THE PROVINCES.

(Continued from page 4.)

PAISLEY—THEATRE (P., E. H. Bostock; M., Harry Pinchon).—A capital bill is presented here. Como, in the premier position, is popular as a "confusionist"; and Brinn and his Funny Sailor are to be complimented. The Bell Boys and Ringham, Harding and Siss, Saw and Betty Aukland, Monty McVean, Walter Roy, Watson Hume and company in "Flora," and David Stewart, tenor, also appear.

REDDITCH—PALACE (R.M., Wm. Howgate).—F. Lister Morton and Guyton Heath's "The Arcadians" is well received. Much merriment is caused by E. Stratton Miles as Smith and Arthur Pearson portrays Jack Meadows with success. As Peter Doody William Rokeby does well, while Edward Kipling as Sir George Paddock is admirable. Dorothy Westall plays Sombra with great popular success, and Georgina Vokes is also applauded in a leading part. Good, too, is Norah Walker as Mrs. Smith, whilst Nora Walker as Eileen Cavanagh is well applauded for her efforts.

PUBLIC HALL (R.M., E. Moule).—Good business is done here with pictures.

BOOTS The Chemists, 3, Evesham Street.

SALFORD—ROYAL HIPPODROME (P., W. H. Broadhead and Son; M., Fred Bernado).—Arthur Rosebery and Gerard F. Buckle's company present the naval play, "The Silent Watch." Norman Leyland plays cleverly as Vice-Admiral Hope, and Hetty Gale does well as Clara Hope. Cole Aspinale is good as Vice-Admiral Blake, and Edgar Milton is a smart Commodore Stern. Others are Jackson Hayes (Admiral Schroder) and Ernest Verrol (Carl Doll).

PALACE (P., The Salford Palace, Ltd.; M.D., Alan W. Young; R.M., A. S. Evanson).—The Two Odols, gymnasts, are very smart; and the Great Raymond, the illusionist, is exceedingly mystifying in new and varied tricks. One of the scenes, "A Trip to Spookville," causes great merriment. May Levey, male impersonator, is well received, while Hanbury and Schofield, in "His Last Night Out," are very laughable. Rosie Reys, contralto, is popular.

BOOTS The Chemists, 91, Regent Road; 404, Regent Road; 277, Chapel Street.

SHEFFIELD—LYCEUM (G.M., J. E. B. Beaumont).—Arthur Bourchier's company in "Scandal" are paying a return visit, and drawing good houses. Thelma Raye gives a delightful picture of the charming Beatrice, while A. E. Winnington-Barnes makes a virile Pelham Franklin. A particularly clever performance of the shrewish Honoria is given by Lucy Sibley.

ROYAL (G.M., J. E. B. Beaumont; A.M., Maurice Mahoney).—E. Hill-Mitchelson's company are playing "Ashamed of the Man She Married."

EMPIRE (M., R. Sidebotham).—Victoria Monks, in her "Extra Turn" sketch, is a warm favourite. The programme also includes the Golda-Penville Quartet in their musical contributions; Audrey Knight, in vivacious character studies; the Five Whartons, in an acrobatic turn; the Gladiators, Jim Nolan, and Fred Rex and company in a farcical sketch.

HIPPODROME (M., H. C. Savage).—The principal attraction here is supplied by Tom Edwards, the comedian-ventriloquist, assisted by Alice Melville. Other turns are by Jay Whidden, with his fiddle; the Royal Southern Syncopated Singers; Dan Leno, junr., a Sheffield favourite since his Royal pantomime success; Will Collinson and company in a burlesque, "Sweeping a Chimney"; Alice Hollander, the Australian singer; Joe and Willy, acrobats; and Maurice, card manipulator.

BOOTS The Chemists, 55 and 57, Snig Hill; 252-54, West Street, and 2, Regent Street; 599, Attercliffe Road; 7, Netherthorpe Place; 97, South Street; 34, 36, Spittal Hill; 284, Shalesmoor; 188, Attercliffe Common; 780-2-4, Attercliffe Road; 440, Abbeydale Road; 207, Broomhall Street; 6, High Street; 2-4, Duke St. Park; 514-18, London Road, Heeley Bridge; 202, South Street, Moor; 652, Staniforth Road, Darnall; 129, Newbould Lane, Broomhill; 3-5, Middle Road, Hillsborough; 212, London Road.

SOUTHAMPTON GRAND (P., David Allen and Sons; L., Mrs. Gertrude Mouillot; R.M., Arthur Weston).—Frederick G. Lloyd's company are delighting large audiences here with the comic operas "Dorothy," "La Cigale," "Les Cloches de Corneville." "Dorothy" was presented on Monday, and "La Cigale" was staged on Tuesday, and is to be repeated to-night (Thursday), whilst "Les Cloches de Corneville" had a great reception at yesterday's (Wednesday) matinée. In "Dorothy" the part of Dorothy Bantam was admirably taken by Vera Lowe; Lydia Hawthorne was in the capable hands of Gwladys Newth, Lurcher was played by Bert Monks; Squire Bantam, by J. Anthony; Geoffrey Wilder, by Alan Johnstone; Harry Sherwood, by Ian MacRobert; and Mrs. Privitt, by Ruth Alcott.

PALACE.—The principal attraction here is provided by A. D. Robbins and company, the "Canadian Cycle Tamers," who are well received. Excellent turns are also given by the Haig Brothers and Ryan, Arthur Astill, E. J. Moore, Neville Delmar (an up-to-date comedian), Ian Colquhoun, and Yoga (the Indian mystic entertainer).

HIPPODROME.—Ethel Levey, the well-known revue artist, is giving selections from her repertory during this week. She has a splendid reception at each house. Excellent entertainment is also forthcoming from Mayne and Sheridan (the "wise jesters"), James Edison (who juggles with skill), the Three De Havilands, Koblick, George Jackley (the burlesque comedian), and Horace Ainsley (entertainer).

BOOTS The Chemists, 84, High St., Shirley; 97, East Street; 25, Above Bar; 103, St. Mary's St.; 107, Shirley Rd.; 29, London Rd.; 155, Vevois Hill.

SOUTHEND — HIPPODROME (M.D., Chas. Gulliver; R.M., Geo. F. Thompson).—"Hullo! America," proves one of the best revues seen here, also one of the funniest, thanks to Mark Lupino, a real comedian, and Daisy Taylor, who is a good and versatile leading lady. Some able work is done by Alec Regan, Nora Creina, Dan Booker, Geo. Dillon, Molly Carter, and Theodore Cass help in a capital entertainment.

WESTCLIFF PALACE (P. and M.D., Gertrude Mouillot; R.M., Florence Dean).—"By Pigeon Post" makes a third visit to this town, and still draws well. Arthur Hardy's company are good, particularly Alfred Gray, playing Captain Chalfont, C. Haviland Burke the General, Garrett Hollick the Major, and Chas. Poulton as Laeken, with Queenie Finnis, Tommie Butler, Reginald J. Turner, Marion Berresford, and Ernest Owttrim supporting.

BOOTS The Chemists, 112, High Street.

SOUTHPORT—OPERA HOUSE (P., Southport Winter Gardens Co., Ltd.).—"Daddies" meets with unqualified success here. George Howard gives a very capable performance of the surly James Crocket; and in the hands of Charlton Morton Robert Audrey is well presented. O. Leverson, as Henry Allen, is admirable. Geo. McCloskie and A. Kightly are excellent as Walters and Rivers, and Adah Barton is good as Mrs. Audrey. Mercia Reade is a charming though petulant Bobette.

PALLADIUM (M.D., D. J. Clarke; A.M., E. Singleton).—The Ten Tinitots are warm favourites here. Hedge Brothers and Jacobson are bright and breezy, while Boy Ronald is a clever juggler. Thornley Dodge does well; and Charles Kasrac and his Devil May-Cares are first-class knockabouts. Wilbur and Ross are expert banjoists, and Violet Levy is a successful comedienne.

PAVILION (L., G. W. Bell; A.M., J. Thomson).—Leo Leon presents Lola Charm in "Passing Clouds," with special features by George Hirst.

BOOTS The Chemists, 26, Chapel Street; 383, 391, Lord Street.

SPENNYMOOR—CAMBRIDGE (L. and M., H. Medrington).—R. and W. Ainsley present the revue, "The Movie Maid." The cast includes Elsie Maynard, Mabel Graham, Doris Hall, Dorothy and Victor, the Winshans, Walter Aubrey, Kay Tempest, George Doonan, Harry Liston, and Billy Blackburn.

ST. HELENS—ROYAL (G.M., R. B. Johnson).—Music lovers hail the visit of the Carl Rosa Opera Company. On Monday afternoon the ever-popular "The Bohemian Girl" was presented, when Evelyn Bailey was highly successful as Arline. Esther Yunson won golden opinions as the Gipsy Queen, and Furness Williams has a fine tenor, which he used to great advantage in the part of Thaddeus. Herbert Dunkerley, as Count Arnheim, left little to be desired; while William Anderson's Devilshoof, and Alphonso McCarthy's Florenstine were capital. "Tales of Hoffmann" brought a crowded house in the evening, and Furness Williams, as Hoffmann, was warmly applauded. Alma Vane's clever portrayal of the doll, Olympia, was a big success. Gladys Seagar, as Giuletta, sang with great taste, and Levys James was clever as Coppolius, as was also William Minette as Spalanzani. Other operas to be played are "Carmen," "Romeo and Juliet," "Rigoletto," "Mignon," and "Il Trovatore."

STOCKTON-ON-TEES—GRAND (M., Walter Batty).—Chas. E. Clarkson's company are presenting successfully "Hello, Blackpool" this week. Included in the company are Charles Regan, Bert H. Thomas, Florence Eden, Jessie Jess, Colman Irving, Doris Vi Driscoll, the Three Aces, and Harry Lyons. Gilbert Gordon Graham is the musical director.

HIPPODROME (S., Geo. Stainton; M., Harry B. Metcalfe).—Included in the entertaining programme here are Alex Mec and company in a laughable sketch, "At Ten o'Clock To-morrow"; Leslie Race, the Sir Heraldos, acrobats; Hilda Mostyn; Arthur Croxon; Cara Magda, gymnast; Gicardo, juggler; and Those Four Kids, whose vocal items gain much favour.

BOOTS The Chemists, 104-5, High Street.

STOKE-ON-TRENT—VICTORIA (M., L. Hodgkinson).—Linton and Vince, in concertina and piano items, are successful. Arthur Leslie is an amusing entertainer.

BOOTS The Chemists, 5, Church Street.

STOURBRIDGE—ALHAMBRA (P. and M., Douglas C. Phelps; A.M., John Phelps; A. and A.M., Chris G. Shaw).—"Scarlet Runners," presented by Chris Baker, is attracting big audiences. Chris Baker, who undertakes the part of Tinker, is popular. Percy King is good as A. Writer, and Hay Friend is well acted by Arthur Clifton. Billie Reeve and Jack Edwin ably sustain the parts of Lord Basil and Buttons. Olive Aubrey as Bonny, Elsie Moreton as Lola, Myrtle Barker as Myrtle, Dolly Villiers as Gwendoline, and Bertha Gray as Phœbe, are good in their respective parts.

VICTORIA (L. and M., Jack Arnold).—Harry Wallace is here with the musical comedy, "On a Level." Alma Martell, May Sansome, the Angus McDonald Four, Barrie and Sansome, Al Frisco, Tony James, Tom Taylor, the Six Canoe Girls, and Ferne and Wallace are in the cast.

BOOTS The Chemists, High Street.

TORQUAY—ROYAL (M.D., W. H. Mortimer; S., A. Pearse).—Percy Hutchison's companies are always assured of a welcome in Torquay, and "The Luck of the Navy" met with a most cordial reception from a good house. Norman B. Cannon gave an admirable and convincing impersonation of Lieut. Stanton, and there was a breezy and mirth-provoking Wing Eden from Bertram Siems. A. Barclay did well as Sub-Lieut. Peel. Alec Forbes gave an excellent portrayal of Admiral Maybridge. The Schaffer of Chas. Kean was a capable piece of work. Mary McDermott earned high praise for her impersonation of Mrs. Peel. Miss Phyllis Claude did fairly good work as Dora Green.

PAVILION (M.D., C. G. Price).—"When Knights Were Bold" is being played here by Bromley Challenor's company to good houses. The principal characters are sustained by the following artists: — Arthur Stanley (Sir Guy Vere de Vere), Ernest Legh (Isaacson), L. Moreton Rolls (Chas. Widdecombe), Laurence Wensley (Pottlebury), J. R. Allen (Sir Brian), Maisie Stuart (Lady Rowena), Janet Hodson (Mrs. Waldegrave), Muriel Kidner (Sarah), Joan Byford (Lady Millicent), Marjorie Clayton (Lady Marjorie), and Réné Summers (Kate Pottlebury).

BOOTS The Chemists, 46-47-48, Fleet Street.

WESTON-SUPER-MARE—PALACE (L., C. Fredricks).—Seymour Gordon's company successfully opened for the week on Monday with Charles Trevor's revue, "Good Goods." Bert Earle scores as a comedian.

KNIGHTSTONE PAVILION (M., W. Payne).—To-night (Thursday) the local operatic society will give the first of four performances of "Dorothy."

BOOTS The Chemists, 38, High Street.

WISBECH—ALEXANDRA (P., Mr. and Mrs. H. Bancroft; S., Ethel Ames).—Roland and Cameron are to be here for the end of the week with "Peg o' My Heart."

HIPPODROME (P. and G.M., H. Bancroft).—The artists here this week are the Brothers Obo (comedians) and the Tiny Sisters Lea, who delighted Wisbech audiences in the pantomime "Robinson Crusoe." Yesterday (Wednesday) Mr. Bancroft gave a matinée in aid of the local Park Pavilion Fund.

ELECTRIC (P., F. H. Cooper, Ltd.; R.M., F. Land).—Good business is being done here with a picture programme.

WINDSOR—ROYAL (L. and M., J. E. Bull).—The charming old-world comedy "Mice and Men" is here this week, with Frank Forbes-Robertson in the principal part of Mark Embury, the sadly ineffective philosopher. Joyce Corfield makes a charming Little Britain; her acting is excellent, and she quickly makes herself a great favourite. Reginald Dane, as Captain George Lovell, also gives an excellent performance; while Frank Heath-Saunders is appreciated as Squire Goodlake. Colette O'Neil acts with combined charm and dramatic spirit as Mrs. Goodlake.

WOLVERHAMPTON—GRAND (L. and M., E. H. Bull).—"The Man from Toronto" pays a welcome return visit. Robert Courtneidge's well-selected company include W. Boyd Davis, Herbert Williams, Leslie Irvine, Patricia Selbourne, Ivy Blow, and Madge Langton.

ROYAL (P., Mr. and Mrs. F. G. Kimberley; A.M., Edwin T. Kisby).—"What Next?" presented here by the Six Brothers Luck, is a bright and entertaining revue. Included in the company are Tommy Nelldon, Sid Brandon, Ernie Bee, Mabelle Thorne, and Anna Hornby. Capital houses assembled on Monday.

EMPIRE (M.D., Chas. Gulliver; M., Thos. Phillips).—Carlton is delighting patrons of this house. Tulgora (impersonator), Mary Mayfren and company in "Tornado," Nelson Jackson, Rex Romaine, and Doris Dainton, Will Gardner, and Alice Lilley complete a strong bill.

BOOTS The Chemists, 2-8, Queen Street; 82, Chapel Ash.

WORCESTER—ROYAL (L., Arthur Carlton; M., T. Bell).—Harry Russell's revue, "Bright and Breezy," is here this week. The principal parts are well taken by Madge Allan, Fred Lloyd, Mr. Russell, George Dundas, and Vera Wightman.

BOOTS The Chemists, 73, High Street.

WORKINGTON—OPERA HOUSE (P., James Bailiff; M., John Bailiff).—The Reegoes, in an equilibristic act; and the Sisters Saxonica, in vocal and dancing act, are here.

CARNEGIE HALL (L. and M., Stanley Rogers; G.M., A. Lee Rogers).—The Jenkins Brothers, in an acrobatic act; and Evelyn and Bransby, in pot-pourri items, give the turns.

WORTHING—ROYAL (L. and M., C. Adolf Seebold).—One of Charles Macdona's companies is here this week with "The Chinese Puzzle." George Mallett gives an effective portrayal of the Marquis, and Ethel Bracewell does admirably as Naomi. Excellent support is forthcoming from Bessie Rignold, Gerald James, Stella Leigh, Charles Sewell, and St. John Medley.

YORK—ROYAL (L. and M., Percy Hutchinson; B.M., Follett Pennell).—The success which attended the first visit of "Tilly of Bloomsbury" quite recently is emphatically repeated. J. A. E. Malone's company are practically identical with that previously noticed, and we can only add that the characterisations by Jane Grahame (Tilly), Reginald Purdell (Richard), Gus Wheatman (Stillbottle), Frank Lacy (Lucien Welwyn), Margaret Yarde (Mrs. Welwyn), Chas. F. Cooke (Abel Mainwaring), Dorothy Myrtle (Sylvia), and Nellie Mortyne (Lady Marian) are excellent studies of skilful and enjoyable comedy acting.

BOOTS The Chemists, 30, Coney Street.

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FILM FACTS & FANCIES.

Straight Talks From Goldwyn.

One of the chief movie men of America, Samuel Goldwyn, has arrived in London, and is beginning to talk to interviewers. He seems to hold opinions that many of our cut-and-dried producing firms will regard with horror as upsetting their old theories, and being the more dangerous since they come from so important and influential a quarter. To start with, the great Goldwyn lays down an hitherto strenuously denied theory. He says: "The author must henceforward play a part in the kinema; it is impossible any longer to produce without his help." So far, the author has usually been an utterly neglected personage, to be kept outside, but, as he was often just a cheap hack writer, his views were probably quite negligible. However, since the big men like Goldwyn and Zukor are out to capture the very cream of the dramatists they know they will have to concede to the foremost authors the same voice in the working out of their brain products as if this was being done for the regular stage.

* * *

I am in a position to state why the best dramatic authors in Great Britain have usually looked down on the film studio, and have only now and then thrown an old playbook to the clamouring bears of Wardour Street for them to chew up and maul. Except for old stuff, no British film firm has ever offered anything approaching the theatre price for new and original work, but Zukor, of America, has "scrapped" that idea by recently engaging Sir James Barrie on his own terms. Too often the author, although the creator of the whole thing, has been regarded as a sort of necessary nuisance, to be "dodged," not taken into serious consultation, as is the invariable custom on the regular stage. A West-End play is a full expression of the dramatist, down to the minutest detail (if the author be a man of knowledge and ability).

* * *

English film producers have so far only met (over original film scenarios) the small fry amongst dramatists, but they have yet to find themselves up against the big men of the play business, say, an Arthur Pinero, who apparently regards the taking of an old comedy drama of his with amused and polite indifference, and with that he lets the producer do as he pleases; but if he were to bring a new and original scenario into a studio, every minute detail would as surely have to be "passed" by him as it has to be when he superintends a new play for a Strand house. He would be likely to see that it went into his contract that he retained the position of "top dog." This concession Goldwyn is evidently prepared to grant to all authors of eminence (our "duds" America don't want at any price).

* * *

When the U.S.A. has shown us the way, I expect the very slow-moving British producing firms, who, like the Bourbons of old, desire "never to learn and never to forget," will wake up and take notice. The terrible truth is that in Wardour Street, the business end, the financial control, and the last word are all in the hands of sufficiently astute but poorly-educated persons, who think that it is cleverer to get a scenario from a Grub Street writer for a few Bradburys and spend £5,000 over producing it than to call in a high-class man and pay him his price for the best. There is, I admit, a small school to-day of cultivated and educated men creeping into the business, but at present they are swamped by those who have big banking accounts, large diamond rings, Rolls-Royce cars, and—no taste! I am not so foolish as to insist that they are all of this type, but I defy contradiction that there are too many film directors in supreme control who lack all literary and æsthetic qualification for their positions; in fact, as I have before asserted, we find too often only glorified penny showmen at the head of a business that needs men at the top as high-toned as may be found amongst the best London publishers, capable of estimating imaginative work at its proper value.

* * *

A Lost Opportunity.

If only a camera man had been in that hotel corridor when Charlie Chaplin requested Mr. Meyer, his wife's agent, to "take off his glasses," before "Champion Charlie" proceeded to pummel him, what a "topical picture" it would have made! A "close up" of Charlie's black eye with a "cut back" to his opponent's thick ear would, if obtainable, draw all Screenland.

* * *

An Irving-Toole Production.

The British Standard Photo Play Co. has started filming "Uncle Dick's Darling," an old domestic drama, originally acted at the Gaiety with Henry Irving, J. L. Toole, and the beautiful Adelaide Neilson in the cast. That was nearer fifty than forty years ago.

I am told that George Bellamy will take up the Toole character of "Uncle Dick," the Cheap Jack. It is noticeable that the scenario has been prepared by Byron Webber, the son of an old-time London dramatic critic, who most likely saw the original production in 1869.

It is rather remarkable that this play being a "free" one, and, moreover, a dream drama, has not been annexed before by a 'cute film firm out to get a cheap and effective London success.

* * *

One Good, One Doubtful.

That once famous shilling shocker and touring drama of the 'eighties, "The House on the Marsh," has just been screened and shown to the trade. As one who is familiar with both novel and play, I consider this to be a decidedly poor version, with most foggy construction. The fault is not Fred Paul's, a producer who most wisely has insisted that his name shall be withdrawn from the mutilated result, so that the blame must lie at some other door. The name of Jury has usually been another word for quality, but in this instance it is, as a whole, decidedly below the average. On the other hand, the first show of "Hobson's Choice" pleased me, although certainly there is scarcely any action in it, a fault inherent in the play, but this drawback is mitigated by the characteristic excellence of the sub-titles. They are redolent of Lancashire, and in the County Palatine this picture will surely pull in the public. Jo Nightingale, whom I recall years ago as a comedian with the Bode and Compton companies, seemed to have stepped right out of Salford. "By goom, Je th'art a fair bobby-dazzler, and thy mussus, Maggie, wor non so bad." FIGARO.

NOTORIETY-PANDERING.

To the Editor of THE STAGE.

Sir,—The recent Leonora-Daniel affair brought to light the fact that several agents telegraphed offers in the neighbourhood of £80 a week if Leonora would appear and play two pieces nightly.

I would suggest to the Actors' Association (of which I am a member) and the V.A.F. that they find out exactly who those agents were and oppose their licenses when up for renewal.

The fact that these agents are so willing to telegraph absurd offers to people who gain notoriety through rash actions clearly shows that the agents in question can have little real anxiety to do their best for regular clients, the hard-working and very deserving professionals.

I also noticed with disgust that in one of the super-hysterical reports on the hero and heroine of the escapade it was stated that "Leonora would not accept the offer made by a theatrical agent, as the idea of the stage as a life was repugnant to her"!

Let us say rather that the pitchforking of "notoriety" cases on to the stage is repugnant to the ladies and gentlemen of the profession, and the time has come when we must stand shoulder to shoulder and refuse to tolerate any further transgressions.

The attitude adopted by members of the V.A.F. was, to my mind, the correct one, and should any further cases of flagrant insult to the profession be attempted concerted and drastic action by the A.A. and the V.A.F. ought to be proceeded with immediately.—Yours very faithfully,

HARRISON AINSWORTH.
A.A. No. 2192.

BELFAST.

(From Our Own Correspondent.)

GRAND OPERA HOUSE (M.D., Fred W. Warden; A.M., Jas. M. McCann).—"His Little Widows," the musical comedy presented by Bernard Hisbin's company, is the attraction here this week. It drew a good house on Monday night.

ROYAL HIPPODROME (R.M., Geo. Dobler).—The Lucy Nuttall Trio, in which Miss Nuttall takes a leading part, are much admired; and Bert LaMont's Cowboy Minstrels also do well. Togan and Geneva, jazz dancers on the wire, are very smart, as are also Geaks and Gearks, in their imitations of birds. La Toy Brothers, in an American act, are applauded; and praise goes to Bromley Carter, who is a capital entertainer. Silma Hamilton's singing is artistic. Frank Varney and Tom Britle, and Jack Byrne are also here.

EMPIRE (L., Barney Armstrong; R.M., E. J. Hart).—The Lawrence Wright Ensemble have the head of the bill here. Georgia Holbrook is a good soprano. Darrell Richards is a fine baritone, and Kathleen Graham a gifted violinist. The Merry Four, a clever male voice quartet, make a decided hit, while the juggling act of Satsuma is very good. Old friends in Williams and Warden, comedians of the best, do as well as ever. Black and Brown are applauded as harmonising comedians, and others are Bridie Maloney, vocalist; Webb and Page, comedians; the Linnon Duo, comedians and dancers; the Maro Duo, on the horizontal bars.

PARK THEATRE, HANWELL.—Mr. Campbell Johnstone is to be congratulated on having been successful in booking the Lena Ashwell Players here for a month. They are presenting two plays weekly from their repertory. On Saturday we had the pleasure of witnessing the presentation of "Liberty Hall," which was played to practically a full house. Miss Esmé Church deserves much praise for her excellent handling of the part of Blanche Chilworth—a character to which she is admirably suited. Mr. Leslie J. Banks well merits the applause he gains for his clever and natural portrayal of Mr. Owen. As Blanche's old uncle William Todman Mr. H. St. Barbe West wins much favour for his amusing impersonation, a remark which also applies to Miss Hilda Sims, who causes much laughter as Crafter. Other members of the company are Yvette Pienne (Amy Chilworth), Reginald Nugent (Hon. Gerald Harrington), Julian d'Albie (Mr. Briginshaw), Cyril Twyford (Mr. Pedrick), D. A. Clark-Smith (Mr. Hickson), Adah Dick (Miss Hickson), H. Vincent Mullane (Luscombe), and Edgar Bell (Robert Binks).

PROVINCIAL PRODUCTION.

"CAPTAIN X."

On Monday evening, April 12, 1920, was produced, at the Repertory, Plymouth, a three-act farce, by Herbert Swears, entitled "Captain X."

There is always a certain amount of latitude allowed to writers of farcical comedy, and "Captain X" proves no exception. The story smacks somewhat of "Raffles," but is treated in a more farcical manner. The play opens at Penland Chase, King's Folgate, the residence of Amos Rigg, a vulgar but successful maker of polish, whose ambition it is to get into "society." With that view he has invited the Right Hon. the Earl of Pangbourne, the Countess of Pangbourne, and Lady Odium to dine with his family, and he is in nervous apprehension as to how he shall entertain his guests. He consults his butler, Bentley, who suggests that they change places. Amos Rigg, after a deal of persuasion, consents to the change. Bentley, the gentlemanly butler, it should be explained, is none other than the notorious Captain X, whose exploits have caused consternation among the landed gentry and the police alike, he having, owing to his position in various households, used his opportunities to enrich himself and his confederates. He is, however, on this occasion given away by one of the gang—Louise, one of the maids—who loves and hates him alternately, and who, in a passion of jealousy, denounces him to the police. There is an outcry about a diamond necklet which is missing, the Countess, on retiring, having placed it in her jewel case. There is much humour at this juncture, and the police, having been called in, arrest the butler, Bentley, on suspicion. After many humorous situations, the culprit eventually turns out to be Frank Rigg, Amos's son, who is in need of money to pay his gambling debts. He, however, hands the necklet over to Bentley, who, on making his ultimate escape, returns it to the Countess.

The play was delightfully presented, chief honours falling to Frederick Victor, who, as the real Bentley, gave a natural and amusing portrayal. The part of Amos Rigg was in the capable hands of Alan Hineson; and Maud Garth made a charming Countess of Pangbourne. Marie Robson contributed a good representation of a "victim of film mania"; and John Durant was an impressive Earl of Pangbourne. Bernard Merefield was a capital Frank Rigg. Muriel, in the hands of Miss Boughton, became a winsome and natural girl; while adequate support was rendered by Charles Brandon (Inspector Drew), H. Dix (George), and Una Mainwaring (Louise). The play has been produced by E. Lockstone, under the direction of Geo. S. King.

LEGAL ADVICE.

N.B.—Correspondents must note that when advice is given upon the interpretation of a particular contract such advice applies to such contract only, and not to contracts generally.

Questions must reach us not later than Monday morning.

SEMPER IDEM.—If you have a contract the answer to your question depends upon its conditions. If you have none, and were merely engaged as stage manager for the company for a certain definite time at so much a week, you are, in my opinion, entitled to pay for any "week out." A stage manager is one of the staff; but in no case is a touring manager relieved from his liability, even if notice of a "week out" is posted, unless there were some agreement to that effect.

H. S.—1. You are not obliged to accept a second offer made in view of the broken engagement. Technically your right of action for breach of the first contract stands good. If, however, you sue for damages for breach of contract, the second offer might be put in in mitigation of damages. You should sue for a fortnight's pay in lieu of notice.

ANSWERS TO CORRESPONDENTS.

MR. MAILE.—Regret we cannot say.

Y. P. MOSSLEY.—Will make enquiries.

VI.—"Garden of Happiness" is published by Messrs. Enoch and Sons, 58, Great Marlborough Street, W.1.

A. GRANTHAM.—A copy of the Arbitrator's Award appears in the current issue of "The Stage Year Book," published at this office.

HARRY GREENUP.—Our Manchester representative has been making enquiries for you, and states: The first pierrot troupe in Manchester was organised by Harry Leslie, and appeared at the Rusholme Pavilion at its opening on June 10, 1904. Other troupes followed at Levenshulme, Chorlton-cum-Hardy, etc.

ENGAGED.

Mr. W. H. Blackman is engaged by Mr. Gordon Gray as his general advertising manager for "The End of the Road" tours.

Miss Eugénie Vestris, by Mr. Sydney Bransgrove, to play Kitty in "Ye Gods" for a special week at the Pier, Eastbourne, April 19.

Mr. Harry Tynan, jun., for advance and booking management for the "Black and White's" production at the King's, Grantham.

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