much struck by the performance of Hodgson when he saw the sketch at Birmingham. This actor had a striking personality, and his strong voice dominated the stage. He was not informed of the absence of Hodgson until just before the commencement of the performance. Brennan had to be prompted several times, and in fact had several rehearsals, which was an unheard-of thing in a turn of this class. They had paid an extravagant price for a top turn. With Hodgson the sketch would have been a great success; as it was, it was only moderate.

His Honour: You did well with this sketch?

Witness: Yes, but not so well as we might with such a turn.

The jury found for plaintiff for £40, in addition to the £30 paid at the time of the performance.

#### O'MARA v. HERRICK.—AN INJUNCTION CASE.

In the King's Bench Division, before Mr. Justice Warrington, the O'Mara Opera Company claimed an injunction to restrain Mr. Charles Augustine Herrick, an oboe player in their orchestra, from performing in any theatre, or any private house, or any place of public worship, other than the places at which the plaintiffs for the time being were giving a performance, without their written permission, in breach of an agreement.

Mr. H. Terrell, K.C., and Mr. E. Ford appeared for the plaintiffs, and Mr. Galbraith for the defendant.

Mr. Terrell said the defendant was engaged by contract dated September 26, 1912, for the season beginning in September and terminating in May, with a Christmas recess. He went with the company and finished the tour up to the commencement of the Christmas recess at Bradford. He and other members of the company returned to London, to meet again at Clifton on Boxing Day. He went to Clifton, and continued with the company until April, when he left, having got another engagement to play with Charles Godfrey's band in Hyde Park.

It was exceedingly important to the plaintiffs, continued counsel, that they should be able to enforce these agreements, especially during the last few weeks, because that was the time when the artists were looking out for new engagements, and they might get another before the expiration of their old engagement, and if they were to leave, the company would be left in the lurch, and might incur serious liabilities with the theatres. The only possible answer to the motion was that the run of the season ended on May 17.

Mr. Galbraith said that the defendant offered to provide a deputy, but Mr. O'Mara refused to accept him; and in addition to the deputy, who was in every way efficient, he believed that before the defendant left the plaintiff company at least three oboe players applied for his position. This was a case, said counsel, in which, if the defendant was



wrong, the plaintiffs' remedy was one of damages. If he was restrained he would lose an engagement to perform for twenty-one weeks. He submitted that as the plaintiffs had now found a performer in the defendant's place, they had suffered no hardship.

His Lordship said that the defendant had chosen to break the contract he entered into without, as far as his lordship could see, the least possible excuse. He had made an express bargain, and the plaintiffs were entitled to the injunction asked for. His Lordship then granted an injunction restraining the defendant over May 17 from performing in breach of his engagement.

#### HAMMERSTEIN v. KEITH PROWSE, AND CO.

In the King's Bench Division, before Mr. Justice Bray, the hearing was resumed **8** of the action by Mr. Oscar Hammerstein against Messrs. Keith Prowse, and Co., concert agents, for £519, the balance alleged to be due in respect of the sale of seats at the London Opera House, Kingsway, defendants having guaranteed the sale of £2,250 (gross) worth of tickets for the twelve weeks' season commencing on April 22, 1912.

Mr. Scott Fox, K.C., and Mr. Raymond E. Negus were for plaintiff, and Mr. Holman Gregory, K.C., and Mr. W. A. Jowitt represented defendants.

Mr. Jowitt, in opening defendants' case, said that the points on which he relied were that plaintiff produced only a proportion of the operas that appeared in the subscription prospectus shown to defendants; particularly that he failed to produce *The Merry Wives of Windsor*; that he failed to give *matinées*; and that there was repetition of the operas which was unreasonable.

Judgment was delivered by Mr. Justice Bray on May 9.

Mr. Justice Bray said it seemed to him that there was no promise by the plaintiff that the prospectus issued by him would be carried out, and, therefore, he doubted whether it could be regarded as part of the contract. He could not find that the number of operas was reduced by the plaintiff to save his own pocket. The plaintiff's attitude was "I will not promise anything. You must trust to my discretion." Therefore, his lordship held that there was no contract to perform twenty-eight operas. The defendants had made a point of the non-production of *The Merry Wives of Windsor*, but his lordship thought that there was no contract to do so. Even if there were such a contract, and a breach of it, he had no evidence upon which he could assess the damages. He did not know whether *The Merry Wives of Windsor* would be successful or unsuccessful. There would be judgment for the plaintiff for £515 15s. 2d. and costs.

#### CORK OPERA HOUSE v. LA TORTAJADA.

In the London Sheriff's Court, La Tortajada, otherwise Mme. Consuela Tortajada, the **8** dancer, was sued before Under-Sheriff Burchell by the Cork Opera House Co., Limited, and damages were claimed for breach of contract.

Mr. R. I. Simey, representing the plaintiffs, said in November, 1909, the defendant entered into a contract with the company to appear for one week beginning on April 18, 1910, at the Cork Opera House, at a salary of £125. The contract provided that the necessary "billing" matter should be in the hands of plaintiffs twenty-one days before April 18. As it had not arrived in the first week in April they wrote to Spain, but to their con-

sternation and surprise they received on April 8 a telegram saying that she was not going to come, giving as her explanation that it had been perfectly well understood at the time she made the arrangement in November that unless she succeeded in getting other engagements, either in Ireland or the South of England, the contract would not be fulfilled.

That was not true (said counsel), and was promptly denied by the plaintiffs, and then the defendant set up the defence that she was too ill to appear, but it was ascertained that at the time she should have appeared in Cork she was advertised to appear in Vienna. One could only assume that the Vienna engagement was more lucrative. To take her place the plaintiffs had to engage Bransy Williams and John Humphreys at a combined salary of £160. Owing to the disappointment caused by the non-appearance of La Tortajada, counsel concluded, the takings at the Opera House that week amounted only to £185.

Counsel's statements were borne out by Mr. John Mahoney, managing director of the Cork Opera House, who said the house would take £784 if full. He believed, judging by the defendant's reputation, that he would have taken £550 if she had fulfilled the engagement during the week of her visit.

Witness said they had engaged La Tortajada in order to wind up a special three weeks' season in Cork.

The jury awarded the plaintiffs £300 damages and costs.

#### BOGUS THEATRICAL MANAGERS.—HARRY ANDERSON AND VICTOR PIERCY.

At Stamford Petty Sessions, Harry Anderson, alias Hampson, alias Clarke, was **17** charged with stealing a bag, and Victor Piercy was charged with aiding and abetting him. It appeared that, through an advertisement, Charles Romano, aged sixteen, got into communication with the men and was engaged in a supposed theatrical company at 15s. a week, "all found," he to provide 25s. for his costumes. On arrival at Peterborough, he had only 2s., and this he gave to Anderson. They moved to Stamford, and all three lodged at the same house. Next day Anderson and Piercy left the house, the former having borrowed Romano's handbag, ostensibly to bring some things back from a theatrical hamper at the railway station. The bag was not returned, however, Anderson saying he had left it at a butcher's shop in the town, and it transpired later that Piercy had pawned it for 3s. On May 10, Anderson sent the boy to the station to inquire the trains for Newark, where he said the "company" were to commence performing the following Tuesday, and he (Anderson) and Piercy left the town, the boy remaining at Stamford.

The Mavor said the Bench regarded Anderson's conduct as heartless, and he would be committed for three months' hard labour. Piercy, perhaps, was not so bad, and would go for two months' hard labour.

#### CORRELLI v. GRAY.—INFRINGEMENT OF COPYRIGHT.

In the Chancery Division, before Mr. Justice Sargent, the hearing was begun of an **20** action brought by Miss Marie Corelli against Mr. George Gray and George Gray and Co., Limited.

Miss Corelli asked for an injunction restraining the defendants from performing a sketch or play called *The People's King*, or any other sketch or play based upon or containing

passages from her novel "Temporal Power," or otherwise infringing her copyright in the novel.

The defendants denied infringement, and declared that *The People's King* was a condensation of a play called *In the King's Name*, written by Mr. Gray in 1894, whereas Miss Corelli's book was not published until 1902.

Mr. Romer, K.C., and Mr. McGillivray appeared for plaintiff, and Mr. Grant, K.C., Mr. Centeno, and Mr. Kingham for the defendants.

Mr. Romer explained that in January last the attention of Miss Corelli was called to the fact that the sketch *The People's King* was being produced at various variety theatres. It was produced by the defendant company, and Mr. Gray, who claimed to be the author of the play, took part in the performance. Miss Corelli caused shorthand writers to attend one of the productions, a transcript was made, and the matter was looked into, with the result that after some correspondence the writ in this action was issued. It was not denied that the plaintiff was entitled to the copyright in her novel, but the defence was that the sketch was a mere condensation of a play called *In the King's Name*, which Mr. Gray said he wrote in 1894, or eight years before the novel was written. It was not suggested that he published the play or that it was ever produced until 1912. When they came to look into the book and the play they were so much alike, counsel said, that he was going to ask the Court to say that it was impossible for the play to have been written without reference to the book.

Mr. Grant said that the book itself was merely, to a considerable extent, a reproduction of common dramatic ideas, and, so far as it was not original, there was no copyright in it.

Mr. Romer said that the Copyright Act, 1911, required particulars to be given if the copyright was disputed.

Mr. Grant: She cannot take copyright in a particular scene—for example, where a young man falls in love with a young woman.

Mr. Romer, continuing his speech, said that the case was not one of taking one incident but taking many. It was necessary to compare the book and the play, and he hoped his Lordship would read them both. The plaintiff, with her pleadings, had delivered particulars showing in parallel columns the idea of the book and the play, and their points of similarity. Counsel then read the particulars.

Counsel then read extracts from the novel and from the play. He said that the book and the play were so similar that he sometimes really forgot which he was reading from. The ending of the play was, however, entirely different from the ending of the book. In the latter the king was drowned, but in the sketch written for variety entertainments all ended happily. On the extracts he had read, he said, it was impossible to conceive the chance which led to two people making use of all these incidents in the same order, and he suggested that Mr. Gray must be mistaken in his recollection that he wrote the play in 1894.

The case was continued on May 26. Mr. Romer was going on with his comparisons between the novel and the play when Mr. Grant, K.C. (for the defendants), asked if the plaintiff's case was that Mr. Gray copied the exact words of the book, or purposely made the language dissimilar.

Mr. Romer said he suggested that Mr. Gray had taken all the scenes and the plot and worked them out in his own way, as was shown by the similarity in the language. How he did it, counsel continued, he could not say, and did not care; but he charged Mr. Gray with having taken the substance of the novel.

Mr. Arthur Frederick Brewin, shorthand writer, said that on February 4 he had a box at the Metropolitan, Edgware Road, and on February 14 at the Willesden Hippodrome, and took a shorthand note of the sketch.

Cross-examined, this witness said he was offered a copy of the play if he would stop taking notes.

Judgment was reserved. It was delivered by Mr. Justice Sargent on June 4 when his Lordship pointed out that the rights of authors had recently been largely extended and simplified by the Copyright Act of 1911. Plaintiff's case was entirely founded on coincidences or similarities between her novel "Temporal Power" and the defendant's sketch, *The People's King*. These coincidences might be due to any one of four hypotheses: (1) mere chance, (2) sketch and novel being taken from a common source, (3) the novel being taken from the sketch, and (4) the sketch being taken from the novel. Neither of the first three would result in the success of the plaintiff. It was the fourth hypothesis alone that would entitle her to succeed. The defendant had not put forward any definite defence with regard to the second hypothesis, otherwise than the general stock of general ideas; nor had he put forward in his pleadings that the plaintiff's novel was derived from his sketch or a previous play of his. There was thus simply the alternative between the first hypothesis on the one hand and the copying by the defendant, as alleged by the plaintiff, on the other. The issue he had to decide was clearly one of fact. It was fairly clear, and he assumed in favour of the defendant, that under the new Act no absolute monopoly was given to authors; that was to say, that if it could be shown as a matter of fact that precisely similar works were in fact produced wholly independently of one another, then he did not think the author of the one published first was entitled to restrain the publication of the other author.

The sketch in question contained some six main episodes, and each, as a rule, though not invariably, was developed in a separate scene in the sketch. His Lordship went on to describe these episodes in the sketch, and to compare them with the novel. With regard to the first episode, he said so far there was some general similarity between the sketch and the novel, but the similarity in the language of the two made nothing, in his opinion, to justify the charge of appropriation or to entitle the plaintiff to any relief. As regarded the second episode, the general resemblance was certainly most remarkable, and it seemed hardly possible that two minds working independently could arrive at so similar a result. But if it had ceased there he would have found it difficult to decide that the plaintiff's work had been appropriated. The real test of the plaintiff's case seemed to be the accumulation of incidents in the third, fourth and fifth episodes. In the course of the development of the third and fourth episodes there was a great similarity between the novel and the sketch than had previously been the case. With regard to the fourth episode in the sketch, the corresponding one in the novel was developed with extraordinary similarity—there was an extraordinary similarity in incident, situation, development, reasoning, and language. In the fifth episode the resemblance was not so great, but the coincidences were peculiar, but in those mentioned in the particulars of claim they were sufficiently striking. Looking at the aggregate of the similarities between the sketch and the novel he was irresistibly forced to the conclusion that it was quite impossible that they should



be due to a mere chance and coincidence, and must be due to a process of copying or of appropriation from the plaintiff's novel by the defendant.

It was urged that the novel comprised a great deal not in the sketch, and that he should look at the dissimilarities between the two as well as the similarities. The obvious answer to that was that the scope of the sketch was much more limited. And as regarded the latter of the arguments, the argument of the dissimilarities, they were nothing like the same variety as the similarities, unless one took the view that the methods of developing a dramatic idea were extremely limited.

A view like this, rather more narrow and stringent, was presented by the literary witnesses for the defendant. Their view appeared to be that all the situations were old stock situations. From that point of view he was given a short account of an unprinted play, called *Royal Heart*, but as far as he could judge the similarities between the two sketches were quite trifling and not like the similarities between the sketch and the novel. Certain famous cases of alleged literary plagiarism were mentioned, but he was not aware that these were ever brought to the final touchstone, and determined whether they were accidental or not, and in any event it was impossible in this particular case by a process of comparison with others. That there was nothing striking or original in the novel or sketch he accepted, but the combination of these ordinary materials might nevertheless be original, and when a combination was arrived at and a certain degree of perfection gained, it was impossible that it should have been arrived at by another individual. In his judgment the similarities and coincidences in this action were such as, when taken in combination, to be entirely impossible as the result of mere chance and coincidence.

Defendant said he produced a play known as *In the King's Name* while touring in 1894, and it was finished in the early part of 1895. On his return to England in May, 1905, he submitted it to a dramatic author, Mr. Charles Rogers, and in turn to Mr. F. Rothsay. Subsequently he agreed to lend the title of the play to Mr. Rogers. Defendant said also that in 1903, shortly after the death of Mr. Charles Rogers, he got Mrs. Rogers, as executrix, to reassign him the copyright of *In the King's Name*. Subsequently it was offered to more than one theatrical manager without result. Meanwhile other manuscripts were carried about by the defendant during his various dramatic tours, and they were then placed in certain rooms in connection with the Greenwich Theatre. In 1912 he gave the manuscript to a typist to copy. In support of this story the defendant called, in addition to his own evidence, no fewer than three witnesses. He called Mr. Rothsay, to whom the play had been submitted, and he identified it, though not perhaps satisfactorily, as being in use about 1900. He called Miss Mason, the typist by whom the manuscript was actually transcribed, and also the secretary of the defendant's company, who stated the circumstances under which the manuscripts were stored at the Greenwich Theatre. He believed their evidence was reliable, and it established to his mind that defendant had written a play dealing with some sort of subject matter as part of that sketch and having some general resemblance to it. But he did not think it established any near resemblance between it and the sketch or any similarity between the sketch and the plaintiff's novel. The recollection of the witnesses of the existence of the play was necessarily extremely vague, and although they identified the play which they had read with the defendant's sketch or a

synopsis of it, he (the Judge) thought this identification was little or nothing more than an identification of some little subject matter or incident, assisted by the identification of the author as the presumed author. He accepted Miss Mason's evidence that she typed the copy, but he was by no means satisfied that the manuscripts from which the copy was produced were manuscripts which were written in or about 1894.

The evidence as to the destruction of these particular manuscripts was not particularly satisfactory. The manuscripts were amongst other manuscripts of plays written by the defendant, and he (the Judge) understood the defendant to say, after some hesitation and contradiction, that all the manuscripts copied in typewriting were subsequently destroyed. And yet when at the end of the case Miss Mason went to search for such as were not destroyed they were able to, and did, produce some. The evidence of the defendant also struck him as unsatisfactory. He did not like the evidence of the circumstances under which the manuscripts were lost. The first time it was defects in the sheeting covering the lorry; then there was the bursting of a water pipe at the Greenwich Theatre, and finally the secretary spoke of water coming through the roof. So many causes for one result were not convincing. The existence of a second copy of *In the King's Name*, which defendant said he lost in a Fleet Street hostelry, was never previously disclosed to his advisers. Altogether the incident impressed him unfavourably.

Speaking generally, the demeanour of the defendant did not appear to him to be candid. On several occasions—though he did not wish to attribute too much force to his impressions—when asked of matters about which there should have been no difficulty, if his story were true, he seemed to be searching for the safest and most non-committal answer to give.

The defendant's story, in his opinion, fell short of a clear explanation, and he was convinced that the defendant's sketch had not been written independently of the plaintiff's novel. What was the exact way in which it was produced it was not necessary to consider. But it was not at all improbable, having written a play in 1894 on the same subject, his attention was naturally attracted by the novel, and he might have proceeded to incorporate some of the more dramatic episodes with his play. If that were so, the manuscript of 1912 might have been a manuscript very largely altered in 1902-4 rather than in 1894-5. Not only did that explain the date 1903, when defendant secured from Mrs. Rogers the assignment of the play, but there were one or two of the ideas which suggested the latter date—such as "the dumping of manufactures" and "a war tax in time of peace."

He held that plaintiff had made out her case, and defendant must, of course, pay the costs.

A stay of execution was granted on the usual terms. (For report of case heard in the Court of Appeal, see November 21.)

#### BROWNSON AND ANOTHER v. MOSSEND THEATRE CO., LIMITED.

Sheriff Lee, in the Airdrie Small Debt Court, heard an argument in an action at the 20 instance of J. Brownson and Co., musical artists, Argyle Street, Glasgow, against Mossend Pavilion, Limited, for £8 5s. 11d., being balance of their proportion of drawings at that theatre. Plaintiffs alleged that they were engaged to perform two sketches each week for two weeks commencing April 7, 1913.



at the Pavilion, Mossend. Plaintiffs were to find all pictorial or letter press printing for these sketches, and to receive 25 per cent. of the gross takings, while the Mossend Pavilion were to supply two other variety acts and pictures to support Mr. Brownson, besides day bill and lighting, "no play, no pay."

Mr. McKirdy said he understood the correct name of the defenders was the Mossend Theatre Co., Limited, and of consent he had the summons altered accordingly.

Mr. Martin said the defendants were being sued for £8 5s. 11d., said to be the balance of drawings to which the plaintiffs were entitled. Defendants admitted that they were owing £5 13s. 4d., and had all along offered to pay that sum, but they disputed the balance of £2 12s. 7d. On the Saturday the defendants gave a *matinée* for the entertainment of school children only, and at that *matinée* pictures only were exhibited. The plaintiffs had nothing whatever to do with that, and gave no entertainment at those *matinées*. They asked, however, for a proportion of the drawings taken at those *matinées*, and that explained the dispute over this balance. At the end of the first week the plaintiffs got a payment to account, and the payment they received included a proportion of drawings for the whole week, including the *matinée* as at that Saturday. That, however, was paid by the manager when he had not got a copy of the contract with him, and it was paid under protest. Knowing it was a contract for a fortnight, he thought that if there was any dispute it would be rectified the week following. Accordingly, on the contract, which he asked his friend to produce, he submitted that the plaintiffs were not entitled to the £2 12s. 7d.

Mr. McKirdy said the position was that the receipts for the first week were made up on the Saturday, and that 25 per cent. of the gross takings, which necessarily included the *matinée*, fell to be paid by the parties sharing the terms and not under salary. The 25 per cent. was duly accounted for, and paid to the plaintiffs. Consequently they were now suing for a second week, and the sum sued for was 25 per cent. of the gross drawings admittedly taken for the second week. He thought that if the defendant had overpaid the plaintiffs for the first week there should be a counter-claim for the amount that they overpaid. He was quite willing to meet his friend on a proof on the whole case. He knew the defence quite well, and was willing to waive the lodging of the counterclaim.

The Sheriff: You did not perform at the *matinée* at all.

Mr. McKirdy: That is so, my Lord; but we were there to perform and assist to please the people there. We were not there on salary, but as joint adventurers, and the terms of the contract was a stereotyped form in the theatrical profession. He contended that the gross drawings of the house meant not only the performances at which plaintiffs acted, but were inclusive of all the takings.

The Sheriff: Supposing they had let the theatre for a political meeting on the Wednesday afternoon.

Mr. McKirdy: A political meeting would not have been a theatrical performance.

The Sheriff: But that would have been in the gross drawings.

Mr. McKirdy: But the plaintiffs were there only to perform at those two *matinées*.

Mr. Martin: But if it was only given out as a picture *matinée* there was no variety turn at all. It was only a series of pictures shown for school children. Plaintiffs were not advertised to appear, and we deny that they were even there to assist in the way of attendants.

Mr. McKirdy: That is all question of proof.

The Sheriff: It seems a large proof for a small debt.

Mr. Martin produced the part of the contract he had, and asked the Sheriff to decide the case on that.

The Sheriff said Mr. McKirdy could not bring in a custom of trade to alter a contract, and as he read the contracts they only covered the drawings for the performances at which the plaintiffs actually performed.

Mr. McKirdy argued that they required the evidence of managers and others to show how these contracts were acted upon.

The Sheriff said that was taking another tribunal.

After further discussion, proof was fixed for a later date, the Sheriff remarking that he would require something very convincing to make his reading of that contract other than as it stood.

The case was continued on May 27.

The Sheriff held that plaintiff was entitled to 25 per cent. on the whole drawings each week, including the *matinée*, and he gave decree for the sum sued for, with expenses.

#### CLARK v. ARIZONA.

At Clerkenwell County Court, a claim was made by Alfred Claude Clark, theatrical manager, of Windsor Road, Holloway, N., against Albert Arizona, theatrical proprietor, of Knatchbull Road, Camberwell, for £7, as two weeks' money in lieu of notice and arrears of salary.

Mr. Lewthwaite, solicitor for plaintiff, said his client was engaged by defendant as his manager. The terms of the agreement provided that plaintiff should receive £2 10s. per week plus 5s. per week during the time he was travelling and booking dates for defendant's performance, defendant to pay the railway fares. In the event of plaintiff being "out" any weeks he was to have a retaining fee of £2 per week. Plaintiff's engagement commenced on Monday, March 31. During the first week plaintiff was engaged the whole time on behalf of defendant, but at the end of the week defendant declined to pay plaintiff more than £2 on the ground that he had not been travelling and booking dates. Plaintiff was to go to Manchester at the end of the first week for the purpose of booking dates. Defendant, however, said he was not to go. On the following Saturday plaintiff received a solicitor's letter terminating the engagement, and enclosing postal orders for £2. Plaintiff was claiming, added Mr. Lewthwaite, on the basis of £2 10s. during the time he was in defendant's service. He was also claiming salary in lieu of notice. He gave credit for the £4 received.

His Honour: What is the defence?

Mr. Gattie: A servant who professes to be capable of undertaking some particular office implicitly says that he has the skill which is requisite for properly discharging the functions of that office. If he has not that skill, then he is guilty himself of breking the contract.

After hearing the evidence his Honour said he quite agreed with counsel's submission that if a man represented himself as competent and he was not competent, that was a breach of contract. The only question in the case was whether, in point of fact, it had been proved by the defence that plaintiff had made representations that were untrue. The statement that a man had had a long experience, that he knew districts, and was likely to get bookings, were merely generally inducements—generally "pulling," if one might use the expression. On the question of incompetence, continued

His Honour, the only evidence that plaintiff had failed to get bookings was that he had written to Mr. Broadhead and no answer had arrived up to the time when plaintiff was dismissed. There was not the slightest evidence to show that if plaintiff had been given the opportunity of travelling the provinces he would not have succeeded—by reason of his acquaintance with managers, by reason of the fact that he was a presentable person, with pleasant manners, and a knack of representing defendant's performance as acceptable to the public—there was no evidence to show that he would not have succeeded in getting bookings. He must hold that there had been no breach of contract by the plaintiff. Plaintiff was entitled to recover, added His Honour, but inasmuch as he was not actually travelling he was only entitled to the £2 basis.

Judgment was entered for plaintiff for £4 and costs.

#### COYNE v. HEATON ELECTRIC PALACE—CLAIM FOR SALARY.

Before his Honour Judge Greenwell at Newcastle-on-Tyne County Court, Maisele **22** Coyne brought an action for a week's salary against the Heaton Electric Palace Company, Newcastle. Plaintiff's claim was that they agreed to pay her a certain sum as a week's salary, or, in the alternative, damages for breach of contract.

Mr. Sym, who appeared for plaintiff, on behalf of the Variety Artists' Federation, stated that on Monday, March 17, the proprietors of the Heaton Electric Palace were disappointed in the artist they had engaged to appear for the week, and they telephoned to a local firm of agents asking them to supply them with another artist. The agents recommended the plaintiff, Miss Coyne, a comedienne and moon delineator. Accordingly, on the Monday afternoon she went to Heaton Electric Palace and rehearsed three songs before the manager. There were two performances nightly, and at the end of the first performance on the Monday night Miss Coyne was told by the manager that he could not let her appear again. She asked the reason why, but the manager would give her no explanation. He simply told her she was not to appear again, and he offered her one night's salary. She told him she was entitled to a week's salary. Miss Coyne went back to the agents, through whom she had been engaged, and placed the matter in their hands. They advised her to attend the theatre again the next evening, but when she did so the manager ordered her to take away her luggage at once. The only defence set up was contained in a letter sent by defendants, signed by the manager, and addressed to the Variety Artists' Federation, who wrote asking for an explanation of the sudden termination of Miss Coyne's engagement. The manager, in his letter, stated that it was true Miss Coyne had been engaged to appear as deputy for a week, but he had been compelled to terminate the engagement after the first performance owing to Miss Coyne being hooted off the stage.

Plaintiff denied that she was hooted off the stage, and asserted that no experience of such a kind had ever occurred to her.

His Honour said defendants had called no witnesses to prove that the lady was hooted off the stage, whereas she had called three people to speak to her popularity and ability as an artist. Judgment was then given for the plaintiff for the amount claimed, with expenses from Scotland, as the plaintiff was then appearing at Perth.

#### LILLIE WILLIAMS AND CO. v. JOSEPHS.—BREACH OF AGREEMENT.

At Edinburgh, before Lord Hunter, proof was led in an action in which Lillie **27** Williams and Company, King's, Kilmarnock, sued Harry Joseph for £200 damages for breach of contract to present *Cinderella* during the week starting December 2, 1912, at the King's, Kilmarnock.

Lord Hunter gave the plaintiff decree for £80 and expenses. His Lordship said he was satisfied that the ground upon which the defendant refused to go on with the contract was not because of any discrepancy in the copy of the agreement that was sent to him, but because he had made an arrangement which, in his opinion, was likely to turn out more profitable to him than the arrangement which he had made with the plaintiff.

#### LIND v. LEVAINE.—BREACH OF AGREEMENT.

At Ilkeston County Court his Honour Judge Macpherson had before him a claim for **27** £10 damages by Roberto Lind against Gus Levaime, lessee of the Hippodrome, Ilkeston. Mr. F. G. Robertson was for plaintiff, and Mr. J. A. Hopkins for defendant.

Plaintiff, it was stated, entered into an agreement to take his stock company to the Hippodrome in December, 1912. Defendant undertook to provide the usual printing, posting, local advertising, stock scenery, etc., and plaintiff was to receive 50 per cent. of the takings.

In the course of his evidence, plaintiff made complaints as to the manner in which defendant carried out his part of the contract to the detriment of the takings, alleging that his stock scenery was deficient and defective, and one of the scenes fell down twice in one night. Defendant was to provide a pianist, but one night they were without one, and the next night a little girl was sent and played "There is a Happy Land" as an overture. Owing to lack of scenery, plaintiff and his assistant had, on a Sunday night, to paint a snow street for the opening night.

Defendant contended that he had carried out everything that was usual.

His Honour, Judge Macpherson, found for the plaintiff for the amount claimed.

## JUNE.

#### GRIFFIN v. MAITLAND LIBEL.

In the King's Bench Division, before Mr. Justice Horridge, and a special jury, **12** Mr. Ernest Griffin, actor, residing at West Street, Croydon, brought an action to recover damages for alleged defamation from Mr. Lauderdale Maitland.

Mr. Ivor Bowen, K.C., and Mr. Samuel Duncan were for the plaintiff; Mr. Montague R. Emanuel for the defendant.

The statement complained of was contained in the *Evening News*, headed, "Duelling with a Difference," written by "The Matinée Girl," subsequent to an interview with Mr. Maitland.

Mr. Bowen said that the plaintiff, a young actor, who had been on the stage since 1902, had since 1909 met with an undercurrent of opposition which he could not focus until 1912, when he found that the ill-natured gossip which the defendant had set about became crystallised in the interview with the defendant in the *Evening News*. The action arose from the fact that the plaintiff took the part



of Hamlet in 1909 as understudy to Mr. Matheson Lang at the Lyceum. Mr. Lang was unable to appear on certain occasions owing to illness. The defendant took the part of Laertes.

The statement complained of, which appeared in the *Evening News* in the form of an interview with Mr. Lauderdale Maitland, was as follows: "I was once the victim of one of the funniest stage duels ever heard of; indeed, the story has become a 'green room classic, but it will bear repetition. It was in the days when Matheson Lang was producing *Hamlet* at the Lyceum, I being Laertes. One night Mr. Lang was represented by an understudy, who was very nervous, and reached the last act in a state of considerable flurry. First of all, in the hit-or-miss dialogue between the two opponents, the understudy contrived to scrape all the side of my nose, nearly putting out my eye, and then with a courage born of despair he lost his head entirely, and making a violent swipe at me caught me on the hip with the flat side of the rapier with a resounding whack, which blow, falling on the thin covering of a silk trunk hose and tights, caused me such exquisite anguish that I let forth a fearful yell and turned my back to the audience, to discover the rest of the company helpless with laughter and the house in fits at my back."

This, said counsel, imputed that the plaintiff was incompetent and inexperienced. Most of the allegations were utterly untrue. Early in 1912 the plaintiff rejoined a company at the Lyceum, and the defendant was playing the leading part. During the run of the piece the defendant showed his dislike of the plaintiff. The defence, counsel said, was that the defendant never spoke or published the words, and alternatively did not admit that the words were spoken in relation to the plaintiff's calling as an actor. The defendant admitted speaking the following words:—"Understudy, who was very nervous, contrived to scrape all the side of my nose. . . . Cut me on the hip with the flat side of the rapier, which blow falling on silk tights hurt, so missed dialogue."

Miss Amy Lillian Jones, giving evidence on subpoena, said she wrote for the *Evening News* under the name of "The Matinée Girl." On October 9, 1912, she interviewed the defendant, and the article appeared in the journal that day. He told her the story, and she wrote it from memory in the afternoon. The facts stated were correct.

The witness, who admitted in cross-examination that certain phrases in the interview were her own, said she did not remember whether the defendant said "The understudy reached the last act in a state of considerable flurry" or "helpless with laughter." It was her usual practice to send a proof to people she interviewed, but she did not do so on this occasion, because the defendant was appearing at the first performance of a play at the Prince's, and would not have time to read it.

Did you say that you would not mention names?—Yes, he asked me not to mention names.

The only name he mentioned was Matheson Lang, the witness said, and she did not know who the understudy was.

Did you think the defendant was actuated with any spite against the plaintiff?—Not a bit.

Re-examined: All the facts in the interview were correctly stated.

Mr. Griffin gave evidence. He denied the allegation in the interview, but admitted that he touched the defendant "on the hip certainly smartly."

Is it true that he cried out?—No, he went on with his part as an actor, replying, "A

touch, a touch, I do confess." Properly told, the story was a funny one; but told in the interview it was not funny but malicious.

When he rejoined the company at the Lyceum in 1912 he became aware that the story was being related by the defendant.

Cross-examined by Mr. Emanuel: So far as he knew, he and the defendant were on friendly terms during the two engagements.

Did you ask him whether he spoke the words?—No, the article was so bitter and so unkind.

Further cross-examined, the witness said he objected to the statement that he was in a state of "considerable flurry." He did not object to be called nervous. The description of the hitting with the rapier was greatly exaggerated.

The witness, further questioned, said he was nervous on the night, but not unduly. All good actors were more or less nervous. He did not remember having scraped the defendant's face. It was quite possible that he might have done so, but he heard nothing about it.

Evidence was given by various members of the company that the article, in their opinion, referred to the plaintiff, and that there was nothing to cause merriment.

Mr. Emanuel, for the defence, submitted that his client should not be held responsible for newspaper flourishes. The case was reduced after the plaintiff's evidence to the question whether the defendant was struck on the hip, which made him call out and cause amusement. The words in no way reflected on the credit or reputation of the plaintiff.

Mr. Maitland gave evidence. Instead of the plaintiff making a lunge and touching the witness with the rapier, he brought it round with a swish, striking the witness on the hip. Mr. Matheson Lang always touched him on the shoulder. The witness said he exclaimed "Oh!" when the plaintiff made his first appeal. "One." Witness under the circumstances should have cried "No," and Osric's lines, "A hit, a very palpable hit," caused laughter. The actors turned their faces away and were "shaking." He had told the story two or three times. The article he regarded as highly coloured. There were expressions in it that he would not have used. Witness would not have taken notice of a similar statement if made about himself. He had always regarded the story as funny, and felling more against himself than plaintiff.

The jury awarded the plaintiff £37 10s. damages.

Judgment, with costs. A stay of execution was granted.

#### MOFFAT v. MAUDE.—AUTHOR'S RIGHTS IN SELECTING COMPANY.

In the Court of Appeal, before Lord Justice Vaughan Williams, Lord Justice Buckley, and Lord Justice Hamilton, there was an application *ex parte* for leave to appeal from the refusal of Mr. Justice Channell at Chambers the same day to grant an interim injunction restraining Mr. Cyril Maude from reviving *Bunty Pulls the Strings* at the Playhouse on June 16 with four artists in the company of whom Mr. Moffat did not approve, he being entitled to select the company.

The Court granted the application. Mr. E. Tindal Atkinson, K.C., and Mr. Daldy (instructed by Amory, Parkes, and Co.) were for appellant; and respondent was represented by Mr. Norman Craig, K.C., and Mr. Wilmoughby Jerome (instructed by Johnson, Weatherall, and Sturt).

It was stated by Mr. Tindal Atkinson that Mr. Moffat claimed under an agreement contained in a letter of July 10, 1911, addressed



to Mr. Maude's representative, which was in the following terms:—"Re our recent conversation, I wish it to be understood that the rights of *Bunty Pulls the Strings* for Great Britain and Ireland belong to Mr. Cyril Maude for three years—my royalties to be as per our other contract and the companies to be selected by me." Amongst the artists selected by Mr. Maude was Mr. M. R. Morand, who appeared in the Haymarket production, to whom Mr. Moffat objected, his preference being for Mr. Roy. Apparently Mr. Maude took up the position that so long as the artists he selected were in his own opinion the best, Mr. Moffat had no reason to complain.

Lord Justice Hamilton: Does he not go farther than that and say Mr. Morand pleased Mr. Moffat and the public so well that he played at the Haymarket for 600 nights? Is not the whole question whether Mr. Moffat is entitled or not entitled under the agreement to exercise an absolute veto?

Mr. Atkinson: I agree that it is.

Mr. Justice Buckley: The question is whether he can so use his right as to render the production valueless. That would be unreasonable, would it not?

Mr. Atkinson: I agree that the whole thing is to be worked out reasonably. If there is a difficulty which can fairly exist as to the selection of the best person, I submit that I am entitled to the controlling word.

Lord Justice Buckley: What is your remedy if your wishes are not obeyed?

Mr. Atkinson: That is extremely difficult to say. There might not only be a falling off in receipts, but if you put in the cast a person who does not fairly represent what the author intends, the author might suffer in reputation.

Lord Justice Vaughan Williams: It seems unreasonable to reject the employment of an artist who played the principal part with such success.

Mr. Atkinson: It may not necessarily be Mr. Morand's playing that effected the success.

Mr. Justice Buckley: But you do not say that it was in spite of it.

Lord Justice Vaughan Williams: One might safely say he did not interfere with the success.

Mr. Atkinson: The fact that the play was on the whole successful is not a suggestion that Mr. Morand's part was played as well as it might have been.

Lord Justice Hamilton: Is there much in that? If Mr. Morand damaged the play he could have been got rid of at cheap damages, but you suffer him to play out the run of the piece.

Mr. Atkinson: Damages would have been a very serious matter in a successful piece like this.

Lord Justice Hamilton: So that rather than pay damages it would be better to tolerate whatever harm he was doing?

Mr. Atkinson: It is a question of who is to govern, and you can only decide that by the agreement.

Lord Justice Hamilton: It is a serious question whether Mr. Moffat has not already fully exercised his rights, because he selected Mr. Morand originally.

Mr. Atkinson: But that company were disbanded, and there is no continuity of life in this matter. The retention of one or another actor does not show continuity.

Lord Justice Hamilton: There might be a question whether it is such a continuity of performance as makes the selection applicable to the present case. It seems to me that in order to grant this injunction everything must be assumed in favour of Mr. Moffat.

Mr. Atkinson: I contend that as author of

the play Mr. Moffat ought to have effect given to his rights.

Lord Justice Vaughan Williams: The veto?

Mr. Atkinson: The controlling voice.

Lord Justice Vaughan Williams: Suppose there had been a quarrel between Mr. Moffat and Mr. Morand, would that have entitled Mr. Moffat to object to Mr. Morand?

Mr. Atkinson: I think it would. But this is a perfectly bona-fide objection, and not a mere arbitrary claim. Mr. Morand was engaged by Mr. Maude on June 2 or June 3, before the letter containing the agreement was written, and I submit that that is an untenable position. Is it for your lordship or Mr. Cyril Maude to say whether Mr. Morand is good enough or not? Mr. Moffat says Mr. Roy is the better man. Mr. Maude's view is that we must accept his selection because he has entered into a contract which he cannot get out of. An author has a right to have the reputation of his piece supported in the best possible way.

Lord Justice Buckley: What is your loss?

Mr. Norman Craig: There is no claim for damages.

Mr. Atkinson: It is not a question so much of damages as of reserving a right for which he has given good consideration.

Mr. Norman Craig: He gets 5 per cent. on the first £1,000 and 8 per cent. on the gross receipts over £1,000.

The Court did not call upon counsel for respondent.

Lord Justice Vaughan Williams said that they could not interfere with the discretion properly exercised by the learned Judge at Chambers in refusing an interim injunction. If the representation of the play as arranged by Mr. Maude at the Playhouse caused any damage to the plaintiff in the amount of the takings, or if the plaintiff as author suffered any other damage, he had his remedy in damages. The appeal therefore failed, and must be dismissed.

Lord Justice Buckley said he agreed. There were many reasons for refusing the injunction. The contract in question was contained in the letter of July 10, 1911, and the plaintiff had a pecuniary interest in the play. The result of the stipulations contained in the agreement was that if the company selected diminished the takings for the play the plaintiff could then sue for damages. That was his view of the contract. It was a contract which reserved to the plaintiff certain rights, for breach of which he might be entitled to damages, and an injunction would not lie. In the next place, the persons objected to were understudies, but there was no present threat or intention to employ them. It was all in the future. An injunction was, therefore, impossible on that ground. And, with regard to Mr. Morand, what was contemplated was a revival of the play, and it might be held that as Mr. Morand was resuming his part he must be taken as having been selected by the plaintiff. If there was a breach of the contract, the consequences would result merely in money to the plaintiff. He thought that Mr. Justice Channell had exercised his discretion rightly and that this appeal failed.

Lord Justice Hamilton agreed.

#### DALLIMORE v. WILLIAMS AND JESSON.

In the King's Bench Division, before Mr. Justice Darling and a special jury. Mr. 17 Dallimore, a bandmaster, sued Mr. Joseph Williams and Mr. Charles Jesson, L.C.C., officials of the Amalgamated Musicians' Union, for alleged conspiracy. The defendants denied the allegations, and relied

on the Trades Disputes Act. The action has been tried before, the Court of Appeal ordering a new trial on the ground that the meaning of the Trades Disputes Act had not been sufficiently put before the jury by the judge.

Sir F. Low, K.C., and Mr. Harry Bobb appeared for the plaintiff; and Mr. Langdon, K.C., and Mr. McCardie represented the defendants.

Sir F. Low said in September, 1911, Mr. Dallimore had made arrangements with musicians for a National Sunday League concert at the Alhambra on October 1. His musicians had been engaged at rates averaging 8s. or 9s. for each performance. By a publication of the union the rate for such a performance was 7s. 6d. On September 28 the defendants issued a circular stating that the branch committee had considered the report that Mr. Dallimore was paying for the Alhambra concert less than the recognised minimum rate. On behalf of the union it was said the rate was 10s. 6d. Counsel said that a resolution of the union was passed on September 28 to this effect. He contended that there was no trade dispute at the time. What took place was a put-up job to annoy Mr. Dallimore. On the Sunday when the concert took place the Alhambra was picketed, and Mr. Dallimore was compelled, in order to hold the concert, to pay more than the contract rates. In May, 1912, a resolution was passed by the union expressing its disgust at the contemptible action of those members of the union who assisted Mr. Dallimore in the action in the law courts. Several witnesses were suspended for giving evidence.

Mr. Dallimore, in the witness-box, said he used to be a member of the union, and resigned because he came into conflict with the two defendants. He paid the highest rates to musicians outside the Foot Guards. On the night of the concert some of his men said they would stick to the contract; others asked for the 10s. 6d., explaining that they asked under compulsion. Some of the men paid back the excess sums which were paid to them.

Mr. Justice Darling inquired what the position would be if a member of the union made a contract at 7s. 6d. a performance for a year and the union altered the rate to 10s. 6d. Would the member have to break his contract?

Mr. Langdon: Yes.

Mr. Justice Darling: What is the use of my ruling anything? What is the use of this Court?

Mr. Langdon: Parliament stand higher even than the Court.

Mr. Justice Darling: Supposing the union told a man to break his contract, and he broke the contract and the bandmaster sued him, what answer whatsoever would he have by the Trades Disputes Act or anything else?

Mr. Langdon: I think the Trades Disputes Act would be a complete answer, because he was breaking his contract in furtherance of a trade dispute.

Mr. Justice Darling: Then all the people who want to break contracts had better form themselves into unions. (Laughter.) If a man doesn't want a horse, all he would have to say would be: "I belong to the horse copers' trade union and I won't pay."

Mr. McCardie, opening the case for the defendants, denied that they had acted with malice or spite. The matter was only taken up on the instigation of a bandsman, who complained that the plaintiff was not paying the minimum rate.

The hearing was continued on June 18, when Mr. Williams, one of the defendants, said there was not the slightest ill-will between

himself and the plaintiff, or between the union and the plaintiff, but, to tell the truth, they regarded him as being somewhat of a nuisance, because he was always writing letters yards long to them. In 1911 10s. 6d. was recognised as the wage for performers at Sunday concerts. There was no foundation for the suggestion that the resolution of the committee about the minimum wage was passed to injure the plaintiff. All the committee did was to endeavour to keep up the prices which had existed for years.

Mr. Jesson gave evidence to a similar effect. The hearing was adjourned.

On June 19, Mr. Justice Darling, in summing up, said that the law was, as it had been, that if a person induced another to break his contract with a third person the third person had a right of action. Up to 1906 that had been the law for everybody, but since then the exception had been introduced that if the inducement took place in the course of a trade dispute the person injured could not recover. That was the law; it was his duty to tell them the law, but he was not bound to admire or praise the law, or to pretend to admire or praise it. Though there might be no remedy, to break a contract remained morally wrong; and to induce a man to break his contract did not become more right or honourable because it could be done with impunity. Under Section 18 of the Gaming Act, 1845, a man who had lost a bet could refuse to pay it, but no one would say that a man who pleaded the Act was an honest man. There was the law, and if they were satisfied that a trade dispute had been made out, and the defendants had induced the breach of contract in contemplation or furtherance of the dispute, they must find for the defendants. His lordship went on to refer to one section of the Trades Disputes Act as the most extraordinary provision on the Statute Book. This was the provision:—

"An act done by any third person in contemplation or furtherance of a trade dispute shall not be actionable on the ground only that it induces other persons to break a contract of employment or is an interference with the trade, business, or employment of other persons or with the right of some other person to dispose of his capital or his labour as he will."

"Did you ever hear such a provision?" said his lordship. "There is the admission of the right of a man to dispose of his capital or his labour as he wills. That is what we have hitherto called liberty, the liberty of a man to take his labour into the market where he could sell it as he liked. It used to be a boast of the English law, the maxim: 'Wherever there is a right there is a remedy.' That must be altered to 'Wherever there is a right there used to be a remedy.'"

His lordship went on to say the essence of this action was whether there was a trade dispute or not, and went on to explain a *bona fide* trade dispute. Four questions were left to the jury, who found (1) That the defendants induced the bandsman to break their contracts with the plaintiff. (2) That the defendants conspired to that effect. (3) That the defendants did not so act in furtherance of a trade dispute; and (4) damages £350.

Judgment was entered accordingly.

His lordship granted an Injunction restraining defendants from repeating the acts complained of.

(For reports of preceding case and the proceedings in the Appeal Court see STAGE YEAR BOOK, 1913, pp. 255 and 265.)



### ASHTON AND MITCHELL v. CARBREY BROTHERS.

In the King's Bench Division before Mr. Justice Bankes and a common jury, **18** Messrs. Ashton and Mitchell, agents, sued the Carbreys Brothers, music-hall artists, for damages for alleged breach of contract. The defendants denied liability.

Mr. Patrick Hastings, for the plaintiffs, said they alleged breach of an agreement entered into by the defendants to employ them as their sole agents for theatrical engagements for a year from May 6, 1912.

The defendants admitted the agreement, but denied that it was of the kind contended by the plaintiffs, and said it was an implied term that plaintiffs should be in a position to get them engagements. They said plaintiffs did not get them engagements, and the plaintiffs' answer to this was that they did not do so because Carbreys Brothers, in breach of the agreement, had employed an agent named Burns.

After evidence for the plaintiffs, Mr. Rose Innes, K.C., for the defence, said the defendants did not deny that the agent Burns was employed. The plaintiffs, it was alleged, failed to perform by not getting the engagements.

After evidence for the defence, it was ultimately agreed that the jury should assess the damages in the event of their deciding for the plaintiffs, and the jury returned a verdict for the plaintiffs, awarding £200 damages.

Judgment was entered accordingly, with costs.

### MEYER v. MAXWELL.—AGENT'S COMMISSION.

Miss Marjorie Maxwell was sued in the Westminster County Court by Mr. Ernest **19** Meyer, theatrical agent, of Dewar House, Haymarket, who claimed £23 15s. alleged to be due to him as commission in respect of "all professional earnings" obtained by the defendant.

Mr. G. C. Rankin was counsel for the plaintiff, and Mr. Samuel Duncan represented the defendant.

The plaintiff's case was that when Miss Maxwell was playing at the Coliseum at the end of 1911 Mr. Meyer got into communication with her, and she signed a contract for him to act as her sole and exclusive business representative throughout the world, the plaintiff to receive 10 per cent. of her earnings per week in consideration of his securing her professional engagements and advancing her career as an artist for a period of five years. The plaintiff had seen Miss Maxwell in *Darby and Joan* at the Coliseum, and regarded her as a very competent actress. He secured her a part in *Daring of Diane* at the Tivoli, and she then signed the agreement. Plaintiff then obtained her an engagement in *Oh, Molly!* at the London Pavilion, and subsequently Miss Maxwell was engaged in the Alhambra revue, the plaintiff claiming that he was also entitled to commission under this engagement.

Miss Maxwell said it was true that she had received considerable assistance from Mr. Meyer in the past, and she was willing to pay him anything that she thought was reasonably owing by her, but she maintained that nothing was due on account of the Alhambra engagement, which, she said, she herself secured from the management direct.

Judge Woodfall gave judgment for the plaintiff with costs. His Honour added that in case it should be sought to upset his decision, he might say that he found on the facts that the plaintiff did obtain the *Oh,*

*Molly!* engagement, but not the Alhambra engagement; therefore the plaintiff would not have been able to recover on the latter but for the clause in the agreement signed by the defendant having reference to "all professional earnings."

### KING'S HALL.—UNLICENSED PREMISES.

The National Sporting Club, Limited, were summoned before Mr. Graham Campbell **20** at Bow Street for having kept the King's Hall Theatre, at their premises in King Street, Covent Garden, for the performance of stage plays on three specific dates without having a certificate that the theatre was in accordance with the regulations made by the London County Council in respect of protection from fire.

It was stated on behalf of the defendants that the performances in question were given by the Morality Play Society, the Guildhall School of Music, and the Students' Benefit Fund. In each instance the contract stipulated that the hall must be used for a private entertainment only, and that no charge must be made for admission. In spite of that provision, the societies, unknown to the defendants, appeared to have sold some tickets to the public in the belief that they might do so as the performances were for charitable purposes.

The magistrate imposed a fine of 10s. on each of the two summonses.

### CARLTON v. JOSEPH—CONCERT COMPANY CONTRACT.

In the Grimsby County Court, Henry Carlton, theatrical agent, formerly of **24** Grimsby, sued Harry Joseph, of the Kursaal, Littlehampton, for £20 damages for alleged breach of agreement.

There was a counter claim for a like sum. Mr. A. E. Davies said the plaintiff made a contract with the defendant to supply a concert party for a week's performances. One clause was that fourteen days before the date of the performance bill matter should be supplied, and ten days before particulars of the programme should be furnished. These details were forwarded to an address given by the defendant's manager. Unfortunately that address was inaccurate, and the letters came back, but before the matter could be set right the defendant repudiated the contract and cancelled the engagement.

Defendant, called by Mr. Davies, said the contract was made on November 21, 1912. He admitted that his manager made an error in the address, but he denied that was the reason he cancelled the contract. Plaintiff, he said, contracted to supply six artists, all of whom were well known, and as it was the opening of a new hall it made a strong programme, but as a fact, plaintiff did not supply these artists, but forwarded instead the names of much less known performers. Witness thereupon cancelled the fixture.

Answering Mr. West, who appeared for him on the counter claim, Mr. Joseph said that he had at the last minute to engage a "scratch" company. The artists were not well known, and instead of doing the big holiday-week business which had been anticipated he had lost £27 10s.

Summing up, his Honour said Mr. Carlton having failed to carry out his contract was not entitled to recover. The defendant had suffered some loss through having to provide a "scratch" company at short notice, and he should award him £10 on the counter claim.



## JULY.

## REX AND FORD v. REDFERN.

In the Bradford County Court, before his Honour Judge Graham, K.C., Mr. Harry 2 Rex and Mr. Arthur Ford, professionally known as Rex and Ford, sued Mr. Joe Redfern, of the Undercliffe Pavilion, Bradford, for breach of contract, claiming £50.

Mr. Harold Newell (instructed by Mr. Banks Newell) appeared for the defendant, and Mr. Richard Watson (instructed by Messrs. Judge and Priestley) for the plaintiffs.

Mr. Watson said that his clients inserted an advertisement in *THE STAGE*, and described themselves as "good, all-round alfresco performers." Mr. Redfern replied to the advertisement on notepaper headed "Undercliffe Pavilion, Bradford. Open from Easter to October." He offered them an engagement for "a long season, to rehearse the week commencing April 28, to open May 5, at six nights and two *matinées*, at a salary of £4 5s. per week jointly." The expression "long season" meant from Easter to the end of September. Plaintiffs replied that they would be pleased to accept a contract for £4 10s., and Mr. Redfern answered: "Thanks for yours. Right *re terms* £4 10s. a week joint." On May 28 his clients came to Bradford, but very little took place on the Monday. Next day there was some kind of rehearsal in the presence of Mrs. Redfern. Later they were notified by the defendant (who never saw the rehearsal) that their performance was unsuitable, and that they could not be engaged. As to their competency he did not think he would have much difficulty in proving that. Of course, one could not get a Beerbohm Tree or Squire Bancroft for £2 5s.

Mr. Rex, in the box, said he had been in the profession for over twenty years. In cross-examination he said that they had a four hours' rehearsal, and when one man (neither of the plaintiffs) forgot a line in a concerted item the performance was disbanded. Mr. Redfern said he could not open with any of them, and blamed the lot. He offered them 30s., but they refused it.

In answer to Mr. Watson witness said an alfresco performer had to make himself generally useful.

Mr. Newell: You had four hours' steady performance on Tuesday?—Yes.

Most of it was in trying concerted items?—Yes.

Did you say to Mr. Redfern, "I can't do this business, but I am all right in my own turn"?—No.

Did Mr. Redfern say, "You can't call yourself all-round alfresco performers unless you can take part in concerted numbers"?—Yes.

Witness: We were not allowed to open before the public.

Would it have been prudent to let you spoil the show?—If we were amateurs, yes; as professionals, no.

Did he ask you to sign a contract?—No.

He dismissed you before he put anything like this before you?—Yes, we had no chance of going before the audience.

The plaintiff Ford corroborated.

A theatrical agent named Wm. Temple, of Cromwell Street, Nottingham, said he had known the plaintiffs some years. They were good alfresco performers; better than some, because they could do ventriloquism and conjuring as well. They could take part in concerted items quite well.

Mrs. Redfern said it was obvious from the performance of the plaintiffs that they were not competent in concerted movements. They admitted they could not do what they were asked, but said they were all right in their own business.

Mr. Westwood, stage manager at the Pavilion, said he tried on Wednesday morning the concerted numbers "The Man I Love" and "Recipes." Both plaintiffs were untrained in this sort of thing.

His Honour said that on the balance of evidence, he could not help coming to the conclusion that the plaintiffs were incompetent. He found for the defendants.

## BANKIER v. MANDEVILLE AND OTHERS.

## —APOLLO v. THE LONDON MAIL.

In the King's Bench Division Mr. William Bankier, known as "Apollo, the strong 3 man," brought an action for libel against Mr. A. M. Mandeville, the Lommal Syndicate, Limited, and others. The article in question was headed "Private Views of Apollo," which appeared in the *London Mail* on January 18 last. Defendants, in their defence, denied that the words complained of referred to plaintiff.

On the case being called, Mr. Holman Gregory, K.C., who appeared for plaintiff, said his lordship and the jury would not be troubled with the case. His client was a gentleman who for a number of years had been obtaining an honourable livelihood as an entertainer on the music hall stage and elsewhere, under the name of Apollo. In 1900 he started a school for physical culture, and published a magazine, and did a considerable business. The article of which Mr. Bankier complained ran:—

Attention should be drawn to the following peculiar advertisement, which appeared in an eminently respectable London daily:

"Gentleman exponent of physical culture receives ladies at private houses for lessons. Very quiet and select. Highest references. —Apply, Apollo."

This is a most outrageous advertisement and never ought to have been allowed to appear. I could give the inner meaning of it, as it sheds a lurid light on the neurotic age in which we are living. The advertiser is a man who was kicked out of Berlin a few years ago, and who systematically preys upon women. He is handsome and well-formed, and many ladies—some of them not unknown to society—are willing to pay heavily for interviews.

Of course, the pretended instruction is all nonsense, and if indiscretion occur then a wretched chapter of blackmail opens for the unfortunate victim.

I understand that the police have their eye upon this scoundrel, whose residence is in the neighbourhood of Bayswater.

Counsel added that the libel was a very serious one, as when plaintiff asked defendants to specify in what paper the advertisement referred to appeared they were quite unable to do so.

Mr. Justice Darling: That was a most extraordinary state of things.

Continuing, counsel said his friend would admit on behalf of defendants that there was no ground whatever for the statements made, and would consent to judgment for plaintiff for a handsome sum and costs.

Mr. Saunderson, K.C., for defendants, said he was instructed to say in the most unqualified way that there was no implication upon plaintiffs' character in any shape or form. Defendants wished to say that plaintiff was not the person referred to in the libel. Apparently some people thought it referred to plaintiff, and under these circumstances he would be entitled to judgment against defendants. It was only right to say that defendants received the information from a person whom they thought to be absolutely reliable,

though it did not refer to plaintiff, but to another man. With regard to the publication of the advertisement, the editor assumed that such an advertisement had appeared because he got the information from a person whom he thought reliable. Defendants only desired to say that they made no reflection upon plaintiff's character in any shape or form, and had consented to judgment being entered against them for a substantial sum.

Mr. Justice Darling observed that it appeared that the whole thing was founded upon an invention, as no such advertisement was commented upon ever appeared. He did not know what the sum was which plaintiff had agreed to accept, but no doubt had the case gone to the jury they would have marked their sense of the matter in no uncertain way. Judgment was accordingly entered for plaintiff for the sum agreed upon and costs.

**SELBIT v. PALACE, RUNCORN (LIMITED)—  
"THE WRESTLING CHEESE."—BREACH OF  
CONTRACT.**

Before Judge Woodfall and a jury, in the Westminster County Court, Mr. Percy T. Selbit, proprietor of music hall sketches and other entertainments, claimed £35 from the Palace (Runcorn), Limited, for alleged breach of contract. The defendants counterclaimed for £40 damages, suffered, as they alleged, through a breach of contract.

Mr. C. Doughty and Mr. Ray T. Monier Williams were counsel for the plaintiff, and Mr. Frank Newbolt and Mr. Sutcliffe represented the defendants.

Mr. Doughty said the case was a somewhat unusual one. The jury would be asked to express an opinion as to the quality of a cheese—not an ordinary cheese, but a "Wrestling Cheese." This was one of the mysteries which the plaintiff sent to various music halls in different parts of the country. Another of his entertainments was called "Spirit Pictures." They were two separate acts. The "Spirit Pictures" appeared against a black screen or board, and appeared before the audience without the aid of any human agency. This illusion required three men to work it, but the "wrestling cheese" was a scientific marvel, which was worked on the principle of the gyroscope. It was easily worked, being simply introduced to the audience by someone on the stage, and two or three superns being engaged to walk up from the auditorium—as if they formed a portion of the audience—and start the "wrestling," so as to encourage others to take part. Early in this year the two shows made a tour of the North of England and Scotland, and at a time when the plaintiff was in America his agent entered into a contract for them to be given at the Palace, Runcorn, for a week, commencing April 28. Immediately previous to this the entertainment had been given at Glasgow, but a dispute arose amongst members of the company, who refused to go to Runcorn unless they were engaged for nine subsequent weeks. This, suggested counsel, was done with a view to "squeeze" the plaintiff's agents. Their terms, however, were refused, and other men were engaged, with the result that the company got together for Runcorn were quite efficient. On the Monday night when the entertainment was given it went admirably, but unfortunately the Bioscope pictures, which formed more than half the show, proved a decided failure. Some of them came on upside down—(laughter)—and others were continually stopping. On the Tuesday night there was only a small audience, with the re-

sult that the "wrestling cheese" fell flat, its success largely depending on the temper of the audience. The result of this was that the manager of the Palace stopped the "wrestling cheese" altogether; though the spirit paintings were given with every success during the remainder of the week. When, however, the plaintiff's manager visited the treasury on Saturday and claimed a week's money it was refused on the ground that the show had proved unsatisfactory and had not been presented by the same company as appeared in Glasgow.

The case was continued on July 4.

The judge, in summing up, said the case was of importance to both parties. The first thing the jury had to consider was whether this performance was according to contract. The contract was one very ordinarily used in the music hall profession. They would see that a space was left so that when a contract was made, it was open to the parties contracting to say, "You shall have the same performance." In this case, the space was not filled in, therefore the plaintiff was not under contract to produce the "wrestling cheese" and the "spirit paintings" with the same performers as at Glasgow. What the jury had, therefore, to decide was, was this a competent performance. If, in consequence of the dispute at Glasgow, the plaintiff could not give a competent performance, so much the worse for the plaintiff. The evidence of some of the witnesses was that the performance was a competent one, and that the audience laughed and applauded. On the other hand, the witnesses for the defence described the "wrestling cheese" as a frost, and "rotten." He thought some members of the audience might have been called to express their opinions on the matter, but no such evidence had been forthcoming. As to whether the entertainment was so unsatisfactory as to cause a serious falling off in the receipts, his Honour remarked that nothing was more fallacious than to assume that because the takings at such a place of entertainment were more on one night than another, that this was necessarily the result of the unsatisfactory nature of the performance. Then the jury had to consider whether, if the "wrestling cheese" was not considered a success the plaintiff was not entitled to recover something in respect of the presentation of the "spirit paintings," which were given for the whole week. Again, if the plaintiff's entertainment came after the bioscope pictures, for which some apology had been made—and he had not heard this contradicted—he could understand that the audience were not in the best of tempers when the "wrestling cheese" was introduced. It was an essential part of this performance that members of the audience should go upon the stage, but at Runcorn, whether the superns were competent or not, no member of the audience could be induced to go upon the stage. The main point for the jury was whether the performance was a competent performance, and, if not, whether, and to what extent, the defendants suffered pecuniary loss in consequence.

The jury, after a brief consultation, found for the plaintiff for the full amount claimed. Judgment was entered accordingly, with costs.

**ALGER v. STOTE.—DECISION IN REGARD  
TO CUSTOM OF A FORTNIGHT'S NOTICE.**

In the Bow County Court, before his Honour Judge Smlv. K.C., George Alger, of 92, 4 Colworth Road, Leytonstone, a musician, was the plaintiff in an action against Ferdinand Stote, of the Pavilion, Mile End, to recover £3, being two weeks' wages in lieu of



notice. The plaintiff said his proper work was acting as deputy for those who were unable to attend on particular nights through illness or otherwise, but he took a berth with the defendant at 30s. a week. He was with him a month and was then discharged, as defendant was cutting down expenses. He was offered some money, but refused to take it, except under protest, unless he was paid a fortnight's notice money, and this the defendant refused to do. Plaintiff said it was the custom of the trade to receive a fortnight's notice.

Judge Smyly: And what would happen if a play was put on and it did not prove a success?

Plaintiff: We should get our fortnight's money; it is a recognised custom of the business. It applies to all the West End theatres and music halls.

Defendant: I am open to prove it is not so—that it is only a week, and that there is no such rule or custom existing.

Plaintiff said he would call witnesses to prove it up to the hilt.

Mr. Thornton then went into the box and said he had been a musician since a boy. There was undoubtedly the custom of a fortnight's notice. As a matter of fact, he went into the employment of the defendant himself, and had to sue him for a fortnight's notice money, and the judge at the Whitechapel County Court upheld the custom and gave a verdict for him.

Judge Smyly: If you fought that case you must know all about the custom.

Defendant: But I did not fight it; I knew nothing of it until I received a judgment summons for the amount.

Judge Smyly: How long has this been a custom amongst musicians?

Witness: For years now; it is recognised everywhere.

Another musician named Bolton, with many years' experience, bore out the last witness.

Judge Smyly said he considered the custom had been clearly established, and gave judgment for the amount, and costs.

#### WRAY v. ROLLS.—ALLEGED BREACH OF CONTRACT.

Before Judge Woodfall, in the Westminster County Court, Miss Florence Wray, a 7 actress, claimed £75, representing five weeks' salary from Mr. Ernest C. Rolls, theatrical producer and impresario, for alleged breach of contract.

Mr. Macconn was counsel for the plaintiff and Mr. Oscar Osborn, solicitor, represented the defendant.

The plaintiff's case was that an agreement was entered into in writing with the defendant to play the title rôle in the sketch of *O! Molly* at a salary of £15 per week. She played the part at Bristol, at the Oxford, and at Camden Town. The defendant then told her that there were no future dates fixed, and stopped her salary.

In cross-examination plaintiff admitted that she had made certain alterations in the written agreement after it had been signed, and further, that, through carelessness, she failed to return the defendant's copy to him until she decided to take proceedings. She alleged, however, that Mr. Rolls knew of the alterations.

The defendant denied that he authorised the alterations, and His Honour, taking this view, gave judgment for the defendant, with costs.

#### THE WOODHOUSE FEAST.

In the Chancery Division, before Mr. Justice Scrutton, the Bedford Estate Trustees sought to restrain the Leeds Corporation from allowing the celebrated Woodhouse feast to be carried on in such a way as to cause a nuisance to the plaintiffs and their tenants.

The plaintiffs complained of the noise arising from roundabouts, switchbacks, cake walks, joy wheels, helter skelters, shooting galleries, dancing, and boxing shows, all of which were provided with steam organs, bells, drums, whistles, motor horns, megaphones, or trumpets. They also complained of the smoke and noxious fumes from the paraffin flare lamps.

Mr. Buckmaster, for the defence, said that the evidence for the plaintiffs was greatly exaggerated. In the interests of a vast majority of the inhabitants the corporation desired to continue the feast, and were anxious not to cause any annoyance to anybody.

The Chief Constable of Leeds stated that during the last five years there were only seventeen convictions in connection with the feast, and of these eight were ice-cream vendors charged with obstruction. No cases of intimidation of witnesses in connection with this case had been reported to him.

The hearing was adjourned.

#### BARTI v. LONDON OPERA HOUSE.

In the Chancery Division Mr. Justice Warrington had before him a motion on 10 behalf of Miss Perle Barti, formerly a member of the cast in the revue, *Come Over Here*, against the London Opera House, Limited.

Mr. Cave, K.C., M.P., on behalf of the plaintiff, asked for an injunction to restrain defendants from advertising her as appearing in the revue when, in fact, her engagement had been determined. The plaintiff had been engaged at a very considerable salary, and she appeared and took a leading part in the revue. Some differences arose, however, about June 21, as to some small matter, and two days later the defendants requested her to take second place. The plaintiff objected, and the management thereupon purported to end her engagement on June 24, without any notice, and prevented her from going to the theatre.

Her name, however, continued to appear in the advertisements for some days, and in the meantime her place was being taken by a lady of the chorus, and plaintiff contended that was injurious to her.

Mr. Barnard Lailey, for the defendants, said it was an oversight that the plaintiff's name was continued on the programmes.

According to the affidavit of Mr. Stanley Germain, the manager of the Opera House, it was the habit of the management during the run of the piece to change the artists frequently. Instructions had been given to remove the plaintiff's name, but unfortunately those instructions were not fully carried out.

His lordship said there was justification for his granting the ex parte injunction, but he was now satisfied that the defendants never intentionally intended to put the plaintiff's name in the advertisements, and he must refuse the motion. The costs would be costs in the action.

#### PRATT v. TAYLOR.—THE RIGHT TO HISS.

An action was begun at the Glamorgan Assizes at Swansea, before Mr. Justice 16 Channell by Mr. Alfred E. Pratt, an employe of a firm of publishers, for damages for assault alleged to have been committed upon him at the Cardiff Empire



by Mr. Herbert J. Taylor, the manager of the house, against both Mr. Taylor and Moss' Empires, Limited, his employers.

Mr. Llewelyn Williams, K.C., M.P., and Mr. Austin Jones (instructed by Messrs. Dunden-dale, Dehn, and Co.) appeared for the plaintiff; Mr. B. Francis-Williams, K.C., and Mr. St. John Francis-Williams for Mr. Taylor; and Mr. Roland Vaughan Williams for Moss' Empires, Limited, Messrs. Vachell and Co. instructing for the defence.

Mr. Llewelyn Williams said the plaintiff was the son of a prominent journalist on the editorial staff of the *Times*, and himself occupied a good position with a leading London publishing company at a salary of £250 a year. He visited Cardiff in January last, and one evening went to the Empire and paid 1s. 6d. for a seat in the grand circle. All went well till No. 9 on the programme, which was that of Miss Millie Payne, who was billed as "The Low Comedy Queen." Mr. Pratt took exception to the songs sung by Miss Payne, and, as other members of the audience were applauding, he considered he was quite justified in showing his disapproval of the vulgar and silly doggerel of the songs.

Mr. Llewelyn Williams quoted two of the songs. The first was called "You don't love me now," and described the start of a honeymoon trip, the chorus finishing thus—

I gave the porter half-a-crown to lock the carriage door,

So you cannot say I do not love you now.

Mr. Pratt hissed at the end of each song, and an attendant came to him and requested him to leave the auditorium and come to the manager. Mr. Taylor requested him to leave the house. Plaintiff demanded that his money should first be returned to him, and Mr. Taylor then lost all control of himself. Plaintiff was "run" down the stairs, and on the way the manager struck him several times on the back, and also hit him when he was lying on the floor of the foyer.

Dr. Cecil Rowntree, Brook Street, London, said plaintiff had injuries to the face, including a cut about three-quarters of an inch in length, which had been sewn up. The face was very disfigured, and the injury was a severe one.

The plaintiff, who said he had acted as a scientific editor for Messrs. E. Arnold and Co., gave evidence as to his visit to the Empire, and quoted some of the songs which he considered objectionable, including the lines sung by Miss Payne:—

They splashed my little pinney with the gravy,

But they haven't broken the basin up to now.

Describing the assault, he said that the defendant Taylor commenced punching him severely in the back. He missed several steps on being hustled downstairs, and was badly shaken. When he got on to the level both Taylor and the attendant were holding him. Witness then commenced to struggle, whereupon Taylor struck him a violent blow in the face. Whilst he was falling Taylor hit him again. Whilst he was down in a semi-recumbent position on the floor Taylor struck him three or four times more. Witness was half stunned, and put his arm over his face to protect it, and Taylor then ceased to hit him. He then tried to get up, and was assisted by the attendants, and helped into his overcoat, which had been fetched from his seat. He wiped a good deal of blood off his face with his own and another handkerchief. He never attempted to strike Mr. Taylor, and, with the exception of hissing, had done nothing whatever to provoke him. Mr. Taylor told the attendant finally to show him out, and he left, but stayed outside demanding the name of the manager. A girl

attendant fetched him a programme, from which he ascertained his name. Having washed his face in a public lavatory he walked back to the Royal Hotel, and at once wrote a letter to Messrs. Moss, in which he described everything that had occurred. Afterwards he began to feel very bad, and drove to Dr. Skyrme's in a cab, and had some stitches put in the wound, which had been caused by a ring which Mr. Taylor wore at the time. He subsequently saw his solicitor, who wrote on his behalf complaining of the "outrageous assault" and demanding compensation.

Cross-examined by Mr. Francis-Williams as to the programme on this evening, he said the turns preceding this one were clapped worthily, but the one in question was slightly suggestive.

Mr. Francis-Williams: I suggest to you you had been hissing other turns before this one, and it was greatly disturbing to the audience?—I say it is absolutely false.

In further reply to Mr. Francis-Williams, witness said that the audience seemed to like the double meaning in the song about the "pudding basin," and it was when they applauded that he hissed.

Mr. Francis-Williams read the words of the song, and asked what could possibly be objected to by a clean-minded person?

To an absolutely clean-minded person what bad meaning does it convey?—A perfectly clean-minded person could see both meanings.

You preferred to see the bad meaning?—I did not prefer to see the bad meaning or I should have applauded it. I saw both meanings and hissed the bad one.

Counsel, quoting:—

Freddy came and touched it with his finger,

Jimmy came and jabbed it with his thumb.

Do you see anything wrong about that?—Yes, I do.

Counsel quoted further lines, and asked: Do you say there is a bad meaning about that? It is sung attired as a little girl.—Yes, I do.

Will you kindly explain it?—Before I do so I would suggest that the ladies be asked to leave the court.

You are too modest to explain it. Is it so very bad?—It is extremely filthy, and being a man of ordinary common-sense I—

Counsel (interrupting): Yes, we have heard all about your common-sense.

Mr. Francis-Williams: I put it to you you were disturbing the audience long before this?—I absolutely deny it.

The case was resumed on July 17, when evidence was given by Mr. Trevor Shackell, a solicitor, of Cardiff. He said he was at the Empire with his wife on the night in question. During the singing of the second song by Miss Millie Payne he heard hissing and saw the attendant speak to the plaintiff. Plaintiff, after conversation with the attendant, went out in quite an orderly manner.

Mr. W. G. Tanner, a representative of a typewriter company, said plaintiff was sitting on his right. He seemed to be enjoying himself during the first part of the performance, and did not hiss before Miss Payne came on. During her first song he did not hiss and did not applaud. In the second song after the first verse and during the chorus some of the audience applauded and plaintiff hissed. He hissed after each verse of the second and third songs, while other people clapped. At the end of the turn an attendant came up and said to the plaintiff, "I have been asked by the manager to tell you to come out." Questioned as to the applause, witness said his experience was that a music hall crowd was like a flock of sheep. "When one starts applauding, others do."

Mr. R. P. Shepherd, an insurance agent, said that when Mr. Taylor went up to plaintiff, the latter complained that the song was suggestive. Mr. Taylor replied, "We don't allow anything suggestive in the theatre." Plaintiff was calm, but Mr. Taylor's demeanour was "vicious."

Asked how the audience received the song, witness said he heard applause, but several sitting round exclaimed that it was disgusting. He (witness) thought the song was "rotten." He saw a double meaning in the words.

Mrs. Clara Evans, who said on the night in question she was engaged as an attendant, described the ejection. He was hustled out. Plaintiff fell on two steps outside the gentlemen's cloak-room. When plaintiff got up, said witness, Mr. Taylor punched him on the face, holding him with his left arm and punching him with his right. Mr. Taylor struck plaintiff—who was sitting down on the stairs after the first blow—several times. Afterwards plaintiff was helped on to his feet and taken into a waiting-room. There was blood on his face. Mr. Taylor was wearing a ring with a large stone at the time.

Evidence bearing out plaintiff's story was also given by Miss Ivy Paine, who was selling programmes on the night in question at the Cardiff Empire, and others.

Mr. Frank Gaskell, a barrister of the South Wales Circuit, said he and his wife were at the Empire on the night in question. He and Mrs. Gaskell occupied a box just over where the plaintiff sat. While the entertainment was proceeding he heard some hissing. It began before Miss Payne came on. Three turns before Miss Payne's turn there was a certain amount of disturbance, and he, consequently, went to the door of his box to make a complaint. Plaintiff hissed all three songs of Miss Payne's. He did not hiss at the end of each verse, but during the singing of her song, and it was that which caused the disturbance.

He and others looked round the circle with the object of complaining, and ultimately, as the result of a conversation with the attendant, plaintiff went out of the circle to where Mr. Taylor was. After they had passed through the swing doors he heard one loud voice raised, and that was not Mr. Taylor's.

Asked if there was anything in Miss Payne's song which struck him as being improper, he replied, "Not in the least." He supposed if any dirty-minded person wished to see indecency in the songs he could find it. He saw nothing at all objectionable, and he had Mrs. Gaskell with him.

Mr. Herbert John Taylor said that having heard hissing he went to find out where it proceeded from. He found it was done by plaintiff. Miss Payne was singing her second song. The hissing had started prior to that. The hissing being continued, he sent Laho, the commissioner, to ask plaintiff to kindly come out and speak to him. He came out, and they met at the top of the circle gangway, and witness asked him what he meant by disturbing the performance. He said he had a right to express his disapproval, and, raising his voice, said, "I demand to show my disapproval in any way I choose." Witness asked him not to raise his voice and further disturb the audience, but to walk outside. Witness opened the circle doors leading to the crush-room, and plaintiff went out, witness and Laho following. Outside the swing doors are three steps up to the foyer, which plaintiff went up of his own accord. He then said, "I have a perfect right to disapprove of any item on the programme," and then attempted to strike witness, who dodged the blow, but his silk hat was knocked off, and

fell to the floor. Laho immediately took plaintiff by the shoulder to lead him outside. Plaintiff grasped the brass rails and resisted his removal. Laho desired to get him loose, and both fell to the bottom of the steps, plaintiff landing with his head inside the cornice of the door and Laho on the mat. Witness took no further part, and after smoothing his hat out he returned to the circle.

He never touched plaintiff, and the statements made that he had, and that he struck plaintiff were maliciously untrue. As to the statement that he had on his right hand a diamond ring, he had never possessed one. The only ring he ever wore was the one he wore on the little finger of his left hand. Plaintiff completely upset the performance, and the audience loudly cheered on his removal.

Cross-examined, he never went beyond the foyer, and, consequently, was not near plaintiff when he fell. It was his duty to see that the songs were proper ones.

Mr. Llewelyn Williams: Do you know Miss Millie Payne has been stopped by Gibbons?—It is the first I have heard of it.

Did you read the case of Reed v. the London Theatre of Varieties?—No.

Do you ever read theatrical papers?—I read them occasionally. I generally read reports of my own theatre.

You do not know that as lately as last April this case was tried in London?—I do not know anything at all about it.

The case was tried by Mr. Justice Coleridge?—I don't know anything at all about it.

You never heard about the case respecting Millie Payne—the woman hissed at the Empire—never heard about Mr. Gibbon refusing to have her in his house, or that her name was prominent in a case on April 26 last, and that Mr. Justice Coleridge described the song as filthy?—Do you mean to say you never heard anything about that?—It is the first I have heard of the case.

Do you engage artists?—No, sir.

Who does?—The booking committee at the head office.

Is it your business carefully to watch the first performance, the arrangements and the working of the programme to see there is no coarseness or vulgarity?—That is so.

And if you find it, it is your business to stop all coarseness in the second performance?—Immediately.

Did you hear her song on Monday night?—Yes.

Do you mean to say there was no coarseness or vulgarity in any of these songs?—Absolutely none.

You still say there was nothing to object to?—Absolutely nothing.

I congratulate you on your innocence.

Mr. Taylor: These songs are submitted to our booking committee before the artists are allowed to sing them.

Further cross-examined, witness said that the whole thing had been brought up by the plaintiff and the man Evans, whom he had discharged for misconduct by taking beer into the theatre twelve months ago.

Witness had said that after the accident he wiped his hat with a silk handkerchief. Mr. Llewelyn Williams put to him a silk handkerchief stained with blood, and asked if that was his. Witness looked at it, and said he did not think his was so large.

The Judge: Did your handkerchief disappear that night?—Yes, immediately I brushed my hat.

William John Laho gave evidence as to inviting plaintiff outside, and corroborated Mr.



Taylor's evidence as to what occurred. When halfway down the stairs plaintiff caught hold of the rail, they got their feet mixed somehow, and both fell. He got up and assisted plaintiff up. Subsequently he noticed plaintiff's face was bleeding. The only way he could account for it was that it may have resulted from the fall and contact with the door. Taylor never went over the stairs, and never touched or struck plaintiff, and it was not till plaintiff made a lunge at Taylor as though to hit him on either the chest or face, that witness caught hold of him.

In summing up, the Judge said the good and substantial question in this case was whose side the jury believed. Plaintiff, he said, was accepted as one of the audience, and while bound to behave himself had a perfect right to express disapproval of a performance just as the audience were not only entitled but expected to express approval. The management invited criticism of a performance, and, therefore, it was not a thing that would justify turning a man out of a music hall that he simply disapproved. On the other hand, if a person expressed disapproval in such a way as to interfere with the enjoyment of other people, then he misconducted himself. The management had contracted to have him there and had taken his money, but if he made himself objectionable he had no doubt there was a right to request him to go, and if he would not go to put him out with such force as was necessary, but no more. The substantial question was: Did complainant suffer his injury by a fall, or was he struck several times when sitting on the stairs? If he was so struck, that would be a monstrous thing and excessive violence.

The jury returned a verdict for plaintiff, and assessed the damages against the two defendants at £50 jointly.

#### BURNS v. "JOHN BULL."—ALLEGED LIBEL.—QUESTION OF CHORUS GIRL'S CONTRACT.

In the King's Bench Division, an action for libel was brought by Mr. Harry Burns, 21 a variety agent, of Walter House, Strand, and Welburn House, Hartlepool, against "John Bull," Limited, and Odham's, Limited, its printers.

Mr. Montagu Shearman, K.C., and Mr. Harold Simmons represented the plaintiff, and Mr. Hemmerde, K.C., Mr. G. W. H. Jones, and Mr. Charles Zeffertt the defendants. The action was heard before Mr. Justice Pickford and a special jury.

The alleged libel was contained in an issue of *John Bull* of January 25 of this year, and concerned a contract entered into by a chorus girl and the plaintiff. The defendants pleaded that the words complained of did not admit the alleged meaning, that there was no libel, and that they were fair comments on matters of public interest. They also pleaded justification.

Mr. Shearman, in opening, said the action had been brought to clear the character of his client. For a pantomime which Mr. Burns was running, his agents engaged a number of chorus girls. His clients carried on his business at Hartlepool. The pantomime was a travelling one, and went on to Newcastle and Edinburgh. A company was organised and brought together and trained at Hartlepool, and a number of chorus girls were engaged at a salary of 30s. a week, including a lady of the name of Houghton. It was quite obvious that this lady, after she was dismissed from the company, laid her

grievances before the paper. This was the article:—

#### THE FLARE OF THE FOOTLIGHTS. HOW THE WINGS OF STAGE FAIRIES ARE SCORCHED.

A married woman, at the beginning of December, signed a contract with Mr. Harry Burns, of Welburn House, Hartlepool, to appear in a touring pantomime. A weekly salary, inclusive of *matinées*, was fixed at 30s., in return for which she undertook to attend two weeks of rehearsals free of charge and to perform to the best of her ability in either the chorus, or as cast, that is, to take any part, at any theatre in the United Kingdom or anywhere the proprietor may direct. It will be seen that under this clause an artist might even have been compelled to appear at some unspeakable place of "entertainment" in South America. Another clause read, she was to find all suitable dresses, including tights, wigs, shoes, and modern wardrobe. Other inequitable stipulations were epidemic, fire, Royal demise, or other public calamity to put an end to this engagement on the manager's side at his option; and the manager, should he so desire, to have the option of sub-letting the services of the artist to any other manager. The rules and regulations printed on the back are also almost incredibly one-sided, as they provide for all artists to have their modern dress as near the fashion as possible; the proprietor has the right to object to any dress he thinks unsuitable, in which case the performer shall provide another to the manager's satisfaction. All artists shall attend all rehearsals the proprietor shall think necessary during the engagement, but shall not receive any payment for such attendances. All artists absolve the proprietor from any liability he may be subjected to through any injury caused by the artists' performance or any part or appliance in connection with their performance to the injury of the audience or theatre staff, and accept all such liabilities themselves.

Although one of the rules says: All engagements subject to one month's notice on either side, unless specially specified in agreement; there is the following overriding clause: Any artist going on or off the stage contrary to the situation settled at the rehearsals, or making unnecessary noise behind the scenes, to forfeit one night's salary or receive a week's notice at the option of the manager. The experience of the poor woman who signed this arbitrary and unfair document is that, after rehearsing for a fortnight without salary, she was dismissed the next week under the powers of the last-quoted clause—she having, she informs us, unavoidably been absent from the stage for a short period. After settling up with her landlady she had left 11s. 5d. wherewith to pay a railway fare to London of about double that amount and start afresh. Stage aspirants beware.

The whole of that story, said counsel, was a lie from beginning to end. The history of the story was this: The lady was engaged to go down to rehearsals at Stockton. She was engaged at 30s. a week, and had to wear certain dresses on the stage and walk off. She was not asked to provide her dress. Every scrap that she had to wear, including the ordinary flesh tights which these people wore, was provided by Mr. Burns himself. She presented herself and said she had not got her fare. Under the contract she had to pay her fare to Stockton. She was given money for her fare.



It was not very long before she borrowed 2s. from one of the people in the management which, of course, he never asked for back. During the course of her time there she said she had not any money, and there was twice advanced to her an extra ten shillings on account of salary. The pantomime opened at Newcastle, and on one of the days she was there she turned up partially intoxicated. This incident was overlooked because they did not want to dismiss anybody on a small pretext. The company then moved on to Edinburgh, and on New Year's day she was again drunk. Her clothes were taken away from her, and she was dismissed. Although she had only performed three days of the week, they paid her full week's salary, and, finding that she had not paid her landlady's bill, someone went round and paid it, all but the items for cigarettes and beer. She was given 30s. and sent off.

The case was continued on July 22.

The Judge, in summing up, said the plaintiff said that the article reflected upon him in two ways—his personal character and in his business; first by saying that he made a contract by which he could send a woman to an improper place and that therefore he was an improper and immoral person, and secondly if it did not mean that, that he had oppressively used and enforced an inequitable contract and had dismissed this woman under circumstances which could not be justified, and left her stranded. Whether these suggestions were really conveyed by the article or not, was a matter for the jury, but either of them was a serious thing if they thought they were conveyed. To say that Mr. Burns engaged these girls for the purpose of sending them to a place for immoral purposes was the most serious charge that could be brought against a man. He did not ask the jury to attach importance to his view of the facts, but it seemed to him a very far-fetched meaning to attach to the first part of the article. The imputation that the plaintiff had made an inequitable and oppressive contract, and, after dismissing a woman under circumstances which were, perhaps, technical, had left her stranded—if it were an imputation—was not so serious as the other, but it was an imputation against Mr. Burns. A newspaper had a perfect right to comment fairly, but if they did not comment fairly, and stated facts that were not true, then they must prove them to be true, because they could not comment upon facts which were not true. Before they commented at all, they must be sure that the facts were true. If the article meant that plaintiff 'improperly got rid of this woman and left her stranded, under a stringent clause in a contract, in a strange place, then the defendants must prove it. That was not a comment: it was a fact, and they must prove it if they wanted to justify. The jury had got to say what was the meaning of this article, and if it did mean either of the things he had mentioned, they had to say if the defendants had proved the facts to be true. With regard to the poster, his Lordship said a placard like that was likely to sell the paper more in Hartlepool than if the name of the town was not mentioned. His Lordship then read the article. The first part, he said, was comment. They had not, as far as he could see, garbled or mis-stated the conditions of the contract. They had ignored the fact, which he should have thought would have been obvious, that this was a contract not intended to apply to a chorus girl at 30s. a week, but, still, they had not garbled or mis-stated any of the facts. They were perfectly justified in commenting upon it, so long as they commented fairly. The only statement complained about was with regard to the unspicable places of

entertainment in South America. That was said to mean that the plaintiff was an immoral person, that he induced a married woman to enter into an immoral contract, that he was a corrupter of females, and lived on their corruption and prostitution. The jury were not bound to notice his view, but he should have thought that no reasonable person would have thought that that comment meant that. The only thing that lent any colour to it was, that they would have thought that if the writer knew his subject he would know that it was not at all likely that a girl in this position, in a company not going to a foreign country, would be sent out of England. That was the only thing that seemed to lend any light to it, but it seemed to him an overstrained and far-fetched meaning to be attached to it. The second part of the article was not comment, it was a statement of fact—a statement of fact that the plaintiff having an inequitable agreement, had taken advantage of it. If that was the statement—and the jury had got to say whether it was—the defendants had got to prove that it was true. Was it true that this woman, having been absent simply because she could not help it, was dismissed under the conditions of that clause? It was said by the defence that not only was that true, but that in order to show that it was untrue, all the witnesses were in conspiracy to tell what was not true. It was for the jury to say whether these people dismissed her because she was drunk or whether it was proved that they dismissed her because she was absent from the stage for a few minutes because she had to go to the lavatory, and then trumped up this false and perjured story. The article went a bit further, and said that the plaintiff left her stranded. It was obvious what that sort of thing might lead to when they were dealing with a company of chorus girls. It was not pretended that it was true now. If the article meant anything, it meant that the woman was left with 11s. 5d. and no more, and that she had not enough to pay her fare. What they knew now was that, whether reluctantly or not, and whether taking it in full discharge or not, they did first give her 30s., out of which her fare was paid to London, and that, whether reluctantly or not, or whether it was an advance, 18s. 7d. was given to pay her landlady's bill. Whether it was done as a gift or as a loan, she was not left there unable to get back to her home. The statement in the article was not strictly accurate, but if the jury thought it was substantially true they need not pay attention to really a small inaccuracy. If they thought that the second part of the article did impute to Mr. Burns that he had harshly and oppressively taken advantage of an improper and inequitable contract to dismiss the girl when he had no right to do so, and then left her stranded without sufficient money, that was a serious imputation. If it was not true, then the plaintiff was entitled to damages, because that was not comment, it was stating fact. The defendants might have believed the story, but that would not do. It was very useful that the newspapers should take up the cause of the oppressed if they thought they were oppressed, and it was very useful that they should take up matters of public interest and comment on them fairly and fearlessly; but if they chose to take up the case of a person they thought oppressed, and take up their story and publish it, finding afterwards that it was a libellous story, and not true, they must take the consequences. If the jury thought that the defendants were wrong in their contention, the damages should not be extravagant, but they certainly should be substantial, because the imputation of false and perjured evidence was

almost as bad as the libel. Of course, they must give damages for the libel and the libel alone, but they might consider the circumstances under which it had been justified.

The jury, after a brief retirement, found that the statements complained of were a libel, and untrue, and assessed the damages at £150. Judgment was entered accordingly, with costs.

#### M'LONE (CLIQUE) V. KARNO.—CLAIM FOR A COMMISSION.

Before Judge Mellor, K.C., at Salford County Court, Frederick M'Loone, professionally known as Chevalier Clique, of 9, Monton Street, Denmark Road, Moss Side, Manchester, sued Fred Karno, of 28A, Vaughan Road, Camberwell, S.E.

For the plaintiff, Mr. Mercer said that it appeared that the action was undefended. Plaintiff acted as agent for the defendant in procuring an engagement for one of the defendant's companies at the Grand, Hanley, for one week at a salary of £110. The plaintiff's claim was for commission at the rate of 5 per cent. on that amount.

Plaintiff stated that he knew that the salary was paid. It was usual for agents to claim 10 per cent. on salaries for engagements which they secured, but witness had a special arrangement with Mr. Karno for a rate of payment at 5 per cent.

Mr. Mercer intimated that he had two witnesses in readiness to give evidence.

His Honour, however, considered that their evidence was not necessary, and found for the plaintiff.

#### MARRIOTT v. GANTHONY. ALLEGED BREACH OF CONTRACT.

At the West London County Court, before his Honour Judge Bray, William Marriott, professionally known as Dr. Wilmar, an illusionist, of Rushwood Road, Kew, sued Robert Ganthony, an actor, and author, of Evelyn Mansions, Queen's Club Gardens, for £95 4s. 4d. damages for breach of contract.

Mr. Tyfield was for plaintiff, and Mr. F. Dodd for defendant.

Giving evidence, plaintiff said he had known defendant since the beginning of the year. Witness had produced some of his illusions at St. George's Hall, and defendant said he had a sketch he would like to lay before him. He left the script for witness at St. George's Hall. At a meeting between witness and Mr. Ganthony, it was settled that Mr. Ganthony was to provide the sketch and the production, meaning that he would rehearse himself, or any other actors, until they were perfect and the sketch was booked. Witness was to invent the illusion, and the money was to be provided either jointly or by one of them. If provided jointly, the profits were to be divided equally. If provided by one, it was to be refunded before any profits were divided. The matter as to whether the financing was to be done jointly or by one was left open. It was provided that defendant was to play the leading rôle, provided he was suitable for it, and if it was found best in the interests of both parties that someone else should take the part, it was agreed that someone else should be engaged.

Witness went to see the complete cast, and the piece was read through. The commencement of rehearsals was arranged for as soon as the hall could be got. Nothing was discussed as to the payment of salary. Rehearsals then took place at Clavier Hall, where a trial show took place in May. Mr. Julian

Wylie, variety agent, was present, and said he liked the illusion very much. He thought the sketch would be all right on the halls, provided a proper man was got to take the leading rôle. Mr. Ganthony was then taking the leading rôle—Blick—who was a plumber. That part required a man to be snappy, crisp, and to have plenty of vim. Afterwards Mr. Ganthony suggested that it would be better if he gave up the part, and another man were obtained. Witness agreed to that. After that defendant wrote referring to a "fiasco." "He was very much hurt at not making the success he anticipated," said witness, and he attributed the cause of his failure to the various reasons which he put in a letter—that he was forced to play in a room that was not suitable." Witness went on to say that he was not suggesting that Mr. Ganthony was not an actor of some repute. He was not suitable for that particular part. All actors and actresses suffered from the same thing—they had parts in which they shone and others in which they could do absolutely nothing. Eventually Mr. Willis was engaged to play Blick at a salary for the first week of £10 8s., and thereafter £12 10s. Ganthony was present on the stage of the West London Theatre when Willis was engaged. On one occasion, Miss Stanley, one of the ladies in the company, left the stage, and declined to have anything more to do with the sketch. There was an argument between witness and Mr. Ganthony; eventually, matters straightened out, Mr. Ganthony finally retiring from the part as an actor. Then Mr. Willis took the part, and he was succeeded by Mr. Aubrey, who, after rehearsing for two days, telegraphed to say he had accepted another engagement. Mr. Norton was next engaged for the part, and Mr. Ganthony said he had not the slightest intention of rehearsing anyone else in the part. He said he was quite capable of playing the part himself, and intended to play it. Witness pointed out that that was a breach of their contract, and defendant became very abusive. He said the thing was all finished. Witness had incurred expenses, and produced the vouchers. The sketch would have worked for two or three weeks at £30 a week, and subsequently anything up to £50. On the £30 income there would have been a profit of £10 a week, and on the £50 there would have been £30 profit. Witness believed that it would have run for at least a year on the large salary, and for a couple of years on the smaller salary.

Mr. Ganthony said he was not going to take the part of Blick. It was not in his line of business. He did not say he intended to play the part. There was no agreement; there were discussions on the question of finance which plaintiff did not adhere to. It was not true that Willis was dismissed partly because he (defendant) wished to have the part. Witness never really attempted to play the part of Blick.

Mr. Wylie also gave evidence.

His Honour reserved judgment until July 29, when he gave it in favour of plaintiff for £42 and costs.

#### ELLIS V. HARDMAN.

Before Judge Woodfall, in the Westminster County Court, Mrs. Annetta Ellis claimed £24 the return of 5 guineas from Mr. Howard Hardman, of the Empire Variety Agency, Charing Cross Road, in respect of a song written by and supplied to her by the defendant.

Mr. Gray was counsel for the plaintiff. The defendant conducted his own case.

Mr. Gray said the plaintiff was the mother of two daughters who were professionally



known on the variety stage as Cerise and Cora. In October last the defendant met the plaintiff's husband and told him he had a song, "Go, go to Borneo," which was admirably suited to the young ladies. Defendant said he was prepared to sell the rights of the song for 5 guineas, and that he would guarantee that it would make a hit and prove a great success in the halls. On October 5 the plaintiff called on the defendant and asked him for the song, but he said he could not give it her unless she paid him 5 guineas, and if she could not take his word that the song would be a success she had better leave it alone. On October 9 the plaintiff again called on the defendant and paid him the 5 guineas. The defendant then rehearsed the song with her daughters, and ultimately it was sung at three or four places of amusement, but after the first night the management gave instructions for the song to be cut out of the programme. Mrs. Ellis then applied to the defendant for the return of the 5 guineas, but this was refused, and the present proceedings were commenced.

Counsel produced a copy of the song, which was handed up to the judge.

His Honour, in giving judgment, said it would be a very tall order to say that a man who was going to write a song should guarantee that the public would take to it and approve of it. In the beginning the plaintiff undoubtedly paid the money without having seen the song at all, but by October 24 she had so much knowledge of it as could be obtained from rehearsals with a pianoforte accompaniment, and she expressed herself as quite satisfied, and accepted the assignment of the singing rights. He did not mean to suggest anything about the performance of the song. It seemed to him that the two young ladies who performed it were quite competent, but for some reason it did not seem to catch on. The song had been described by one witness as "piffle," but in his (the Judge's) opinion it was not more "piffle" than many other songs that were sung on the stage. There would be judgment for the defendant, with costs.

#### HAWTREY v. ERARD.—DEFENCE OF NO PLAY, NO PAY.

At Lambeth County Court Reginald Hawtrey, actor, of 15, Park Road, Finsbury **26** Park, brought an action against Max Erard, of Cheyue Lodge, Denmark Hill, to recover £10, four weeks' salary.

Mr. C. V. Metcalf appeared for plaintiff, and Mr. Goodwin for defendant.

Mr. Metcalf said plaintiff was engaged to play in the music-hall sketch, *The Silver Wedding*. He had a list given to him of the various towns to be visited on the tour. He was paid his salary, £2 10s. a week until the company arrived at Southport, where they stayed three weeks. The first week they did not play, and he received no salary; the second week they appeared, when plaintiff was paid; and the third week they again rested, when he was again not paid. They were to appear at Sunderland on June 2, but when the company reached Doncaster they were told the engagement had been cancelled, and he was paid no salary for that week. He claimed a further week's salary in lieu of notice.

Plaintiff bore out counsel's statement, adding that when the company reached Doncaster they were stranded. He was given a fortnight's notice at Edinburgh at half-past nine on Saturday night. It was customary to receive notice either on the Friday night or early on Saturday morning.

Judge Parry thought plaintiff could not substantiate his claim for a week's salary in lieu of notice.

Mr. Goodwin drew plaintiff's attention to the wording of the contract that his salary was to be paid "when working."

Judge Parry: Are you going to set up the defence that if a company rests a week on a continuous tour the artists should not be paid?

Mr. Goodwin: Yes. The contract provides for "no play, no pay."

Defendant said he was unable to get his engagement at Sunderland confirmed.

Judge Parry: If you could not get the Sunderland date confirmed it was your duty to get it filled up or pay the artists.

Defendant said an engagement for April 14 for Southampton was cancelled because the company did not contain the original members. He received no payment himself for these three weeks. There was a custom in the music-hall profession that if they did not play they received no pay.

Judge Parry: But here the plaintiff was engaged for a tour, and a list of towns where the company was to appear was given to him. I shall deal with this as an ordinary theatrical company on tour. You put it plainly in your contracts that if there is no play there will be no pay, and see what class of actors you will get. You are not entitled to play ducks and drakes with a company like that.

Mr. Goodwin: I understand that it is a recognised thing on tour that there shall be no pay when there is no play.

Judge Parry: How are they to live if that is the case? It is a new idea to me when you take a company on a continuous tour, and this was to be a continuous tour.

His Honour gave judgment for plaintiff for £7 10s. and costs.

#### ISAACS V. HALFORD AND ANOTHER.— SEQUEL TO A DR. BODIE ELECTRIC SHOCK.

At Clerkenwell County Court, an action was brought by Fred Isaacs, of Three **30** Colts Lane, Bethnal Green, against Messrs. E. S. Halford and J. P. Mitchell, co-proprietors of Collins's Music Hall, Islington Green, for damages.

Mr. Pocock was counsel for plaintiff, and Mr. Pitman for the defendants.

The action, remarked Mr. Pocock, arose out of a performance by Walford Bodie at Collins's in May last.

Plaintiff, in evidence, said that, in response to Dr. Bodie's invitation, he went on the stage with a friend. Plaintiff sat in the electrical chair for a considerable time, but did not feel any effect. Dr. Bodie suggested that he should take his overcoat off. He did so, and sat in the electrical chair again. Beyond that he shook a bit, the current seemed to have no effect upon him. The lady who was with Dr. Bodie then tipped the chair on one side and he fell off.

Mr. Pocock: Was any warning given to you as to the strength of the current or of any danger?—No.

Plaintiff added that Dr. Bodie afterwards remarked, "You have done very well," adding that only one other man had remained in the chair as long as he (plaintiff) had, and that man was a seaman from Portsmouth.

"My friend," continued plaintiff, "noticed that there had been some smouldering at the back of my trousers, and he put it out."

The curtain rang down at the conclusion of Dr. Bodie's performance, and a crowd of men on the stage began pushing the plaintiff about.



His Honour: Who were these men?—The crowd that had been on the stage previously. Do you say you and your friend were the only members of the audience who went on the stage?—Yes.

Plaintiff said he told the men he could not understand why they were pushing him. One of the men said: "If you are looking for trouble, put 'em up." (Laughter.) The man, who told him he was the stage manager, struck him in the face.

Mr. Pocock: Were the crowd of men Dr. Bodie's assistants?—They must have been. They were not other members of the audience.

Plaintiff afterwards found that there were two holes in the back part of his trousers. Regarding his personal injury there was a burn on each leg, for which he was medically treated. For some time his legs seemed to be drawn up and he could not sit on a chair. He suffered considerable pain. For quite two weeks he felt the effects.

His Honour: Are you marked there?

Plaintiff: Yes, the marks will never go away.

He added that he was unable to attend to his work for a time, and could only walk with difficulty.

His Honour said there was no evidence to show that Dr. Bodie's performance was dangerous or that the chair was dangerous. To succeed plaintiff must show that someone other than Dr. Bodie was responsible—that some orders were given by that person, or that the general relationship of that person to the music-hall proprietors was such that the latter had control over the manner in which the work was carried out. The case for plaintiff was that having sat in the chair for some time without the current taking effect, Dr. Bodie turned on an excessive amount of current. Dr. Bodie was not the servant of the music-hall proprietors, and there was no principle by which they could be held responsible for the injury sustained by the plaintiff. So that part of the case must fail.

Mr. Pitman said that with regard to the alleged assault, the defence was that after the curtain was lowered, plaintiff remained, and was requested by Dr. Bodie's stage manager to leave. Subsequently there was a scrimmage in which a person who was not in defendant's employ, but who was one of Dr. Bodie's men, did strike a blow at plaintiff. Defendant's stage manager never touched or interfered with the plaintiff in any way.

Counsel called James T. Caddell, manager of Collins's. Witness said that plaintiff came to him afterwards and asked for the name of the stage manager. Witness supplied it.

Mr. Pitman: Are there in Dr. Bodie's show a number of people who go on the stage who are really in his employ?—Yes.

You have nothing to do with employing them?—No.

Defendants' stage manager, Mr. Bowdell, said that after the curtain went down and the band had played the National Anthem (Dr. Bodie's turn was the last in the programme) plaintiff was disputing about the hypnotism. Witness saw one of Dr. Bodie's men take off his coat. Approaching plaintiff, the man said: "If you want to fight, I will fight you," or something to that effect. Witness saw the man hit at plaintiff, but could not say whether he struck him.

Other witnesses gave evidence.

His Honour said he accepted the evidence for the defence that plaintiff, after the performance was over, lingered there, arguing. There was no question that plaintiff was struck, but he must hold that the person who struck him was not one of the defendants' employes. The judgment must be for defendants.

## AUGUST.

### MUDGE v. MOSS' EMPIRES, LIMITED.— ALLEGED BREACH OF CONTRACT.

Before Judge Woodfall, in the Westminster County Court, Miss Margaret Mudge, a variety artist, claimed £100 damages from Moss' Empires, Limited, for alleged breach of contract.

Mr. F. Phillips, counsel for the plaintiff, said that Miss Mudge a few months ago came to this country from the United States to fulfil an engagement at the London Opera House. She was there paid £20 a week, and towards the end of her engagement in May she consulted her theatrical agent, Mr. E. Wollheim, with a view to obtain another engagement in London. Hearing that a lady was leaving the Hippodrome, where she was playing in the revue, *Hullo! Ragtime*, Mr. Wollheim got into communication with Mr. de Courville, the booking manager to Moss Empires, and Miss Mudge went to the Hippodrome, and at a rehearsal sang three songs, one being "The wedding glide" and another "Who are you with to-night?" The plaintiff's case was that Mr. A. de Courville consented to engaging Miss Mudge at a salary of £30 a week, Mr. Wollheim being assured that the contract was being drawn up; but at the last moment the defendants denied that any contract was entered into, and, as a matter of fact, another lady was engaged to play the part in the revue.

Counsel pointed out that in consequence Miss Mudge was thrown out of an engagement, and, finding it impossible to obtain at once anything suitable at the London halls, she returned to the United States, so that her evidence was taken on commission. When the plaintiff came to England from America she was accompanied by a lady companion, and the expenses of the couple were paid by the management of the London Opera House, whereas on her return Miss Mudge had herself to pay fares, which cost her £35, with an additional £12 for incidental expenses.

Mr. H. Vaughan Williams, counsel for the defendants, called Mr. A. de Courville, assistant to the managing director and booking manager to defendants, and Mr. Leon Pollock, his secretary, who both denied the existence of a contract. It was true that plaintiff attended at the Hippodrome and sang, and her agent asked for a contract, but Mr. de Courville did not engage her, and he was the only person with authority to do so.

Judge Woodfall said it was a hopeless case so far as plaintiff was concerned. There was no proof of a contract. He entered judgment for the defendants, with costs.

### MORGAN v. DENVILLE.—CLAIM FOR SALARY.

At Lambeth County Court William Morgan, stage carpenter, and Joan Morgan, his wife, wardrobe mistress, of 10, Prima Road, Brixton, brought an action against Alfred Denville, whose play, *The Miracle*, was staged at the Kennington on August Bank Holiday, for the recovery of £3 10s., a joint week's salary.

Mr. Morgan stated that, in answer to an advertisement, he and his wife were engaged at a joint salary of £3 10s., witness as stage carpenter and his wife as wardrobe mistress. He was also to take small walking parts in the chorus. On the Monday previous to the first production they rehearsed from ten o'clock in the morning until half-past seven at night, and during the week they did not finish until four o'clock in the afternoon. His tools were not brought to the theatre till the Thursday.

Judge Parry: Did you take part in the play?

Witness: I had to go on, but not to speak.

Defendant: Why did you leave?

Witness: Because you discharged me.

Defendant: Did you not say you would not work unless you had a contract?

Witness: No; but I said it was usual to have a contract.

Judge Parry: If you were going on tour, he would want a contract.

Defendant said Morgan was engaged to take small parts in the chorus, but he did no work as a carpenter, as he did not bring his tools to the theatre until the Thursday. His wife, engaged as wardrobe mistress, did not touch the wardrobe.

Mrs. Morgan stated that she saw the wardrobe on the Tuesday.

Defendant replied that that was incorrect, as at that time the wardrobe was in store. Morgan came to him and said he would not work any longer unless he had a contract, whereupon witness told him to go. He had paid 10s. into court.

Judge Parry said that plaintiff was quite within his rights in asking for a contract. He gave judgment for plaintiffs for the full amount claimed, less 10s. paid into court, with costs.

#### ALEXANDER INNES MILNE SENTENCED.

At West London Police Court Alexander Innes Milne was sentenced to six months' hard labour for obtaining money by false pretences. Milne obtained small amounts from several people by representing that he was travelling for a linoleum firm. The theatrical interest lies in the fact that Milne had a month previously stranded a company at Pentre, when he was exposed in the columns of THE STAGE. Prisoner had previously been convicted for offences, one at least being in connection with bogus management.

#### SEPTEMBER.

##### MUSICAL PLAYS, LIMITED v. CATLIN.

In the Vacation Court the proprietors of the Adelphi Theatre (the Musical Plays, **10** Limited), co-owners of the copyright in the plays *The Quaker Girl* and *The Dancing Mistress*, asked for an injunction against a Mr. Catlin, proprietor of a troupe of pierrots at Scarborough, restraining him from infringing their musical and dramatic rights in those plays.

The defendant had agreed to pay £25 costs and £10 nominal damages.

The plaintiffs would give the £10 to charities, counsel said.

##### REES v. MELVILLE—"THE BEGGAR GIRL'S WEDDING."

An application was made in the Vacation Court before Mr. Justice Ballhache, **24** on behalf of Miss Rosemary Rees against Mr. Walter Melville for an interlocutory injunction to restrain further performance of the play *The Beggar Girl's Wedding*, then being performed at the Lyceum.

The ground of the application was that the play in question was in plot, structure, and numerous details an infringement of a play written by the plaintiff, produced under the name of *A Desperate Marriage*, which was originally called *A Beggar Bride*.

Mr. Henry Terrell, K.C., for the defendant, said the plaintiff saw the play a month before

she began any proceedings. In order to decide the matter it would be necessary for the Court to read voluminous affidavits and also the plays. It was a serious thing to stop a play already running.

The defendant would agree to keep an account of the profits, and would make every endeavour to obtain a speedy trial of the action, so that if the plaintiff was entitled to any damages in the event of her play having been plagiarised she would be protected.

Mr. Rankin, for the plaintiff, asked for an interlocutory order. The plaintiff's play, or a large part of it, had, he said, been incorporated into the defendant's play, and he plaintiff thought her own play would suffer.

His lordship said it certainly seemed that the only way to decide the matter would be to read both plays. He could not do it in court, but no doubt he might manage it some quiet evening. It was a very serious matter to stop a play from running, and he certainly should do nothing that day. He should have thought the offer of the defendant as to keeping of accounts would have satisfied the plaintiff.

In the result the case stood over on the defendant's undertaking to keep an account of the profits and to apply for a speedy trial.

#### OCTOBER.

##### EMPLOYMENT OF CHILDREN.—QUESTION OF "FOR PROFIT."

Fred Calverly, licensee and chairman of the Milnsbridge Picture Palace Co., who owns **1** the Uppermill Picturedrome, Uppermill, was summoned at the Saddleworth Police-court, for causing two children to sing on premises licensed for entertainment. Arthur E. Bray, of Milnsbridge, was summoned for allowing his child to sing. The summonses were in respect of a singing competition at the house.

Mr. G. P. Fripp (for the defence) raised the point that the words "for profit" had been omitted from the summons.

The Magistrates' Clerk (Mr. Bottomley) ruled that the words did not apply to singing. "Stone's" was not quite correct in the printing of the section of the Act. A comma had been missed out in the printing. The section said "for the purpose of singing, playing, performing, or being exhibited for profit." What had happened was that "Stone's" had missed out the comma after the word "performing," so connecting the whole, whereas the offence was for singing, playing, or exhibiting.

Mr. Fripp contended that "for profit" need not be repeated in all cases which were mentioned in the section. The words "for the purpose of singing, playing, performing or being exhibited for profit" may be all gathered together and considered in one category, especially when those words were not used as applicable to what followed; that was to say of the offering of anything for sale. How could the framers of the Act have done otherwise than he had done? Was it suggested that the framers should have put in the words "for the purpose of singing for profit, playing for profit, or performing for profit, of being exhibited for profit"? It was monstrous and absurd. In its present form the section was right in a grammatical sense. In the circumstances he suggested the withdrawal of the summons on payment of costs.

The magistrates imposed a fine of a shilling and costs.



GRANVILLE THEATRE OF VARIETIES v. HUGHES.—ALLEGED BREACH OF CONTRACT.

Miss Annie Hughes was the defendant in a case heard by Judge Woodfall in the 8 Westminster City Court. She was sued by the management of the Granville Theatre of Varieties, Fulham, who claimed £50 damages for alleged breach of contract. Mr. Storry Deans was counsel for the plaintiffs, and Mr. Cyril Broxholm, solicitor, represented the defendant.

Mr. Storry Deans, opening the case, said Miss Hughes, on November 20, 1911, entered into a contract to appear at the Granville for two separate weeks, one on July 15, 1912, and the other on March 31, 1913, at £30 a week. One of the clauses provided for liquidated damages in the event of the artist not appearing. The agreement was that Miss Hughes should appear the first week in a sketch called *Napoleon's Washerwoman*, and the second week either in the same sketch or one called *Matilda's New Hat*. The lady performed the first week, but as her bill matter was not to hand twenty-one days before the second week of the agreement (as stipulated in the contract) Miss Hughes' agent was applied to, and he then said that the defendant could not appear as she had gone to America to fulfil an engagement there.

Mr. Anedjah, manager-director of the plaintiff theatre, gave evidence, and said he was informed on the telephone by Miss Hughes' agent that the lady could not fulfil the second week's engagement as she had an engagement to fulfil in America. Miss Hughes' engagement at a suburban theatre was regarded as of considerable importance, and the loss was considerable on that account.

Miss Hughes said she appeared the first week at the Granville, and she afterwards went to America to join her husband, and having had an offer to play with Mr. Waller, on December 23, she wrote to Mr. Hentschel asking him to get her released from the contract for the second week at the Granville, but she got no reply. Had she received a reply to the effect that she was not released from her contract she would immediately have returned to this country.

The hearing was adjourned until October 14, when

Miss Hughes again went into the witness-box. She said according to the agreement she was to play in *Napoleon's Washerwoman* the first week of her engagement, and either that sketch or *Matilda's New Hat* the second week at the discretion of the management. She was not told which sketch she was to appear in the second week, although the cast required for each of the two sketches was entirely different. It was as the result of her agent, Mr. Hentschel, that she signed the agreement. She wrote saying that she had had an offer to play with Mr. Waller, and considered that she had been relieved of the second week's engagement to play at the Granville.

Cross-examined, Miss Hughes said she recognised that it would be a kindly action to relieve her from the second week's engagement, but she thought it quite natural that this should be done.

Counsel: All you did was to write to Mr. Hentschel asking him to try and relieve you from the engagement. Is not that all you know of it?—That is all.

In reply to the Judge, Miss Hughes said she was of opinion that if she did not appear only her share of the salary paid would be deducted.

Mr. John Hentschel, variety agent, who acted for Miss Hughes, said that in the first place one of the directors of the Granville expressed the opinion that Miss Hughes should appear at their house, and be accordingly approached the lady and made the contract for her in the usual way. He was paid his commission for the first week's engagement, receiving a cheque from Miss Hughes for £2 5s.

Witness in December received a letter from Miss Hughes with regard to cancelling her second week's engagement at the Granville, but unfortunately the letter was lost. His offices had been cleared out, and the letters from one shelf had disappeared. The gist of the letter, however, was that Miss Hughes would like him to transfer her engagement at the Granville. On receipt of that letter he wrote to the management of the Granville, giving them the particulars.

The Judge: Did you get any reply to that letter?—No.

Then when you got no reply did you do nothing else?—No.

The Judge: You let the matter slide.

Mr. Broxholm: Did you ask the management to put you on for another date?—Yes.

What was the reply?—He said he would.

Is it customary to transfer dates?—Quite customary.

The Judge: There seems to be only one point in the case; that is, whether it is one of liquidated damages. The breach of contract can't be denied.

In cross-examination, witness said it was obvious that the engagement was cancelled or transferred by Miss Hughes not playing it.

Replying to Mr. Broxholm, witness said he had no interest one way or the other in attending the court, and was there on subpoena.

Mr. Broxholm submitted that the case was not one of liquidated damages, but of penalty, and that under any circumstances the plaintiffs could not have suffered anything like the damages they claimed. The plaintiffs knew a fortnight before the date of the second engagement that Miss Hughes would not appear, and she was not, therefore, advertised, and the public were not disappointed.

Mr. Storry Deans submitted that it was a case of liquidated damages, and that the plaintiffs were fully entitled to the amount they claimed.

His Honour, in summing up, said there could be no doubt that there had been a breach of contract. There had been some attempt to show that her agent, Mr. Hentschel, had also acted in some way as agent for the plaintiffs, but in this opinion this had failed. He was Miss Hughes' agent, and it by his negligence (and on that he expressed no opinion) the defendant was placed in a position of having to pay damages, then that must be a matter for other people's consideration. The difficulty he had to decide was with respect to Clause 9 of the Agreement, and it raised the question of whether this case involved a penalty or liquidated damages. It seemed to him that Clause 9 was originally framed to deal with an artist who was paid so much per night. It might not be so, but to him it seemed to have no other application. The clause said: "In case the artist shall fail to perform at any performance, he shall pay to the management the sum he should have received for such performance." What did that mean? In the present case the leading artist was to be paid a lump sum of £30 weekly, the management knowing that out of that the defendant would have to pay the



individual members of her company. What ought to be allocated to each particular performer? He thought on that ground alone one would be led to the conclusion that on the failure of one performance a sum of £30 should be awarded as damages. Then there was no evidence before him to show that the loss which the plaintiffs said they suffered was due entirely to the fact of Miss Hughes not appearing. She was not advertised to appear on this particular date. Had she been no doubt she would have proved a great attraction, but she was not advertised. Taking all the circumstances into consideration, he thought the case would be met by his giving the plaintiffs ten guineas damages and costs.

In reply to Mr. Storry Deans, his Honour said he did not think in any case more than £20 damages could have been awarded, and, therefore, he could not give costs on the higher scale.

#### KINEMATOGRAPH IN A HOSPITAL.

At Bow Street, before Mr. Graham Campbell, Mr. Godfrey H. Hamilton, secretary **10** of the National Hospital for the Paralytised and Epileptic, Queen's Square, W.C., was summoned for allowing the premises to be used in contravention of the regulations made by the Secretary of State under the Kinematograph Act, 1909.

Mr. Dimes, who supported the summonses on behalf of the London County Council, explained that the Act provided that where premises in which it was proposed to give a kinematograph exhibition were only occasionally used for such purposes it was not necessary to obtain a license if notice was given to the County Council and the police and the regulations of the Secretary of State were complied with. It appeared that a lecture-hall attached to the National Hospital was used for a kinematograph display in connection with the recent medical congress, and owing to breaches of the regulations there was considerable danger, in consequence of which, although it was a hospital, the County Council felt compelled to bring the matter before the Court.

Charles Warren, an Inspector of the fire brigade section of the County Council, deposed that he was present at a kinematograph performance at the hospital on August 8. The regulations were not complied with in three respects.

For the defence, Mr. Sidney Henry Taylor, assistant in the pathological department of the hospital, stated that every possible precaution was taken against fire. The hospital's own fire brigade was in attendance, and witness considered there was no risk whatever. He admitted that the regulations as to indicating the exits and enclosing the apparatus were not complied with, but disagreed with the inspector's evidence that the films were not kept in metal boxes.

Defendant pointed out that the Act did not apply to an exhibition given in a private house to which the public were not admitted, and said he claimed that a hospital came within that exception, and that, therefore, the County Council had no jurisdiction. If, however, the magistrate held otherwise, he pleaded in mitigation the precautions that were admittedly taken.

Mr. Graham Campbell said he did not think a hospital was a private dwelling-house. He convicted the defendant on two of the summonses, and ordered him to pay fines and costs amounting to £3 3s.

#### GERALD v. NEW THEATRE, MANCHESTER, LIMITED.—PUBLICITY AGENT'S CLAIM.

A publicity agent's claim against a theatre company was heard by Judge Mellor, **13** K.C., in the Manchester County Court.

The plaintiff was John Hillman Gerald, described as a theatrical manager, of Mead Grove, Longsight, Manchester (represented by Mr. Derbyshire) and the defendants were the Manchester New Theatre, Limited, for whom Mr. Graham was counsel.

Mr. Gerald claimed for damages for breach of agreement. He stated in evidence that an agreement, partly written and partly verbal, was arranged between defendants and himself under which he was appointed for a period of at least twelve months, with a minimum of from forty to forty-seven weeks' salary at £3 a week. His duties were those of publicity agent. He was dismissed at the end of twenty-six weeks on the ground that the directors of the theatre were desirous of cutting down expenses. During the following six weeks he was entirely without employment, but then got another engagement at £4 10s. a week.

Mr. Derbyshire, in plaintiff's behalf, contended that the loss of salary during the six weeks mentioned should be the measure of damage. Were it to be decided otherwise it would mean that employers would get the benefit of their breach of agreement, and that the employee would be penalised for the harder work he had to do elsewhere for a higher wage, which in this case meant also greater expenses.

Mr. Graham, for the defence, submitted that if it were decided that there had been such an agreement as the plaintiff stated, the damages should be the difference between what the plaintiff would have received if the contract had not been ended and the money he had received. In this event the plaintiff could not recover, because the amount plaintiff had earned within the period of the alleged agreement had exceeded what he would have received if he had been employed for the whole period with the defendants.

Judge Mellor remarked that he had no knowledge of any case which decided the point here at issue. Usually in similar claims the employee accepted new engagements at less wages, and, as a rule, he would think the measure of damage should be the difference between such wages and those he would have received under the contract. Consideration must be given to all the circumstances, and it was obvious that a man might get a higher salary after an agreement had been ended by his employers, but to some extent that was discounted when, as in this case, the man, instead of remaining in one town, had to travel, and was therefore under greater expense. Having regard to all the facts, he awarded the plaintiff £12 as damages.

#### WILLIAMS AND OTHERS v. FELDMAN.—“THAT RAGTIME SUFFRAGETTE.”

In the Chancery Division, before Mr. Justice Sargant, Harry Williams, Nat D. Ayer, **17** and Moss Empires, Limited, asked for an interlocutory injunction to restrain Messrs. B. Feldman, their officers, agents, licensees, or assigns from singing, producing or performing, or giving permission to others so to do, a song called “That Ragtime Suffragette.”

Mr. Alexander Grant, K.C., and Mr. E. Lionel Benson were for the plaintiffs, and Mr. Mark Romer, K.C., and Mr. Macgillivray for the defendants.

Mr. Justice Sargant, in his judgment, said there was some contest as to the interest of one of the plaintiffs in the copyright, but that was immaterial, as it was vested fully in some of them, except so far as it was affected by a letter written to the defendants saying that "we hereby appoint Messrs. B. Feldman and Co. to act as our agents for Great Britain, its Colonies, and the Continent of Europe for a period of twelve months from date, Messrs. B. Feldman and Co. to pay us 10 per cent. royalty on all copies sold of our various publications." On the face of it, that was an authority coupled with an interest which could not be revoked. It was contended that, although the letter only related to royalties on sales, it was necessary to enable a good sale of a song to be brought about, to arrange with artists to sing the song in public, that no royalty was payable by the singers, and that the letter was silent as to this because this allowance of public singing was a well-established custom. But there was no evidence of such a custom, the only authority given to the defendants being as agents to publish and sell. The dramatic copyright was vested in the plaintiffs or some of them, and there must be an interlocutory injunction to restrain the defendants from performing the song in public or authorising others so to do.

#### WALHAM GREEN THEATRE OF VARIETIES

##### v. PETROVA.—BREACH OF AGREEMENT.

At the Marylebone County Court Judge Sir W. Selve heard an action to recover **20** £15 as liquidated damages under an agreement to perform, the plaintiffs being the proprietors of the Theatre of Varieties, Walham Green, and the defendant Olga Petrova, described as an impressionist, whose address was not stated.

Mr. Rutter, solicitor for the plaintiffs, said that the defendant was not present, and as far as he knew the action was undefended. He would, therefore, only call the manager of the theatre to prove the contract.

Mr. S. Anidjah then produced the agreement signed by the defendant, who undertook to appear at the theatre for a week commencing July 13, 1913. Under clause 21 she had to send on bill matter, but she failed to do so, and the management were in a difficult position, because her agents had ceased business. They had short notice to fill up the gap, and secured the sketch, *Saints and Sinners*, for which they had to pay £25. The defendant's salary was to have been £15.

Mr. Rutter read the correspondence that had passed between the management and the defendant. On August 8 she wrote regretting she had not been able to perform as agreed. She offered to play a week in September. She added that she had been married recently, and her husband objected to her coming to England unless he accompanied her. That letter was not satisfactory, because his clients could not conveniently give her a date in that month.

The Judge remarked that the lady wrote a letter dated July 23.

Mr. Rutter said that referred to an engagement in the previous year, when she could not appear, and they arranged another date for her. The solicitor read another letter written in August wherein the defendant said she was unable to comply with the request for compensation. She had no personal property, and her husband, Dr. Stuart, refused to pay on her behalf. She regretted they could not arrive at an amicable settlement. In a further letter she repeated her offer to give another week in lieu of the one when she was to play.

His Honour gave judgment for £10 and costs.

#### STAFFO v. SCOTT.—BREACH OF CONTRACT.

At the Newcastle County Court, Horace William Birtley (known in the music-hall profession as Staffo, the juggling butcher boy) sued the proprietor of Scott's Halls for £6 10s. in respect to a contract which, his solicitor (Mr. Syms) contended, had been unwarrantably broken.

The contract was dated July 5, and plaintiff stated that under it he had to appear at the Dunston Hall. To suit the convenience of Mr. Scott, however, he agreed to go to the Raby Hall (Byker) instead. There he was "starred" at £6 10s. per week, and it was agreed that his assistant, Miss Kenée, should appear with him. He performed at the Byker hall the first and second house on the opening night (Monday), with what he considered considerable success. Subsequently he was informed by the manager of the hall that he must not go on again, because his turn did not suit the audience.

The defence was that the plaintiff had scoured the engagement on the false representation that he had a return engagement at Heaton, and that his turn was amateurish and incomplete.

Judgment was given for the plaintiff for the amount claimed.

#### MR. SAM PAUL'S CADETS.

At Middlesbrough County Court, four of the Sam Paul Cadets, who were engaged during the season at Redcar, sued their employer, Mr. Sam Paul, for one week's wages in lieu of notice, the total claims amounting to £12 5s. Mr. A. E. Forbes, solicitor for the plaintiffs, said they were engaged as comedians by Mr. Paul at Redcar. On August 20, a notice was posted in the dressing-room stating that the season was to end on September 6. On September 1, plaintiffs appeared to perform, but were told by Mr. Paul that they were finished. The agreements produced showed that a week's notice was due on either side. Mr. Bevan, for the defence, said that the performances were stopped by a storm which broke up the stage properties. Surely that, he remarked, was an "act of God."

His Honour, Judge Temperley: You must expect acts of God on the sea shore. I should think the case is unanswerable. Judgment for the plaintiffs in all the claims.

#### SAGE v. HEATON ELECTRIC PALACE.

At the Newcastle County Court, Mr. William Sage and his wife, known as the **21** Sages, brought an action against the proprietors of the Electric Picture Palace, Heaton, claiming £6 as a week's salary.

The Sages, it was stated for the plaintiff, fulfilled an engagement at this hall during the week commencing November 6 of last year at a salary of £6, and the manager offered them two return engagements, one at High Shields and the other at Heaton. The former contract was carried out, and as the time approached for the return visit to Heaton a copy of the bill matter was sent to the manager by the plaintiffs, who were very much surprised to receive a reply to the effect that as they had not a fireproof curtain at this hall, the performance could not be given.

Mr. Sinton said his defence was based upon the by-law which was now incorporated in all the contracts with music hall artists. The contract, Mr. Sinton added, was entered into on November 24, and in the January following



the Corporation passed the regulation prohibiting a turn of the nature of that given by the Sages unless a fireproof curtain was fixed.

"Is that an answer to the claim?" asked the Judge.

Mr. Sinton said there was another clause, which provided the cancellation of the engagement should the public authority object to the performance.

"But they did not take objection to this," his Honour replied. "It was not indecent."

It was quite true, he continued, that the proprietors could not let a dancing turn appear, but that was not an answer to the claim. It was not an act of God, but an act of the Newcastle Corporation.

His Honour, in giving judgment for the plaintiffs, thought the directors of picture halls should include in their contracts in the future clauses which would obviate trouble of this kind.

#### RHYL PALACE v. KIRWAN.

##### THEATRE CURTAIN CONTRACTS.

At the Rhyll County Court, before his Honour Judge Moss, the Rhyll Palace, 24 Arcade, and Hotel Co., Limited, sued Mr. M. B. Kirwan, advertising contractor, 16, Ackers Street, Manchester, for the recovery of £20, being the balance of rent of a stage curtain rented by the defendant at the Grand, Rhyll. There was a counterclaim by the defendant of £37 for alleged breach of contract through the plaintiffs not having exhibited the curtain in accordance with the terms of the agreement.

Mr. Jordan (instructed by Messrs. Doughty and Fraser, solicitors, Manchester) appeared for the plaintiffs, and Mr. Jallard (instructed by Messrs. March, Pearson, and Arkenhead, solicitors, Manchester) represented the defendant.

Mr. Jordan stated that the defendant agreed to pay the sum of £40 for the use of the curtain at the Grand, Rhyll, the contract to run from May 27, 1912, to May 10, 1913. The sum of £20 was paid on the curtain being hung, and the remainder became due later, but when asked to pay it the defendant contended that the plaintiffs had not carried out one of the conditions, which was to the effect that the curtain should be shown continuously until the end of September, and then as often as the theatre was open during the remainder of the period. It was true that from June 10 the theatre was closed for three weeks owing to companies disappointing them, and to carry out the requirements of the County Council as to exits and seating. The plaintiffs met the defendant by exhibiting the curtain continuously for three weeks in October and for 2½ weeks beyond the period in the following May.

Mr. Jallard said the defendant's customers had declined to pay him what was due because the theatre was closed.

Mr. Jordan said it was a case where the whole contract had to be read. It was not a condition precedent that the curtain should be lowered each night. The defendant had to prove that he had suffered damages before he could recover anything against the plaintiffs. He did not think it could be held that if the curtain was not down for a certain period that the defendant could get out of the rent for the twelve months.

The Judge said he would give judgment for the plaintiffs on the contract, seeing that the period mentioned during which the curtain was not down was but a very small one. If the defendant had suffered any damage he must bring a counterclaim and prove it. They had

to look at this thing from a common-sense and business point of view.

The counterclaim was then proceeded with, and Mr. Jallard said he would contend that the plaintiffs were bound to keep the curtain down during June, and it could not be said that if the curtain was down during October it was sufficient recompense, as if the theatre was open then the plaintiffs were bound by the contract to expose the advertisements. Further, it could not be said that the month of May in Rhyll was equal to the busy month of June, and that was the view the advertisers took, who refused to pay when they found out that the theatre was not open. They were each promised a pass for the theatre once in June, but during three weeks they had not the opportunity of visiting the theatre, as it was closed. The defendant booked £142 12s. on the curtain, and he had been paid £98 10s. 6d., and he allowed £7 1s. 6d. for bad debts, so that there was £37 which he had to get in, and which represented what the advertisers would not pay owing to the theatre being closed.

D. H. Williams, watchmaker, Queen Street, Rhyll, said he did not pay because he knew the theatre was closed for three weeks, and so he considered the contract was broken.

The Judge: You consider that a payment of 20s. is sufficient for a debt of £2 10s. because the theatre was closed for three weeks, and your advertisement was there for twelve months?—I consider myself at liberty to break the contract.

You consider yourself at liberty to have the benefit of the advertisement for twelve months because the place was closed for three weeks?—The advertisement lost its value in my eyes. They could have let the space to someone else if they had liked.

If I send you my watch to be repaired and you promise it on Monday, then if I do not get it until Wednesday I am not to pay you according to your theory? (Laughter.)

Mr. Jallard: That is rather a personal matter. (Laughter.)

Robert Davies, greengrocer, Wellington Road, said he did not pay because the theatre was closed.

In cross-examination he said he had also to complain that he could not see the advertisement because of a plant on the stage. He also did not pay as he understood it was at 1s. per week for thirteen weeks, and not for the year.

In reply to the Judge, the witness said he signed the paper saying he would not pay because the theatre was closed as he was told that if he did so he would not have to pay the balance.

The Judge said he had given judgment for the £20 as in his opinion B could not get out of his contract with A because C refused to pay. He considered also that the defendant had failed to show that he had suffered damages because of the theatre closing in June, and that he did not receive as much benefit by what was done to make up for the lost time. Everybody knew what the season was in Rhyll. It was clear that the defendant had got the document prepared which the advertisers signed, and he was bound to say he was not impressed with what the witnesses for the defence said.

Mr. Jallard said the plaintiffs' action in closing the theatre had queered the pitch for the defendant for the future.

Mr. Jordan said the plaintiffs had done all that was possible to help the defendant. They had even sent round to the advertisers asking them to pay the defendant, but the excuse they made was that the defendant had charged them too much, or had not given them



what they expected on the curtain. The defendant was a business man, and was familiar with business disputes in law courts. He contended he had failed to establish his counterclaim.

The Judge said he did not hold that because the defendant had to pay the plaintiffs that the advertisers could get out of their agreements. Each case would have to be dealt with on its merits. The period of three weeks was a very trifling matter, and defendant could not claim the £37 as a counterclaim to his rent. They had also to remember that the curtain had been exhibited for a much longer period than was agreed for. It certainly seemed late in the day for the defendant when action was brought to send his representatives with a document to the advertisers and to get them to sign that they would not pay because the theatre had been closed. It was but human nature for a man to sign such a paper if he thought he could get out of paying the balance defendant was asking for. He had nothing before him to show what amount of damage the defendant had suffered, and he could only hold that there had been a technical breach of the agreement, and that being the case, he would award nominal damages, giving defendant 1s. on the counterclaim, without costs. There would be judgment for the plaintiffs for £20, with costs, and for the defendant on the counterclaim for 1s., without costs.

#### HEAL v. MAYNE AND HAMILTON—ADVANCED MONEY.

At the Westminster County Court, before Judge Woodfall, Miss Dorothy Heal, an actress, professionally known as Miss Margaret Dolamore, residing at Hanover House, Regent's Park, claimed £100 from Mr. Nicholas Thorpe Mayne and Miss Beryl Hamilton, theatrical managers, both of Regent Street, for breach of contract.

Mr. Dwyer was counsel for the plaintiff and Mr. C. W. Kent represented the defendants.

Mr. Dwyer said in October, 1912, Mr. Mayne approached the plaintiff with a view to her advancing money towards a provincial tour of *Improper Peter*. A sum of £200 was first suggested, but the plaintiff declined to advance that amount. Later, however, it was suggested that she should advance £100, and that a small piece called *The Dance of Death* should in addition to *Improper Peter* be produced, in which Miss Dolamore could play a part and introduce dancing, in which she excelled. Miss Dolamore advanced the £100 and an agreement was drawn up by which she was to be paid £5 a week, £3 being salary and £2 weekly in repayment of the £100 loan.

A promise had been given the plaintiff that *The Dance of Death* would be put on by a well-known producer, but she failed to get it properly rehearsed. Ultimately the company appeared at Bognor, where *Improper Peter* was played for three nights and *The Dance of Death* for three nights as a sketch in a miscellaneous performance. Later the company went to Brighton, and from thence they had to travel to Norwich. Having some business engagements to attend to in London, Miss Dolamore asked the manager of the company's permission to travel to that town on the Monday—instead, as was customary, on the Sunday—and permission was given her to do this. Later, however, she was told that Mr. Mayne considered it a breach of her contract, although she paid her own fare to Norwich. Unpleasantness then arose, and ultimately Mr. Mayne intimated to the plaintiff that her services were no longer required. Towards the £100 advanced, said counsel, Miss Dolamore had received £18 in repayment at £2 a week, and she now claimed for the balance of £82,

together with balance of salary, certain moneys advanced towards dresses, etc.

The plaintiff said she did her best to fulfil her part and was quite ready at any time to be coached. When Mr. Mayne expressed a wish that she should leave the company she replied, "I am quite agreeable to that directly the balance of my money is returned."

Cross-examined, the plaintiff denied that she was unpunctual at rehearsals. It was untrue that she was continually late, and it was also untrue to say that she nearly always missed her cue.

She remembered missing one, and for this she apologised. On one occasion she was responsible for the curtain not going up to time, but this was an accident, as she was behind some scenery and did not hear her name called.

Mr. Kent: Were there constant complaints that your lines could not be heard and that there were shouts from the front of the house to "Speak up"—No. Witness tried to play her part in *Improper Peter* to the best of her ability, and for her playing of the part of Stella in *The Dance of Death* she was congratulated by members of the company and others. It was true that she had played at the Haymarket. She did not refuse point blank to play the part of Stella as it was written, but she asked permission to introduce a few lines of her own.

For the defence, Mr. Thos. Barry, producer and stage manager during the tour, said he came to the conclusion that the plaintiff had no experience as an actress. He gave her the best idea he could, but she did not seem to grasp it. She was an utter failure as Stella; she did not know her lines owing, in a sense, to nervousness.

Mr. Nicholas Mayne, one of the defendants, said when he first met the plaintiff he had not seen her act, but he had the impression that she was a capable actress. Later, however, he found that she was quite incompetent.

The Judge: Do you say she was incompetent as an actress or only incompetent to play these particular parts?—Incompetent as an actress. At first the plaintiff appeared to enter into her part, but later she seemed not to care. She was very unpunctual at rehearsals, and with one exception always kept the company waiting.

Miss Beryl Hamilton, the second defendant, gave similar evidence, and expressed the opinion that the plaintiff did not adequately fulfil the parts she had contracted to play.

Mr. Kent submitted that the plaintiff was incompetent, and that it was impossible for the defendants to retain her in their company, and consequently that they had not violated the conditions of their contract. He urged that the defendants were entitled to succeed on a counter-claim for damages.

Mr. Dwyer maintained that there had been a breach of contract, and that if no part of the £100 advanced had been repaid Miss Dolamore would have been entitled to the whole of that amount, inasmuch as she would not have put her money into the concern had she not had the promise of £5 a week being paid her; £3 weekly as salary for her services.

His Honour, in giving judgment, said he must hold that the contract with regard to the plaintiff's engagement was quite independent of the agreement as to the loan. He thought the plaintiff was engaged by the defendants, like any other artist, upon the ordinary form of theatrical contract, and unquestionably, to his mind, there was a warranty on her part that she possessed all the reasonable skill in her profession which the law was entitled to enforce under such an agreement. Therefore, what he had to decide was whether the plaintiff was an actress competent to play the parts for which she was engaged. It was a

very unpleasant duty for him, but he could only come to the conclusion that she was not competent, and that the defendants reasonably put an end to the contract. As to the plaintiff not having gone down to Norwich in the ordinary way, he considered that was relatively unimportant. To anyone, however, who had listened to the evidence it must have appeared as if the lady for some reason or other had defied every rule of the profession. That, at all events, was the impression that was left on his mind, though whether that would have justified the defendants in putting an end to the contract was another matter. It was only for him to decide whether the plaintiff had performed with competence and skill. She could not recover damages in regard to breach of contract, and on that there would be judgment for the defendants, with costs. But there was a sum of £3 to which the plaintiff was entitled in respect of the supply of dresses and £1 arrears of salary in connection with the production at Bogrov. It followed that if that had been paid into court there would have been judgment for the defendants on the claim. But the plaintiff was clearly entitled to £4 10s., and there would be judgment in her favour for that amount, with costs. The balance of the agreement remained due under the agreement to pay plaintiff £2 a week.

**PADEREWSKI v. RUSSELL—ALLEGED LIBEL.**

In the King's Bench Division, before Mr. Justice Channell, Mr. Jean Ignace **28** Paderewski, the pianist, sought damages against Mr. T. Arthur Russell, musical agent, Sackville Street, for alleged libel. Defendant submitted that the publication complained of was not libellous.

Counsel were Mr. McCall, K.C., and Mr. Whiteman Powers (instructed by Messrs. Savage, Cooper, and Everett) for plaintiff; and Mr. Spencer Bower, K.C., and Mr. Merlin (instructed by Mr. Edmund Fitzgerald) for defendant.

Mr. McCall, opening plaintiff's case, said defendant had been musical agent for a Mr. Egon Petri, a pianist. Plaintiff took exception in the first place to an advertisement which appeared in *The Daily Telegraph* of Feb. 15, 1913, containing the following:

Bechstein Hall, Saturday afternoon next, at 5.15, Egon Petri, Saturday next, at 5.15. Herr Petri has been acknowledged by the Press as "One of the greatest pianoforte players in the world," and as "An Artist to be classed with Paderewski." Only recital of spring season.

Proceeding, Mr. McCall said that the objection that Mr. Paderewski took to that announcement might be summed up under one or two heads. It was most unusual for a gentleman in Mr. Paderewski's position in the profession to be associated with anyone in a pianoforte recital, and to be associated with Mr. Petri, who was a very inferior performer to Mr. Paderewski. The announcement was also derogatory to him because the Bechstein Hall was very small, and the prices were very low (7s. 6d., 5s., and 2s.), and it conveyed to those who read the advertisement that Mr. Paderewski was no longer able to secure the large audiences which assembled to hear him in London, or to fill a large hall by himself without the assistance of some other performer.

His lordship remarked that upon the supposition that people would read the large print and not the small, it did not say that Paderewski was to appear.

Mr. McCall replied that anyone reading the large print would think that Mr. Petri and Mr. Paderewski were both to perform at

the recital. Indeed, he had a number of witnesses who so read it. It was most detrimental to Mr. Paderewski to have his name put second with an inferior performer like Mr. Petri.

His Lordship: The real point is what I think would be understood by putting "Paderewski" in large letters under the name of Petri, and in small print a statement that he is an artist to be classed with Paderewski. It might be a libel to Paderewski that he is to be classed with Petri. That might influence many people, who might understand that Paderewski was going to this recital.

Mr. McCall said that anyone reading the posters which were issued would, especially at a distance, have their attention called to the two names.

The case was continued on the following day.

Mr. Spencer Bower, K.C., opening the defendant's case, said that the possible causes of action which had been raised were three—namely, defamation proper, deceit, and misrepresentation, and what had been termed "an action on the case," which involved special damage to the plaintiff caused through what was not strictly defamatory matter. He submitted that the plaintiff had not made out his case on any of these grounds.

The defendant, giving evidence, read two Press notices which appeared relating to M. Petri's playing. In one the writer said: "M. Petri is one of the greatest players in the world, his technique probably being in advance even of M. Paderewski himself." He used these notices in advertising M. Petri, and he received no complaints, neither did he hear of anyone being deceived. When he received a letter of complaint regarding the Bechstein Hall concert from the plaintiff's agent he replied to it regretting that any misconstruction had occurred, and promising to have M. Paderewski's name withdrawn from the newspaper advertisements. His efforts were successful, with one exception, when, quite by an oversight, the old advertisement appeared on February 21 in a London newspaper. He also had slips pasted on the programmes so as to delete the plaintiff's name.

His Lordship: You do not see now, nor did you see then, that it was grossly dishonest and unfair.

After this remark, there was a consultation, the result of which was that Mr. McCall, K.C. (for the plaintiff), said that his lordship would not be further troubled with the case. The defendant consented to an injunction, and the plaintiff did not ask for costs.

His lordship said that this was a satisfactory ending. In his opinion there would have been great difficulty in maintaining a legal cause of action in this case, but at the same time he wished to say that these advertisements ought never to have been published. It was impossible for any person who might be short-sighted, and did not trouble to read the small print, not to have been deceived by the name of Paderewski appearing in large print. Anyone would naturally think that M. Paderewski was going to perform at the Bechstein Hall. The issue of the advertisement with M. Paderewski's name was evidently intentional, and it was grossly improper

**MONCKTON v. PATHE FRERES PATHE-PHONE, LIMITED.**

In the Court of Appeal, before Lords Justices Vaughan Williams, Buckley, **28** and Kennedy, an appeal was heard, brought by Mr. Lionel Monckton from a decision of Mr. Justice Phillimore. There was also a cross-notice of appeal



Mr. Shearman, K.C., and Mr. Henn Collins (instructed by Stanley, Woodhouse, and Hedderwick) were for appellant; and Mr. Sankey K.C., Mr. H. O. McCarlie, and Mr. Field (instructed by Whitelock and Stoor) appeared for respondents.

It was stated by Mr. Shearman that Mr. Monckton claimed royalties from respondents in respect of his composition, "The Mousmé Waltz," which they had reproduced on gramophone records. Prior to the passing of the Copyright Act, 1911, it was held by the Courts that the music of the composer could be adapted to "mechanical contrivances" without payment of royalties, but Section 19 (2) of that Act conferred certain rights upon composers and imposed royalties. The Act was introduced on July 1, 1910, passed on December 16, 1911, and came into force on July 1, 1912. When it was introduced makers of records knew that their rights might be limited in respect of any records they made after that date if it passed into law. The music of "The Mousmé Waltz" was composed by Mr. Monckton after the Act was introduced, and on July 15, 1912, a fortnight after it came into force, respondents were selling the records in question in this country (although they had been made in Belgium), and were not paying royalties. Counsel submitted that, by the Act, anybody who sold these records in England after it was passed, no matter when or where they were made, provided they were made after the measure was introduced, was liable to pay royalties. Mr. Justice Phillimore held that respondents were not liable to pay in respect of records made prior to July 1, 1912, but were liable in respect of any made after that date.

Mr. Sankey, K.C., supported this judgment.

At the conclusion of the arguments, Lord Justice Vaughan Williams said that he thought the Court were agreed as to what their decision should be, but, as the provisions of the Act were somewhat complicated, it seemed to be desirable that they should take the opportunity of putting their reasons into writing.

Judgment was given on November 24, when the Court allowed Mr. Monckton's appeal and dismissed the cross appeal.

#### JUDGMENT.

Lord Justice Vaughan Williams said he had had the advantage of reading the judgments about to be delivered by the other members of the Court. He so entirely concurred with them that he did not think it necessary to give a separate judgment.

Lord Justice Buckley delivered the following judgment:—

There are here three points of time which it is necessary to bear in mind. First, a date in 1910, which appears as July 1 in Section 19 (7) (b) of the Copyright Act, 1911, and as July 26 in Section 24 (1) (b). Why this variance exists I do not know. Secondly, the date of the passing of the Act, namely, December 16, 1911; and, thirdly, the date of the commencement of the Act, namely, July 1, 1912 (see Section 37). The plaintiff is a person who in 1911—that is to say, after the first of these dates, and before the second—composed a certain musical work. The defendants are persons who after the second and before the third of these dates made, as they were lawfully entitled to make, records of the plaintiff's musical work, being what the Act includes under the expression "mechanical contrivances." They made these in Belgium. They imported them into this country at a date which has been assumed to be before the third of these dates. The question is whether the defendants are now after the commencement of the Act entitled to sell them in this country without paying royalty.

On July 1, 1912, when the Act came into force, the plaintiff was a person entitled to the musical copyright in his musical work, and he then became, by virtue of Section 24 (1) and the first schedule to the Act, entitled to copyright in his work "as defined by the Act." Such copyright included by virtue of Section 1 (2) the right to reproduce the work in any material form (including therefore such a record as is here in question), and included the sole right to make any such record. Section 1 (2) (d). It will be noticed that making and not sale is the thing to which by virtue of that section the sole right is so far given to the plaintiff. This right the defendant has not infringed. But further, under Section 1 (2) copyright includes the sole right to authorise the performance of the work. The seller of a record authorises, I conceive, the use of the record, and such user will be a performance of the musical work. This consideration seems to show that Section 2 itself is not confined to making, but extends to sale. These rights in the plaintiff were qualified by Section 24 (1) (b) and Section 19 (2). But, inasmuch as the musical work in question was one published before the commencement of the Act, the provisions of Section 19 (2) are qualified by the provisions of Section 19 (7) (a), (b), and (if it be applicable) by the provisions of Section 19 (7) (d). It will be noticed that in the section to which I have last referred sale as distinguished from making is mentioned in Section 19 (2) (b) and (3), and also in Section 19 (7) (d), and importation is mentioned in Section 11 (1) (b).

From these difficult and complicated provisions I evolve the following:—Section 19 (2) applies to any musical work, whether composed before or after the commencement of the Act, but the provisions of that clause are in the case of the work with which I have to do modified and controlled by Section 19 (7), which relates to musical works published before the commencement of the Act. The result so far is that to this musical work the provision in Section 19 (2) (a) and the first proviso in that section do not apply, but the provisions in (b) do apply. There is an exception in (7) (b)—namely, that royalties are not to be payable in a certain case. The case is that in which contrivances reproducing the work have been lawfully made or placed on sale before July 1, 1910. If this has been done by anyone, then no one is to pay royalties for such contrivances if he sells them before July 1, 1913. It seems to me to follow that if that condition is not satisfied then royalties are to be payable, and such royalties will commence from the commencement of the Act. There are but two alternatives in the case, and they are these—either that royalties are payable as from the commencement of the Act, or that no royalty is payable for all time. If the latter alternative be accepted, there is created in the special case of making or sale before July 1, 1910, a limited right to sell free of royalties, but in the case not covered by the contingency an unqualified right to sell free of royalties. This is not probable. Further light is thrown upon the question by Sub-section (7) (d). That is a sub-section which proceeds upon the footing that to justify a sale of contrivances, whether made before or after the passing of the Act, an authority is necessary. It is a sub-section applicable to the case of a musical work published before the commencement of the Act. It infers that in such a case there must be something in the Act which forbids the sale of contrivances made before the passing of the Act in the absence of an authorisation so to do.

The particular saving mentioned in Sub-section (7) (d) is, I think, that referred to in Section 24 (1) (b). The case there contemplated is



that not of sale before July 1, 1910, mentioned in Section 19 (7) (b), but action taken before July 26, 1910, and it provides that in that case the person who has taken action shall retain unaffected, so far as that section is concerned, any rights which he had at that date, unless he is paid compensation. Such a one therefore may go on and make and sell unaffected by the new copyright, unless the new copyright owner compensates him for being deprived of the right so to do. Inferentially, therefore, a person who has not taken such action before that date cannot go on upon the footing that his rights are unaffected.

The respondents have argued that at the date of the commencement of the Act they possessed records which were their property lawfully made, that they could sell them, and that there was nothing to take away their right to sell them. The contention is, I think, not well founded. Subject to the exceptions provided by Section 19 (7) (b), or by Section 24 (1) (b), it seems to me that the Act has given to the owner of the new and extended copyright as defined by the Act the sole right to authorise anyone to produce the musical work—e.g., by the user of the record (Section 1 (2))—and has made it an infringement of his rights that a person should sell a record which to the knowledge of the seller infringes the sole right of the composer to produce the work by the use of the record—Section 2 (2). The defendants in the present case are not within the exceptions which I have mentioned, and as from the commencement of the Act any sale by them was, in my judgment, (A) an infringement, and (B) a case in which royalties became payable.

There is another most difficult question, and that is that by virtue of Section 19 (1) the defendants themselves have a copyright in their records as if such contrivances were musical works with a term of copyright different from that of the composer, and being fifty years from the making of the original plate. In respect of this copyright it would seem that they have the exclusive rights of Section 1 (2). The parties, however, have declined to argue this question as having any bearing upon the present case, and I, therefore, say no more about it.

Upon the cross-appeal the question turns upon the meaning of the word "securing" in Section 19 (6). It is a section by which the Board of Trade may make regulations "requiring payment in advance or otherwise securing the payment of royalties." If that word "securing" means doing some act by which the debt for royalties shall become a secured as distinguished from an unsecured debt, the cross-appellants are right; but if it means ensuring or rendering certain, then they are wrong. The Board of Trade have made regulations whereby, unless otherwise agreed, royalties are to be payable by means of adhesive labels purchased from the owner of the copyright and affixed to the goods. If the copyright owner will not provide the labels, the manufacturer of the records may proceed without affixing them; but, in default of agreement to the contrary, the manufacturer must, if the copyright owner provides the labels, buy them and affix them. The defendants contend, and I agree, that regulations in this respect are not within the words "the mode of the payment of royalties." Payment is one act, supplying labels is a second, and affixing them is a third. Neither of the last two is any part of the mode of doing the first. But are regulations as to this matter regulations for securing the payment of royalties? I think that they are, if "securing" means "ensuring." The royal-

ties here in question are of very small amounts paid upon, it may be, a vast number of goods. There is obviously great difficulty in ensuring that the debt created by the sale of a record shall become known to, and its payment ensured to, the copyright owner. In these circumstances I think that the fair meaning of the word "securing" in this context includes the meaning of ensuring or rendering certain the payment of royalties. If this be so, as I think it is, the regulations which the Board of Trade have made are not *ultra vires*, and this is my opinion.

It results that the appeal succeeds and the cross-appeal falls.

Lord Justice Kennedy gave judgment to like effect.

#### POSTAL ORDERS GIVEN AWAY—PROSECUTION AT NEWCASTLE.

Mr. T. Elder Hearn's method of advertising his act had a sequel at Newcastle when **28** Mr. Tom Gerald Morton, the manager of the Newcastle Hippodrome, was prosecuted under the Gaming Act of 1892 and the Lottery Act of 1823.

Mr. Hearn, said counsel, purported to give away his salary each night to the members of the audience. At the Newcastle Hippodrome, after his stage performance, a number of commissionaires walked about different parts of the house, handing out at Mr. Hearn's direction postal orders varying in value from 1s. to £1, to individuals in the audience.

So far as the members of the audience were concerned, it was contended that it was an absolute element of chance, and in law a lottery.

The facts were admitted, and Mr. Morton pleaded guilty to a technical offence.

He gave an undertaking that the offence would not be repeated, and the case was dismissed on payment of costs.

#### FRENCH v. FRITZ'S AGENCY—SPLIT COMMISSIONS.

Before Judge Woodfall in the Westminster County Court, Mr. Jack French, carrying **31** on business as French's Variety Agency, Charing Cross Road, claimed a sum of money by way of split commission from Fritz's Variety Agency, Limited, Cranbourne Mansions, Leicester Square, in respect of engagements obtained for the plaintiff's daughter, Miss Lillian French, a music hall artist, and Mr. Aubrey Fitzgerald.

Mr. B. Ewart White, solicitor, appeared for the plaintiff, and Lord Tiverton and Mr. Meyer represented the defendants.

The plaintiff's case was that he had known Mr. Leopold Fritz, the managing director of the defendant company, for many years, and in November, 1911, was asked by him if he would allow him to book engagements for plaintiff's daughter, whose performance he had admired. Plaintiff consented, and it was understood that there should be a split commission, each to receive an equal amount of the commission paid on engagements. The defendant company booked several turns in the provinces for Mrs. French, but when the plaintiff claimed his share of the commission, it was denied that he was entitled to any share of it.

Miss Lillian French said, as a music hall artist, her business was conducted by her father. While engaged at Collins's music hall, Mr. Fritz asked her father that her engagements should be booked through him, and her father consented, on the understanding that he should receive a "split" commission.

Cross-examined, witness said she paid her father as she would pay any other manager.

He was not her father in business, and she paid him 10 per cent. on her engagements.

Mr. Leopold Fritz, in his evidence for the defence, denied that there had been any arrangement with the plaintiff for a split commission. With regard to a sum of 25s. which formed part of the claim, that was a sum lent to an official of the defendant company who had no authority to borrow it.

In cross-examination, Mr. Fritz denied that he had known the plaintiff for a considerable number of years. It was true that his real name was not Fritz.

His Honour said he had not to decide what was the custom of the profession, but simply whether the parties specifically agreed to divide the commission. An account had been produced which was forwarded from the defendant company's offices, and written by their secretary, Miss Lillian Knight, which practically admitted certain of the claims, and there would be judgment for the plaintiff, the defendant to pay half of the commission he had received, with a reference to see what he had received. As to the small sum of 25s. which was claimed for, he did not think the plaintiff was entitled to that as he could not prove that the person to whom he lent the money was authorised by the defendant company to receive it.

## NOVEMBER.

### HOLMAN AND GERARD v. RALLAND AND RUSSELL—BREACH OF CONTRACT.

In the Westminster County Court Mr. Charles Holman pianist, and Mr. Victor Gerard, comedian, sued Messrs. Ralland and Russell for breach of contract.

They stated that in May last they were engaged by the defendants for an eleven weeks' engagement at Yarmouth at £3 a week each with The Eccentrics, after satisfying Mr. Percy Watson, the manager, as to their ability. There were rehearsals, for which they were not paid, and they consented to go with a party to Folkestone for a week for £2 10s. each before the Yarmouth engagement became due.

For some reason or other the performances at Folkestone fell flat, and Mr. D. Wardle (counsel for plaintiffs) suggested that this was probably due to Mr. Watson himself, because he insisted upon introducing so many of his own compositions into the performance. Anyhow, this week was not a success, said counsel, and two or three days after receiving their salaries the plaintiffs were informed that their services were no longer required. Mr. Holman was told that he was inefficient, and the complaint against Mr. Gerard was that he was "terribly lacking in any kind of voice."

The plaintiffs gave their account of the party's experience at Folkestone. Mr. Robert Leslie Wickenden, a reporter, who had written a favourable criticism of the show for the *Folkestone Herald*, appeared on subpoena, and said that Gerard was applauded.

Cross-examined by Mr. Lever, who suggested that local papers always wrote favourably of such entertainments, the witness said he had written unfavourably of performances which seemed to him deserving of criticism.

Mr. Herbert Ralland stated that he was satisfied with the plaintiffs when they gave him a trial of their ability. Before a public audience they were very different. The pianist was inefficient, and the comedian had no power to hold the audience. He was sympathetically disposed towards the plaintiffs, but he felt, after the show at Folkestone, that he could not fulfil his contracts at Yarmouth if he retained them. He engaged another comedian

at £4 a week, and a pianist at £2 10s. Gerard was uncouth, and had no style and no individuality.

Mr. Bay Russell (the last witness's partner) complained that Holman asked for something easier when he was given a song, "My dear soul," to play, because it was in five flats. (Laughter.)

Mr. Clayton, manager of the Leas Pavilion, Folkestone, said he wrote complaining of the whole show, because the audience were laughing in ridicule at it.

Mr. Watson, the manager of the party, also gave evidence.

The jury found for the plaintiffs, and awarded them as damages the amount of their salary if they had gone with the party to Yarmouth for eleven weeks—£33 each.

### UPHILL v. LONDON THEATRE OF VARIETIES.—DAMAGES FOR AN ACCIDENT.

At Marylebone County Court Sir Wm. Selffe and a jury heard an action to recover £50 compensation for personal injuries, the plaintiff being Mrs. Harriett Uphill, of 10, Chippenham Mews, Harrow Road, and the defendants the London Theatre of Varieties, Limited, owners of the Willesden Hippodrome.

Mr. Harold Benjamin (instructed by Messrs. Berry, Tompkins and Co.) was for the plaintiff, and Mr. Stuart Bevan (instructed by Warson, Son and Roon) for the defendants.

The plaintiff stated that on July 8 she and her husband went to the Willesden Hippodrome, reaching it at 9.15 p.m. They had paid threepence each to go in the gallery. The performance was in progress. From the top of the gallery she proceeded to go down the centre gangway and passed down four steps, but at the fifth she slipped. She put her hand out to save herself, but there was no rail. She fell and her left hand went underneath her hip. An attendant came to her and she was able to put the arm under a tap near the refreshment room. After she saw the manager, who said he was very sorry the accident occurred, and she could come there any time and have the best seats. She went home, but did not send for a doctor, and the next day went to St. Mary's Hospital, where she was treated. She was an out-patient at the hospital for six weeks. She was unable to do her housework and employed a woman at 5s. a week and paid 2s. 6d. a week for her washing. In cross-examination plaintiff said she was only ten minutes in the theatre altogether. There were lights at the back of the gallery and she could see clearly before her before she started to go down the steps. Her complaint of negligence was that a handrail was not provided.

Medical evidence was given that there had been a fracture of the left wrist.

The jury found for the plaintiff for £10. His Honour allowed costs on Scale A.

### GANE v. ROXBURGHE REELY.—AN ABANDONED TOUR.

At Clerkenwell County Court a claim was made by William Gane, actor, against L. J. Roxburghe Reely, Alwyne Road, Canonbury, for £6 11s. 9d. in respect of salary and railway fare.

Plaintiff said he was engaged by defendant to play in a piece as humorist. The salary was £6 per week. Dates were given him up till September 15. He played and was paid up till September 7. Then the tour was cancelled. Plaintiff claimed for one week's



salary and 11s. 9d. as railway fare from Exmouth to London.

Defendant did not appear.

His Honour: There is a letter asking for an adjournment.

Mr. Tyfield (counsel for plaintiff): If unable to attend himself, defendant could have sent his manager.

His Honour gave judgment for plaintiff for £c 11s. 9d. and costs.

Alice Waddie, an actress, of Louth Place, Camberwell, also claimed £4 11s. 9d. against the same defendant. The agreement was in the same terms as in the previous case, and the tour was cancelled at Exmouth.

Judgment was given in her favour for the amount claimed.

#### COTTON v. MOSS' EMPIRES, LTD.

In the King's Bench Division, before Mr. Justice Ridley and a special jury. Mrs.

**10** Adelaide Mary Cotton (Miss Ada Reeve) sued Moss' Empires, Ltd., to recover damages for breach of contract and libel.

The defendants admitted the contract, but denied having libelled the plaintiff, and they counterclaimed damages for alleged breach of the contract by her.

Counsel: For the plaintiff, Mr. F. E. Smith, K.C., and Mr. Given; for the defendants, Mr. Shearman, K.C., and Mr. Vaughan Williams, K.C.

Mr. F. E. Smith, K.C.: One of the principal issues in the case was the circumstance under which the defendants attempted to transfer Miss Ada Reeve from London to Newcastle-on-Tyne in violation of arrangements made between herself and them. Miss Reeve was going to South Africa at the time that Mr. Stoll, who then was managing director of the company, agreed to engage her for seven weeks, from March 14, 1909, at a salary of £200 per week. The performance was to commence at the London Hippodrome. The agreement contained a clause that the artist might be transferred from the hall at any part of the engagement, not less than one week, to any other theatre owned or controlled by the management, with the consent of the artist, such consent not to be unreasonably withheld. It was further provided that the plaintiff's name was to occupy the premier space or place in all advertisements issued during the engagement. On the advertisement draft clause correspondence took place. Ultimately Miss Reeve agreed to share the premier position only with other performers of the first rank, and on the understanding that when the premier position was shared her name should take the first place.

Miss Reeve, on March 14, commenced her Hippodrome engagement, but on April 2, said counsel, a remarkable method of carrying out the agreement was adopted by Mr. Stoll. Mr. Stoll had engaged Mme. Réjane, and Miss Reeve made no objection to sharing the premier position with her on the understanding that her (Miss Reeve's) name came first in the advertisements.

What the defendants did (said counsel) was to place Mme. Réjane's name in a position of incomparably greater prominence than that of the plaintiff's. This was very injurious to the professional position of Miss Ada Reeve, whose name appeared in the same sized letters as that of four other artists receiving nothing like her salary.

Miss Reeve wrote a letter of complaint to Mr. Stoll, who replied that under the contract he would be obliged for her consent to transfer her engagements from London to Newcastle and Leicester. Miss Reeve replied that the contracts and correspondence would be sent

to her solicitors. Mr. Stoll, through his solicitors, wrote that if Miss Reeve was not prepared to go to Newcastle an action for damages would be brought against her, and that, in any event, she would not be allowed to appear at the London Hippodrome during the next two weeks.

The meaning of that letter, said counsel, was that Miss Reeve was to be sent out of London because she insisted upon her contractual rights. Although she announced her intention of not going to Newcastle, Mr. Stoll had printed bills circulated in that city advertising that Miss Reeve would appear at the company's Hippodrome there.

It did irreparable harm to an artist, counsel said, to bill her as appearing and then for her not to appear. Mr. Stoll knew well that Miss Reeve had no intention of going to Newcastle. This notice was afterwards put up at the box-office:—

"The management regrets that Ada Reeve is unable to appear. The Indian wrestlers will deputise her."

What that notice meant, said Mr. Smith, was that this lady was the kind of artist who if she did not turn up it did not much matter, because there were always others to appear. The defendants' intention was to insult the lady, whom they had already treated abominably.

Miss Ada Reeve was about to give evidence when a consultation of leading counsel took place, and Mr. Smith afterwards announced that the case had been settled, the defendants agreeing to pay the plaintiff £500 and costs.

Mr. Shearman said his clients held the highest possible view of the plaintiff and her position in the theatrical world. He only desired to add that the arrival of so distinguished a foreign artist as Mme. Réjane had placed the defendants in a difficulty, but they had not desired, in "biling her," to dispute the undoubted talents of Miss Ada Reeve.

#### LICENSING OF AGENTS.

##### APPEAL BY LLOYDS' VARIETY AGENCY, LIMITED.

At Bow Street Police Court, before Mr. Hopkins, Lloyds' Variety Agency, **11** Limited, Craubourne Street, appealed against the refusal of the London County Council to grant them a license to carry on the business of an employment agency.

Lord Tiverton appeared for the appellants: Mr. A. H. Bodkin represented the County Council.

At the request of Lord Tiverton, the magistrate consented to two witnesses being called before the case was actually gone into in order to enable them to fulfil their engagements.

Mr. R. G. Knowles said he had known Mr. Samuel Lloyd, the appellant, for about fourteen years, and had always found him to be a person of integrity, who knew the music-hall business, and a very capable man. Mr. Knowles said he had had contracts arranged for him by Mr. Lloyd, and had also entered into contracts with him in his managerial capacity. In the latter instances Mr. Lloyd had paid him his salary.

Miss Marie Dainton said that during the eight or nine years she had known the appellant she had always found him to be a competent agent and a man of perfect integrity.

In reply to Mr. Bodkin, the witness said she had appeared at a place of amusement in Scotland under contract with the appellant in his capacity as manager. She was not a good business woman, and did not know who paid her salary under the contract. In other instances the appellant had secured contracts for her with managers. He was her agent now.



Mr. Bodkin.—Have you ever entered into any contract with Mr. Lloyd in which he personally guaranteed to you the payment of your salary?

The Witness.—I suppose not quite. I suppose every agent, in a way, is responsible, is not he? (Laughter.) I have always obtained my salary.

Mr. Bodkin submitted that this was not the proper way to appeal against the council's decision, but the magistrate overruled the contention.

Mr. Samuel Lloyd, the managing director of Lloyds' Variety Agency, Limited, said he had arranged bookings for music-hall artists representing salaries amounting to £8,000, in respect of which a commission of £800 would become due to his company. The artists were among the best-known people in the music-hall profession. He considered that his knowledge of the music-hall business was sufficient to enable him to carry on this agency. It was true that he had had an unfortunate experience in a Scottish theatrical venture.

The hearing was adjourned until December 1, when Mr. Bodkin said that the matter which chiefly influenced the Council in refusing the licence was the action of Lloyd in engaging the Royal Hungarian Midgets for a week at the New, Aberdare, and not paying them their full salary, after giving them a personal guarantee to do so.

Zachariah Andrews, until recently secretary and general manager of the New, Aberdare, said that an agreement was entered into by which Samuel Lloyd was to provide a full company for that theatre for the week commencing November 25, 1911, in consideration of which he was to receive a percentage of the gross takings. The theatre was not very well patronised during that week, and the artists were only paid 8s. 1d. in the pound on the amount of their salaries.

Mr. Bodkin said that the Royal Hungarian Midgets, who were among the artists engaged for the week, received from Lloyd a telegram in which he said, "I personally guarantee you a salary of £25."

Cross-examined, the witness said that the gross receipts of the theatre averaged about £200 a week. The sum taken on this particular week was only about £50 or £60. The falling off was probably due to the fact that a fair was held in the same week.

W. H. Clemart, Chairman of the Variety Artists' Federation, said that he interviewed Lloyd on the position of artists who had been thrown out of engagements as the result of the failure of four theatres in Scotland with which he was connected. Lloyd excused himself by saying that he had been misled by the other directors.

Mr. Hopkins said that he did not feel called upon to interfere with the judicial discretion exercised by the Council, and dismissed the appeal, with £10 10s. costs.

#### WILLIAMS AND ANOTHER v. EDISON AND OTHERS.

##### RIVAL MUSICIANS' UNIONS.

In the King's Bench Division, before Mr. Justice Bankes and a special jury. Mr. 11 J. B. Williams, secretary of the Amalgamated Musicians' Union and Mr. C. Jesson, secretary of the London branch, sought damages for alleged libel against Messrs. Charles Evison F. Gomez, and H. Hainton, trustees of the National Federation of Professional Musicians, and Messrs. Christopher

Hoggett (secretary), Arthur Gray, and Harold B. Dickason (members of the Press Committee), and Mr. Alfred Shoenthal, a member of the federation who presided over the executive committee.

The words complained of appeared in the *Chronicle and Monthly Report* of the National Federation. Some of the defendants denied publication, others denied publishing the words complained of, or said, in the alternative, that the words were not capable of bearing the meaning put upon them. These defendants also pleaded privilege and put in a plea of justification. Mr. Gomez put in no defence. All the defendants pleaded that the matters complained of were done in furtherance of a trade dispute, and, therefore, that they had a complete statutory defence.

Counsel:—For the plaintiffs, Mr. Langdon, K.C., Mr. S. P. J. Merlin, and Mr. Graham; for the defendants, Mr. T. Hollis Walker, K.C., and Mr. G. D. Roberts.

In opening the case Mr. Langdon said Messrs Williams and Jesson were charged with being blind to the interests of their union, and having no object in life except to fill their own pockets. In order to substantiate their charges the defendants said the plaintiffs were dishonest in the presentation of their accounts and actually appropriated the moneys of the union. Counsel referred in particular to a sum of £600 which Mr. Williams was charged with having taken. Both plaintiffs were said to be shareholders in a private company which ran concerts, and the losses of which were alleged to have been made good out of the union funds. Not satisfied with those libels (continued counsel) the defendants invented a fictitious sum of £160, which they said was paid to the concert company for music stands, and they said that Mr. Williams got the union to pay his own rent and gas bills, and that after that he put in an extra gas stove. These were small pricks made without a vestige of foundation, and made intentionally. One portion of the alleged libels ran:—"We believe the Amalgamated Musicians' Union officials to be a curse to our profession, and that there will be no peace or solidarity in the profession until their methods and practices are exposed." Concluding, counsel said that the plaintiffs asked for damages and were entitled to damages, notwithstanding that the defendants would not be likely to be able to pay them.

Mr. Williams, giving evidence as to the mode in which he had kept the union accounts, said sums of money had been transferred from the London branch to the headquarters of the Amalgamated Musicians' Union in Manchester. There was no foundation for the statement that he had taken steps to have that sum of £600 transferred from the union for his own benefit. There was not a word of truth in the allegations and imputations made by the defendants. It was untrue to say that he had got the union to take a house in Manchester for his accommodation, or that he lived rent free in his house.

The hearing was continued on the 12th.

His Lordship suggested that an injunction should be granted restraining the defendants from saying or writing anything reflecting upon the personal character or conduct of Williams and Jesson in relation to the management of the plaintiff union, or upon the honesty of the union concerning the management of its funds.

On Mr. Walker's application, his Lordship, with the consent of Mr. Langdon, agreed that the injunction should refer only to those who should be found by the jury to have taken part in the publication.

Mr. Walker addressed the jury on the question of the personal liability of the defendants, and evidence was given by Messrs. Evison, Hainton, Dickason, and Schoenthal denying having taken part in the publication.

Mr. Langdon said that he was prepared to admit that Mr. Dickason had not taken part in the publication.

The jury found that all the defendants, with the exception of Dickason, had been responsible for the publication.

At this point Mr. Gomez appeared for the first time, and consulted with Mr. Langdon, who informed the Court that the plaintiffs had accepted Mr. Gomez's regret that the articles had been published and withdrew the case as against him.

His Lordship granted an injunction against all the defendants except Gomez and Dickason in the terms he had suggested. The injunction as against Evison and Hainton was against them individually, and not as trustees of the federation.

Mr. Walker apologised for the libels and said he withdrew them.

#### CURTIS v. PREMIER PICTURE HALL, BIRTLEY—BREACH OF CONTRACT.

At Gateshead County Court, before his Honour Judge Greenwell, a claim was heard for salary alleged to be due to Mr. Curtis, who was engaged to appear at the Royal Picture Hall, Birtley, in August. The defendants to the action were the Premier Picture Hall Company.

Plaintiff's case was that after the contract was made he sent his billing matter to defendants on July 23, but received a reply from them stating that the picture hall had changed hands, and that contracts had been cancelled.

His Honour gave judgment for plaintiff for the amount claimed.

#### FORD v. THE GAIEY THEATRE—DAMAGES FOR THE LOSS OF A FATHER.

A case—Ford v. the Gaiey Theatre—was decided by Judge Woodfall in the Westminster County Court. It was an action under the Workmen's Compensation Act. Edward Ford, an attendant at the Banstead Asylum, claiming on behalf of the younger members of the family damages for the death of their father.

Mr. Warren was counsel for the applicant and Mr. Ellis Hill appeared on behalf of the respondents.

Mr. Warren said the deceased man Ford was a scene shifter at the Gaiey, and on February 24 last, when engaged in moving scenery, he ran a splinter into one of his fingers. He went on with his work, but mentioned what had occurred to a fellow workman, who endeavoured to extract the splinter. The man's hand, however, got worse, blood poisoning supervened, and the man died on March 5. Three of his children were partly dependent upon him, one a girl of seventeen who was in indifferent health and could not attend regularly to her business, and a youth of sixteen, who was only earning 9s. a week. It was on their behalf that the present action was brought. The deceased man had been employed at the Gaiey for upwards of three years and earned £2 per week regularly and 10s. per week by other work. Before his death Mr. Sheldon, the master carpenter at the Gaiey, was told that he was suffering from

the result of a splinter in his hand, and money was sent to the deceased from time to time.

His Honour said he came to the conclusion that the deceased man Ford died as the result of septic poisoning set up by reason of injury to a finger, and that the injury arose out of and in the course of his employment. He also held that the respondents did receive proper and adequate notice of the man having received his injury. He awarded the daughter Mabel, who was in bad health, £78, the son Reginald £30, and another daughter, Leah, who was very nearly of age, £10, being £127 in all, and costs on Scale C.

His Honour granted the respondents' counsel leave to appeal.

#### THEATRE QUEUES.

In the Appeal Court, before the Master of the Rolls and Lords Justices Swinfen Eady and Phillimore, the defendants in the case of Lyons, Son, and Co. against Gulliver and the Capital Syndicate, Limited, appealed from a decision of Mr. Justice Joyce, in the Chancery Division, in an action brought against them by the plaintiffs.

The plaintiffs' complaint was that the queue of people waiting to get into the upper circle of the Palladium prevented customers from getting proper access to their premises, and Mr. Justice Joyce held that a wrongful obstruction was, in fact, caused by the queues. His Lordship gave judgment for Messrs. Lyons for 20s. damages and costs, and, as an alternative to granting an injunction, put the defendants under an undertaking to open the doors of the theatre at an earlier hour for the two day performances.

At the conclusion of the arguments the Master of the Rolls, in giving judgment, said he should abstain from saying or holding that a queue formed in front of a theatre in all circumstances and in all conditions must be an obstruction and a legal nuisance. The only question they had to consider in the present case was whether the queues at the Palladium occasioned a special nuisance to the plaintiffs. He thought the finding of Mr. Justice Joyce was absolutely right on the point. It was contended by counsel for the appellants that the defendants were not responsible for the queues forming, and that it was the duty of the police to see to that, but it was not the law. The law was that even though a man was carrying on his business properly, if he in doing so attracted crowds to assemble opposite his premises in such a way as to amount to a legal nuisance, he was liable to an indictment or to an action by any person injuriously affected. He thought the appeal failed, and should be dismissed with costs.

Lord Justice Swinfen Eady agreed with the Master of the Rolls that the appeal failed.

Lord Justice Phillimore dissented. He said the police had power to move on people who obstructed the highway. Instead of moving them on the police probably in most cases took the reasonable course of forming them into queues. The people who formed the queues were not invited by the defendants to come to the theatre before the doors were open, and he thought, therefore, that there was no actionable nuisance at all, and that the defendants ought not to have been put on any undertaking or made to pay the costs of the action. He thought the appeal should be allowed.

By a majority of the Court the appeal was dismissed with costs.

(For report of the original case see April 9.)



## WRAGG v. MONKS—WRONGFUL DIS-MISSAL.

At the Manchester County Court, before Judge Mellor, Miss Victoria Monks was sued by her late manager, Mr. Ernest George Wragg, for damages for alleged wrongful dismissal.

Mr. McCleary appeared for the plaintiff, and Mr. Jackson for the defendant.

His Honour held that the plaintiff had been wrongfully dismissed, and gave a verdict in his favour for £95. with costs.

## CORELLI v. GRAY.

The Court of Appeal, consisting of the Master of the Rolls and Lords Justices Swinfen Eady and Phillimore, heard the appeal of Mr. George Gray and George Gray and Co., Limited, from a judgment of Mr. Justice Sargant in the Chancery Division in favour of the plaintiff, Miss Marie Corelli, who alleged that the defendant had infringed, by performance of a dramatic sketch called *The People's King*, her copyright in her novel entitled "Temporal Power," published in 1902.

Mr. George Gray was the author of the sketch in question and acted the principal part, and the other defendants, George Gray and Co., are the assignees from Mr. George Gray of his rights in the sketch. Both Mr. George Gray and the defendant company denied the alleged infringement, and maintained that the sketch was a condensed version of a play called *In the King's Name*, written by Mr. Gray in 1894. Mr. Justice Sargant came to the conclusion that the sketch in question had not been written independently of the novel, and granted Miss Corelli the injunction she claimed, with costs.

Mr. Clauson, K.C., and Mr. L. Hope Crenson appeared for the appellants, and Mr. Romer, K.C., and Mr. MacGillivray for the respondent, Miss Corelli.

After hearing Mr. Clauson the Court dismissed the appeal, with costs, without calling upon Mr. Romer to argue for respondent.

The Master of the Rolls, after pointing out the changes in copyright law brought about by the Act of 1911, said he accepted as unanswerable Mr. Justice Sargant's finding that a combination of incidents might be original, and that when it arrived at a certain degree of complexity it became practically impossible for another independent person to arrive at exactly the same combination. If they found, as in this case, not merely four or five stock incidents, but a combination of stock incidents, every one taken in substance from the book, it would be narrowing the law too far to say there was no protection given against such infringement. There might be an injunction, although there was not one identical sentence. But he did not accept the contention that all the circumstances mentioned were stock circumstances. Some of them were, but some were, in his opinion, really original. When he found in five out of the six scenes of this sketch a situation found in the novel, and found in combination nowhere else, he thought the writer of the novel was entitled to protection.

Lord Justice Swinfen Eady was satisfied that there had been a dramatisation of the substances of the novel.

Lord Justice Phillimore said that even common phrases might be so arranged as to give some right of protection, but here there was something more—there was a use of a considerable number of stock incidents with some which were rare, and one which possibly was absolutely new, and a use of language which

Miss Corelli was entitled to say was her own literary language, and was not therefore to be copied.

(For report of original case see May 20.)

## ENGLISH GIRLS IN GERMANY.—VARIETY AGENT SUMMONED.

At Bow Street Police Court, Sir John Dickinson heard two summonses against Percy 21 O'Malley, proprietor of Nolan's Theatrical Agency, Whitcomb Court, Leicester Square, for contravening Bye-laws 7 and 15 of the L.C.C. with respect to employment agencies. Bye-law 7 requires that agencies arranging for the employment abroad of a female person shall obtain from a responsible person or society or other trustworthy source testimony to the satisfactory nature of the proposed employment. Bye-law 15 provides that the person employed shall be supplied with a copy of the contract or commission note.

Mr. J. Hawkins Pawlyn appeared for the County Council, and Mr. Given defended.

Mr. Pawlyn, in opening, said the summonses were taken out in respect of the employment of two young girls, aged 18 and 19. They were employed by a Mr. Pront, and by the contract they were engaged as singers and dancers for one year to go anywhere in the world that they might be asked. Nolan's knew that the girls were being taken abroad, and he thought he would prove that no inquiries were made as to whether the employment was satisfactory or not. Apart from an idea that the girls were going to Germany, they had no idea where they were to be taken. When the two girls went abroad they had a most unpleasant time. They went from Tilbury to Rotterdam with another young girl in charge of a young man of 23.

Mr. T. F. Johnson, an inspector of employment agencies, said he visited the agency on July 21 and saw Miss Nolan, who told him she was in charge of the agency.

Mr. Pawlyn: Did you have any conversation with her with regard to Miss Townsend?—Yes.

Did you question Miss Nolan as to what inquiries were made?—She said no inquiries had been made.

Did you ask her if she knew where they were going?—She only mentioned the Jardin de Paris and Buda Pesth.

Cross-examined, he denied that Miss Nolan told him she knew all about the person to whom they were going.

Nellie Townsend, 18, who gave an address in Islington, said that in February last she went to Nolan's Agency and saw Miss Nolan about an engagement. Miss Nolan said she knew somebody who wanted girls to go abroad. She knew she was going to Germany for a few weeks. On March 7 she went with two other girls.

Mr. Pawlyn: Did you cross from Tilbury to Rotterdam?—Yes.

Did you all three girls and the young man sleep in the same cabin?—Yes.

Mr. Given objected to the evidence, and the magistrate upheld the objection on the ground that the defendant could not be held responsible for the act of another person's servant.

The witness also stated that she did not get a copy of the commission note.

Defendant was then called. He said he did not know Mr. Pront, but he knew about him. Mr. Pront had run a troupe for twenty years, and his last performance here was at the Pavilion. Witness had never had any complaint before this. He was particularly careful about the engagements he got girls to accept. A copy of the commission note was prepared for Miss Townsend, and it was not his fault if she did not have it.



Cross-examined, he said they had sent girls to Mr. Prout before, and the girls had been very pleased. He believed the man and girls were going to was "all fair and above board."

In reply to the magistrate, he said he would have objected if he had known what the young man was to do. He wrote and asked for an explanation, which was given to the effect that as the girls' cabin was stuffy, the young man got permission to take them into his cabin.

In giving his decision, the magistrate said the business seemed to be conducted in an extremely lax way. Defendant had information about Mr. Prout which might be considered as complying with the bye-laws, and the summons on Bye-law 7 would be dismissed. On the second summons there must be a conviction. Although in a certain sense it was a technical matter, it was an example of the lax and careless way in which Mr. O'Malley did business. He would be fined 40s., and 23s. costs.

Mr. Given asked for costs on the first summons.

The Magistrate: No. I am not at all satisfied with his conduct, but I think there is just sufficient to give him the benefit of the doubt.

#### PHILLIPS v. BEECHAM.

In the King's Bench Division, a settlement was announced to Mr. Justice Coleridge of an action brought by Mr. H. B. Phillips against Mr. Thomas Beecham, there being a consent judgment for the plaintiff for £1,000 without costs. Counsel said that the plaintiff was to have been manager of Mr. Beecham's Covent Garden winter opera season, his Drury Lane season, and of an opera season at Paris.

#### CAUTLEY v. WILLOUGHBY.—THEATRICAL ETIQUETTE.—INTERESTING POINT RAISED IN COUNTY COURT.

At the Westminster County Court, before Judge Woodfall, Mr. Charles Cautley, theatrical manager, claimed £52 from Mr. Percy Willoughby Kirby and Mr. H. A. Baldwin (trading as Leonard Willoughby) for wrongful dismissal, or, alternatively, damages for breach of contract.

Mr. Artemus Jones was counsel for the plaintiff, and Lord Tiverton represented the defendants.

Mr. Jones said the plaintiff had been general manager of *The Lady Slavey* company, which was being run on tour by the defendants, and his claim was in respect of what occurred while the company was playing in Lancashire. Mr. Cautley was to act as manager during the whole of the tour, which was to last until December 13 of this year. The second portion of the tour commenced on July 21, when the plaintiff had a conversation with Mr. Willoughby, who was the principal partner in the defendant firm, concerning a lady named Mrs. Thompson, who was Mr. Willoughby's mother-in-law, and who at the time was away on her holidays. Mr. Willoughby said she was to play the part of Louise in *The Lady Slavey*—a minor part in the piece—when she returned from her holidays. Mrs. Thompson joined the company at Ramsgate, but when the plaintiff asked her whether she wished to play the part of Louise she did not. The company travelled to various towns, and ultimately reached Burnley. Here a telegram from Mr. Willoughby was received by Mr. Ryan, the stage manager, in these words: "Tell the manager that Mrs. Thompson is to play the part of Louise." Mr. Ryan showed the telegram to Mr. Cautley, who resented getting instructions through his sub-

ordinate, as Mr. Ryan was, and he sent a telegram to Mr. Willoughby to that effect, the result of which was that he was dismissed with a fortnight's notice on the ground that he had been guilty of disobedience.

The plaintiff gave evidence in support of counsel's statement, and said he began as manager of *The Lady Slavey* company in April last. At first the agreement with Mr. Willoughby was a verbal one, but when the second part of the tour was fixed to commence on July 21 a written agreement was drawn up and signed. Mr. Willoughby handed him the contract, and witness struck out two words in a clause by which he would have been subject to a fortnight's notice. Another clause in the agreement stipulated that anyone guilty of disobedience laid himself open to dismissal. Mr. Ryan was stage manager for the company, and was in a subordinate position to witness, who was general manager. It would, therefore, have been a breach of theatrical etiquette had he taken instructions from Mr. Ryan. This was what he objected to when Mr. Ryan showed him the telegram he had received from Mr. Willoughby, and in consequence he wired to Mr. Willoughby, saying that he refused to take instructions from Mr. Ryan. The various artists for the company had been engaged before Mr. Ryan commenced his duties, and witness engaged Miss Founds to play the part of Louise during the absence of Mrs. Thompson.

Mr. J. Hamilton Ryan gave evidence in support of the plaintiff's case, and said when Mr. Cautley was dismissed he resigned his position as stage manager, as the plaintiff resented instructions not being given to him direct, and witness agreed with him. Not to do this was a distinct breach of professional etiquette.

Lord Tiverton submitted that there was no case to answer. It was clear, he maintained, that the plaintiff had been guilty of disobedience to employers, and by the terms of the contract the defendants were entitled to dismiss him.

The Judge: But was the order a reasonable or unreasonable one?

Lord Tiverton: That does not matter. It was, I say, disobedience of authority, and came within the scope of his employment, and therefore I say the plaintiff cannot succeed. You cannot dictate to a master as to how he is to conduct his business, yet the message sent by the plaintiff to Mr. Willoughby practically says that.

The Judge: But was it reasonable to have an order transmitted through the stage manager in this way?

Lord Tiverton: Yes, from the plaintiff's own evidence. He says he took it as an order, yet he refused to comply with it. He says it was objectionable to receive an order in that way.

The Judge: But might it not injure his reputation as manager and producer?

Lord Tiverton: A reasonable order has only to be an order within the scope of his employment. A master may use any agent he pleases to give his orders. It would be a terrible thing if a master could not give an order to a servant except direct and not through an agent. It has been said that the order sent by Mr. Willoughby was objected to because it was against etiquette. Next it will be said that a chauffeur has a code of honour, and if, say, a hotel servant took him a message from his master to do a certain thing, the chauffeur has a right to refuse to obey the order on the ground that it was against his idea of etiquette. (Laughter.) If in this case the order had been for the plaintiff to do something that was outside the scope of his employment it would have been different. But the order was

given to a man to do a thing for which he was engaged and paid.

Mr. Artemus Jones contended that the plaintiff had not been guilty of disobedience to Mr. Willoughby. He simply objected to instructions being given through a subordinate instead of directly to himself.

The Judge: Do you suggest that by a rule of the profession Mr. Cautley had a right to expect instructions to be sent to him direct?

Mr. Jones: Certainly. If it were recognised that instructions might be given through another person than the manager it might have a most serious and demoralising effect upon the company.

The Judge asked Lord Tiverton if he proposed to call any witnesses.

Lord Tiverton replied in the negative.

His Honour said an important and interesting point had been raised, and he would give it consideration. In the meantime judgment would be deferred.

His Honour delivered judgment on December 6. He said it appeared that in the early part of the year the plaintiff was engaged by the defendants as acting-manager. The tour having come to an end in July, preparations were made for a second tour, and the plaintiff was again engaged and signed a written agreement after deleting two sentences under which he would have been subject to a fortnight's notice. Mr. Ryan was engaged as stage manager, and in the early part of the tour a small part, Louise, in *The Lady Slavey* was played by Miss Thompson, the mother-in-law of Mr. Willoughby. That lady, however, gave up the part for a time and went on a holiday, and the character was played by a Miss Pounds. In July the defendant, Mr. Willoughby, who was then in London, sent a telegram to Burnley, where the company was playing, which read: "Miss Thompson to play the part of Louise to-night. If any trouble, a week's notice." This telegram was sent to Mr. Ryan, who showed it to the plaintiff, and he in turn objected to instructions not coming direct to him, and maintained that this was against the terms of his contract. In his (the judge's) opinion the plaintiff was justified in waiting for more explicit instructions from his employers, the more so as he knew that the defendants' interests, of which he had charge, would not suffer from Miss Thompson not playing the part of Louise for the one night (Monday) on which the telegram was received by Mr. Ryan. He also thought that the plaintiff, in refusing to take his instructions from Mr. Ryan, was acting within his rights. Under the contract fourteen days' notice was not a reasonable notice, for the defendants never objected to the deletion of the two sentences to which attention had been drawn. His Honour held, therefore, that the plaintiff was entitled to recover damages, though not as he claimed, in respect of the whole tour. He awarded the plaintiff £32 damages, for which he gave judgment with costs.

## DECEMBER.

### LAWSON v. LAWSON.—THE OWNERSHIP OF THE CAMBERWELL EMPIRE.

In the Chancery Division, before Mr. Justice Neville, the hearing was begun of the 1 action brought by Mr. John Lawson against his wife, Miss Cissie Louise Lawson, in regard to the ownership of the Camberwell Empire.

Mr. Peterson, K.C., and Mr. Tyfield (instructed by Messrs. Judge and Priestly) appeared for the plaintiff, and defendant was represented by Mr. G. C. Rankin (instructed

by Messrs. Strong, Buckmaster, and Bolden).

Mr. Peterson, in opening the case, said that the music hall in question was taken in Mrs. Lawson's name, and Mr. Lawson was asking for a declaration that his wife merely acquired it on trust for him. Mrs. Lawson had made an affidavit in which she said that the music hall was acquired by her out of her own moneys, which she derived from the performances of a sketch called *The Devil's Sunday*, which she said she played on her own account and for her own benefit. This was disputed by Mr. Lawson, who had said that on his departure for America in 1910 he gave Mrs. Lawson a document, which had since been lost, for the purpose of protecting his rights in the sketch while he was away. Mrs. Lawson's contention was that the sketch was assigned to her for £50, but Mr. Lawson's story was that no money passed, and that, as a matter of fact, this and other sketches were played by his companies, in which Mrs. Lawson was one of the principal figures. It was the profits made out of these companies which were now in question, and, while Mrs. Lawson made a claim with regard to the profits from *The Devil's Sunday*, she did not claim to be entitled to the profits from any of the other sketches.

Mr. Lawson, in his evidence, denied that his wife ever paid him £50 or any other sum in respect of *The Devil's Sunday*.

The case was ended on December 4.

Mr. Justice Neville, giving judgment, said it was purely a question of fact, and in his opinion Mrs. Lawson acquired the Camberwell Empire as trustee for her husband. He was satisfied, having heard the evidence, that Mrs. Lawson was wrong in her contention. He wished to say that he disbelieved the evidence of the witness Newman, and accepted the story told by plaintiff and his witnesses with regard to the assignment of *The Devil's Sunday*. He was quite satisfied that no consideration passed, and he was equally satisfied that it was never intended that the property in the play should pass from Mr. Lawson, but that Mrs. Lawson was merely a trustee. The declaration asked for would accordingly be granted.

### MENCHEN v. DENVILLE.—"THE MIRACLE."

In the Court of Appeal, before Lords Justices Vaughan Williams, Buckley, and Kennedy,

2 Mr. Menchen, the assignee of the right to reproduce Professor Reinhardt's play *The Miracle* as a film, appealed from a refusal by Mr. Justice Buckmill in chambers to injunct Mr. Arthur Denville from calling a play he is producing, with actors and actresses, as "*The Miracle*, as performed at Olympia," and from using words in his advertisements disparaging plaintiff's reproduction.

Mr. Schiller described the action as one for passing off, and argued that when a person represented that if the public resorted to his premises they would see the reproduction of a play which plaintiff was also reproducing on the cinematograph, he was making a fraudulent representation, and was probably taking customers away from plaintiff's premises, to his injury.

The play which defendant announced as "lately done at Olympia" was not done at Olympia. He was trying to say he was in direct descent from Professor Reinhardt's performance, whereas it was plaintiff who was in direct descent as sole assignee.

The Court dismissed the appeal without calling upon Mr. Holman Gregory, K.C., for respondent.

Lord Justice Vaughan Williams said it was perfectly clear that appellant had no right whatever to ask that respondent might be restrained from using the name *The Miracle*.



The owner of the copyright of the play might possibly succeed on that point, but appellant was not the owner of the copyright; he was only the owner by grant from the copyright owner of the right to reproduce in the form of films. As to the form of the announcement also, it might be that the copyright owner would have a right to restrain respondent, but what had been done did not encroach upon the rights which appellant had acquired. Until respondent infringed the film appellant had no right to an injunction.

Lord Justice Buckley agreed. There was no infringement of appellant's copyright, and it was still more extravagant to say that there was passing off. How could it be said that a person who invited the public to go and see a play by actors and actresses was inducing them to go to see a cinematograph play? If there was a slander of title appellant might succeed, but to ask for an injunction to restrain a rival from saying his performance was to be preferred to that of somebody else was extravagant.

Lord Justice Kennedy also agreed.

### O'CONNELL v. REELY.—CONCERT PARTY MANAGER AND HIS ARTISTS.

In the Ramsgate County Court, Miss May O'Connell sued Mr. L. J. Roxburghe-Reely for the sum of £3 13s. 2d. in respect of services rendered as vocalist in the Comedies Concert Party.

Mr. Drury, for the plaintiff, said the claim was made up of three items, namely, £1 13s. 2d. being the balance of a sum due for a benefit performance given on behalf of the plaintiff, a balance of salary due on September 27, and a further sovereign in respect to services rendered at four Sunday concerts. The gross receipts of the benefit in question, which was on behalf of plaintiff and Miss Dainton, amounted to £27 11s. 6d., of which £8 5s. 6d., representing 30 per cent., went to the Entertainments Association of the corporation. The remaining 70 per cent., £19 6s., was handed to the defendant on the understanding that he, as proprietor of the company, would retain 30 per cent. and divide 40 per cent. between Miss O'Connell and Miss Dainton. Plaintiff would be entitled to £5 10s. 4d. On applying for the money plaintiff was handed £2 by defendant. A solicitor friend of hers saw the defendant, who said he was sorry, but the corporation took a lot. The matter eventually came before the committee, and the defendant agreed to divide the 40 per cent. between the two artists, as in the case of the other benefits. He afterwards said that it was not 40 per cent. on the gross takings, but on the 70 per cent., and handed to plaintiff £3 17s. 2d., extracting a receipt from her. Plaintiff claimed the balance of £1 13s. 2d. With regard to the item of £1, the plaintiff was engaged at a weekly salary of £3. Defendant shut down the concert party on September 25, and paid her only £2 for that portion of the week, but, being engaged at a weekly salary, plaintiff claimed that she was entitled to the full £3.

Mr. Robinson stated that there was an absolute denial of liability on the part of defendant to pay anything at all. There was no agreement or contract.

Mr. Drury pointed out that no benefit could be given without the consent of the Entertainments Association.

Mr. Robinson: Then the Association should sue, and not put this young lady up to it.

Mr. Drury remarked that the only point of difficulty between the parties was whether the 40 per cent. should refer to the gross takings or to the defendant's share.

Respecting the question of the claim in regard to salary, it appeared that an agreement in writing did exist between the parties, but it was unstamped.

The Judge pointed out that in view of this fact the agreement could not be produced in Court, and therefore evidence on it could not be given.

Mr. Robinson: Can't we agree that it is lost? Mr. Drury, following conferring with the plaintiff, agreed to abandon the claim for £1 salary.

In cross-examination plaintiff stated that the receipt for £3 17s. 2d. (produced) bore her signature. It stated that it was in "full settlement" of her benefit, but witness signed it under protest. There were several present at the time, and she took the money up after the document was signed.

Councillor A. W. Larkin stated that he was a member of the sub-committee of the Entertainments Committee last season. The consent of the Entertainments Committee was given to benefit concerts subject to certain percentages. The terms were proposed by the manager, and the Association consented to them. An agreement in writing existed between the Committee and the defendant. The Association would never have given their consent to benefits had they not understood that the artists would receive an adequate percentage.

His Honour: It is hinted that the Association has no power to impose conditions.

Mr. Robinson: I plainly stated it. My case shortly is that there is no contract, and that no one has a right to interfere between us and our artists.

His Honour said that he had no doubt that the Corporation had power to prevent anything in the nature of impropriety, but whether they were empowered to interfere in the matter of the division of proceeds was a difficult thing to say.

Councillor Larkin said that a committee meeting was held in reference to the matter. There was a strong feeling against the artists receiving such a small percentage. It was even suggested that a subscription should be initiated on Miss O'Connell's behalf rather than that she should lose the amount. Finally, the defendant agreed to pay the plaintiff on the same basis as the other artists—20 per cent. of the gross takings.

For the defence, Mr. Robinson submitted that there was no case to answer, as his friend had proved no contract and no custom. In fact, he had proved nothing.

The Judge suggested that the defendant should not refuse to pay, as the amount was so small and it was plaintiff's first tour.

Mr. Robinson stated that it was a question of principle with the defendant.

His Honour eventually gave judgment for the plaintiff for £2 13s. 2d.

### CUTTER v. REELY.—CONCERT ARTISTS' CLAIM.

At Clerkenwell County Court, Robert Ireland Cutter and Adrienne Cutter, his wife, of 6 Malpas Road, Brockley, S.E., against J. Roxburghe Reely, of Alwyne Road, Canouhury, Islington, for salary.

Mr. Tyfield, counsel for plaintiffs, said the defendant did not appear to be present.

Judge Roberts: A telegram has been received from defendant by the Registrar. It says: "Myself, manager, or any representative whatsoever unable to attend, as fulfilling an engagement at Margate. I have heard late last evening that the solicitor representing me is dead. No time to instruct another. So ask for adjournment till next week or any other time."

Mr. Tyfield opposed an adjournment. His



client, Mr. Cutter, had come up from Chatham, and was prepared to go on with the case.

His Honour decided that he could not grant an adjournment.

Mr. Tyfield said that Mr. and Mrs. Cutter were well-known concert artists. Negotiations commenced between the parties in February last for fixing up a seaside concert tour, and these culminated in a contract being entered into on February 24 for a period from June 2 till the end of September. The tour went on, but on September 8 defendant terminated the engagement. Plaintiffs, submitted counsel, were entitled to three weeks' joint salary at £7 per week from the date of their dismissal till the end of September.

Evidence in support of the claim was given by Mr. Cutter.

His Honour gave judgment for plaintiffs for £21 and costs.

#### GINNETT v. VARIETIES THEATRES CONSOLIDATED—CONFIRMATION OF CONTRACTS—JURY DISAGREE.

In the King's Bench Division, before Mr. Justice Pickford and a special jury, Mr. Fred Ginnett sued the Variety Theatres Consolidated, the United Varieties Syndicate, and the Metropolitan Theatre of Varieties, Ltd., to recover damages for alleged breach of a certain agreement whereby plaintiff was engaged to perform at defendants' variety theatres. Defendants denied any breach of agreement, pleaded that it was entered into subject to certain customs, and that it was only entered into subject to the trial performance being a success.

Mr. Clavel Salter, K.C., M.P., and Mr. Liversidge appeared for the plaintiff, and Mr. L. Sanderson, K.C., M.P., and Mr. Stuart Bevan represented the defendants.

Mr. Salter, in opening plaintiff's case, said Mr. Fred Ginnett ran a show called *Wild Australia*. In October, 1912, the company were performing at Manchester, and were seen by Mr. Davis, the managing director of the three companies who were sued here. Mr. Davis asked Mr. Ginnett to call on him with a view to business, and plaintiff did so. Mr. Ginnett explained that his No. 1 company which Mr. Davis had seen at Manchester was fully booked up, but he offered, if Mr. Davis could give him a sufficient number of engagements, to get together a No. 2 company equal to No. 1 company. Mr. Davis said he would try No. 2 company for a week, but Mr. Ginnett pointed out that was utterly unreasonable because of the great trouble and expense of getting such a company together. Davis asked what was the smallest number of weeks he would agree to, and Mr. Ginnett said six or seven. Thereupon it was arranged that he should have a seven weeks' engagement at various halls to be selected and agreed. No. 1 company was getting £140 a week in the provinces, and plaintiff asked £130 for No. 2 company. Ultimately they agreed to £100 a week. Seven weeks were settled and agreed and the dates booked. Plaintiff set to work, and it cost him £275 in cash for dresses, scenery, and guns, without taking into account the horses he had. A big mat that was required cost £80 or £90 alone. The engagements were to commence at East Ham on November 11, and to continue at Brixton, Walthamstow, Chelsea, Tottenham, South London, and at the Metropolitan. They were not consecutive weeks. The first week's performance, from November 11 to 16, was at East Ham, and the performance was one item out of fourteen. It was badly advertised, but it did not go at

all badly. Plaintiff was duly paid for it on the usual pay-day. His next engagement was from November 25 to 30 at Brixton, and in the intervening week he called in Mr. Davis in connection with advertising the show. Mr. Davis complained what a bad week they had at East Ham, and of the loss the hall had made. Plaintiff pointed out that his show was only one item out of fourteen, and that it was badly advertised. As he wanted to keep on friendly terms with defendants he offered Mr. Davis £20 back, which Davis accepted. Next week they had an exceedingly good show, but on the first night at Brixton he was told that he would not be allowed to perform the rest of his contract at the other music halls. He was actually asked to forfeit five weeks at £100 a week. The defendants set up two defences, said Mr. Salter. They said that they were entitled to prevent him playing on the ground that first it was a term of contract that if the first week of the engagement—the one at East Ham—did not satisfy them, they were not bound to employ him any more. The other point of the defence was this. They said they were entitled to refuse to employ him, notwithstanding the bargain that had been made, unless they sent him a written confirmation of the contract. The defendants said there was a custom of the profession.

Mr. Salter submitted that no recognised custom existed in the profession at all on the point.

Mr. Fred Ginnett gave evidence in support of counsel's statements. The show was carried out at Brixton, and there they had very good houses. He was now aware that defendants said the contracts ought to have been confirmed. The defendants did not give him any confirmation of his contracts before he performed at East Ham and Brixton. In the ordinary way an artist got confirmations and sometimes he started work without getting them. When he started the tour he was then without any confirmation. He only got the confirmation on the Thursday after he started the tour. He had done two months with the Moss and Stoll halls without any confirmation. On December 9 Mr. Ginnett was cross-examined by Mr. Sanderson.

Was it not open to the artist to withdraw from the engagement until the employer had signed the confirmatory contract?

Certainly not. That is the main object of this action. It has been altered since.

Was not the document which the artist signed looked upon as an offer for twenty-one days only?

At one time you were bound for ever, but now you are only bound for twenty-one days.

I suggest that it was the other way about. The artist was not bound until the confirmatory document was signed by the employer?—That is entirely wrong; the artist was always bound directly he put his name on the paper. That is the grievance we are fighting.

Is your position that the artist was bound as soon as his name was on the paper? Yes.

But the employer was not?—That was the position they took up. I think he was bound by it.

Was it not always the practice that the employer gave a confirmatory contract?—They do occasionally, but we sometimes work without them.

Evidence was also given by Mr. Harry Tate. For the defence Mr. Joseph Davis said he never gave plaintiff a definite firm contract for seven weeks. He did not confirm contracts with plaintiff because East Ham was so un-satisfactory. That was a trial performance.

Cross examined by Mr. Liversidge, he said he left the drawing up of the form of contracts to Mr. Zeitlin, and he knew nothing about the form of them. He did not want the plaintiff's show, but Mr. Zeitlin, who had also seen it, suggested that he should give the plaintiff a trial week. Plaintiff told him he would have to get a second company together. He had known an artist to get together a company for a week on the chance of further engagements. It was purely a gamble on the part of the artist. The whole business was a gamble.

The case was continued on the following day.

His Lordship, in summing up, said the question was whether there was a binding agreement to employ the plaintiff and his troupe for seven weeks at the halls controlled by the three companies who were defendants in the action. One of the witnesses said he considered the agreement was one contract, as it was made by one gentleman acting for the three companies, but he was wrong legally. The generally accepted idea was that the contract was not definite until confirmation was sent. There were exceptions such as in the case of immediate bookings, and where contracts were confirmed by telephone messages from managers artists often played without confirmation in those cases, and occasionally, but rarely, in the case of engagements ahead. That was the evidence of the plaintiff's witnesses as to the custom of the profession before the Askwith Award in the early part of the year. It came to this, that you might have a verbal agreement for a contract with the terms of the contract was binding, and there was no confirmation by the employer, but that it was very rare in the case of agreements for performances some time ahead. Plaintiff said there was a concluded verbal agreement, and that he signed the contract in the ordinary way. Defendants said there was no concluding agreement, but only an agreement for a trial week. Defendants said that it was proved by plaintiff's witnesses that the almost invariable custom was to have a confirmation before a contract was binding, and there was no confirmation in this case. It was corroboration of their defence that there was no binding contract. That was the way in which it was used by the defendants. As to the damages, the jury must not give plaintiff anything for any of the weeks in regard to which he said he could have secured other engagements.

The jury were unable to agree as to whether there was a contract or not.

His Lordship said he was sorry as it would put the parties to considerable expense to have the action tried.

The jury were then discharged.

#### SADLER'S WELLS SYNDICATE, LIMITED, v. SOFIANO.

In the King's Bench Division before Mr. Justice Rowlatt and a common jury the Sadler's Wells Theatre, Limited, sought to recover damages for alleged breach of contract from Mr. Constantine Sofiano, of Charing Cross Road. Defendant counter-claimed, alleging breach of contract and detention of scenery, etc.

Counsel engaged were Mr. Colam, K.C., and Mr. F. H. Baber (instructed by Mr. V. J. Moulder) for plaintiffs; Mr. Cecil Dwyer (instructed by Messrs. Wedlake, Lettis, and Birds) for defendant.

The case for the plaintiffs as set out by counsel was that defendant agreed to present

at the Sadler's Wells Theatre a pantomime *Robin Hood*, commencing on February 12 and concluding on the evening of February 17. The terms arranged were that the defendant should have 55 per cent. of the gross door takings in consideration of his compensating to the extent of £36 a theatrical company whose rehearsals had had to be stopped for a week by reason of the pantomime. On the Saturday night, during the performance defendant demanded his share of the gross door takings, and the amount was put before him, with the £36 deducted. Defendant objected to the deduction, and refused to accept the money tendered to him. He then gave an order for the performance to be stopped, and directed the orchestra to strike up with "God save the King." The result of this was a riot, the police having to be called in to clear the building.

Mr. Frederiek Baugh gave evidence. He said the scenery was removed on the Sunday night. The house, he stated in cross-examination, would hold about £55.

Mr. Dwyer, for the defence, said that what defendant complained of was that when he asked for the receipts in respect of the £36 which was said to be due to the displaced company they were not forthcoming. He accordingly declined to accept the £22 offered to him by way of balance. With regard to the scenery, it was not until late on the Sunday night that Mr. Baugh consented to it being removed, and in consequence Mr. Sofiano was unable to open with his pantomime at Darlington the following day. His client denied that there was any uproar in the theatre, or that he ordered the orchestra to play the National Anthem.

Defendant said that, though he gave instructions for the performance to be stopped, he did not order the orchestra to play the National Anthem.

In cross-examination, he declared that it was untrue to say that he had not paid his artists. He paid them £50 on the Sunday with money which he borrowed from his mother.

His lordship, in summing up on the following day, said that he thought the plaintiffs were right in saying the contract had been broken. It was a serious thing to stop a performance in the middle of its progress. The audience knew nothing of the disputes between the management and the defendant, and, having paid their money, expected the performance to go on to the end. The evidence of detention of scenery was very vague and shadowy.

The jury found for the plaintiffs on the claim, and assessed the damages at £50. They dismissed the counter-claim, and found that £45 17s. 5d. was due to the defendant on the balance of accounts.

Judgment was entered accordingly.

#### ABBOTT v. RUSSELL.—A DANCING TROUPE IN PARIS.

At Lambeth County Court, before Judge Parry, William Vernon Abbott and his wife, Maud Abbott, of 4, Princeton Street, Bedford Row, W.C., brought an action on behalf of their daughter, Dorothy Abbott, to recover the sum of £50 for breach of contract, from Sydney T. Russell, proprietor of troupes of lady dancers, of 185, Brixton Road, Brixton. Defendant had paid £10 into court.

Mr. Sanderson represented plaintiff, and Mr. Martin O'Connor defendant.

Mr. Sanderson said that in August Dorothy Abbott went to defendant's house in Brixton Road, and rehearsed dancing for a fortnight. He told her that he was sending a troupe of girls to Paris for a six months' engagement,



and a contract was entered into for Dorothy to go to Paris at a salary of 60 francs a month, defendant to pay all travelling expenses and board and lodging. Plaintiffs bought special clothing for their daughter owing to the length of the engagement, costing £7. There was no specified time stated in the contract as to how long Dorothy was to be engaged. There seemed to be fifteen or sixteen girls rehearsing at defendant's house. They were photographed in a group, and the photograph sent to the manager of La Cigale Theatre, Paris, where they were to appear. He selected four, amongst them being Dorothy Abbott. She journeyed to Paris with her three companions, but on being seen by the manager of La Cigale Theatre she was rejected, as he said she was too thin. Mrs. Russell was in Paris at the time, and tried to get Dorothy another engagement with other troupes, but failed, and she returned to England. The three other girls were engaged.

Sydney Thomas Russell, the defendant, said his engagement with the manager of La Cigale, Paris, was only for the month of September. No specified time was mentioned to Mrs. Abbott or her daughter. When Dorothy came back from Paris he was prepared to place her in another troupe to tour the English provinces on the same terms as the Paris engagement, but Mrs. Abbott would not allow her daughter to go on tour.

Judge Parry, in giving judgment, said the contract did not stipulate for an engagement for any length of time in Paris. Mr. Russell had a contract at La Cigale for one month, and that appeared to be the only time mentioned throughout the case. The contract did state that the girl was to have an engagement in Paris, and that part of it had not been carried out. Defendant had paid £10 into court, and that, he thought, was a generous way of meeting the claim. He gave judgment for plaintiff for that amount—£10—and made no order as to costs.

#### BIRTLES ("STAFFO") v. SMITH.—BROKEN CONTRACT.

At the Gateshead County Court, Horace William Birtles, known as "Staffo," sued 12 J. H. Smith, manager of the Imperial Music Hall, Felling, for £5 10s., due to him on a contract entered into between the parties whereby the applicant had to appear in a comedy juggling act at the respondent's hall during the week beginning November 27.

Mr. Syms, instructed by the Variety Artists' Federation, appeared for the plaintiff.

He explained to the judge that after the contract had been entered into Smith's agent wrote to the applicant stating that the contract should be cancelled, as the act was not what it had been made out to be. Smith was then sworn. Asked by his Honour what was

his defence, he replied that it was misrepresentation.

"What is the misrepresentation?" the judge asked.

"He got the contract from me on the statement that he had appeared at the Heaton Electric Hall, and had a return date," respondent explained, and he added that Staffo had not this return date.

His Honour, recalling another case at the Newcastle court, said that the applicant had every reason to believe that he had this return contract.

Smith, when told that he could question the applicant, said he was in a very difficult position, as his solicitor, who had been present at the court that morning, had not returned.

His Honour remarked that he could not say there was any misrepresentation, but if respondent desired it he would adjourn the case. He would, however, have to pay the expenses of Mr. Syms and the plaintiff for their attendance that day. His Honour observed that it would be cheaper to pay than have an adjournment.

"Well, I suppose I must bow to your decision, your Honour," said Smith; "but how will I go on about my solicitor not coming to represent me?"

"That I am not inclined to advise you on," replied Judge Greenwell. "You will have to consult another solicitor if you want to bring an action for damages."

#### THEATRE BAR NOT A SHOP—MR. B. P. LUCAS SUMMONED.

At Marylebone, Benjamin Pearce Lucas, of the Bedford Arms public-house, Arlington Road, Camden Town, was summoned by the London County Council under the Shops Act for employing a female assistant in contravention of the Act.

Mr. Newman supported the summons. It appeared that the young woman was employed at the public-house as a relief hand from 10 o'clock a.m. until 5.30 p.m., except on one day of the week, when she left at 1 p.m. On every day of the week, however, after leaving the public-house she went to the Bedford Music Hall, in which it was said the defendant was also interested, and served at the bar until 11 or 11.30 p.m.

Mr. Newman contended that the young woman was practically employed from 10 a.m. to 11.30 p.m. under the same management without having a half-holiday, and that, he said, was what the Act was intended to prevent.

Mr. O'CONNOR, counsel for the defence, contended that the public-house and the theatre were two separate businesses, and that the bar of the theatre was not a shop within the meaning of the Act.

The magistrate agreed, and, in dismissing the proceedings, he offered to state a case on the point.



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