



### His Majesty's.

Owing to the late arrival of the Dunvegan Castle, the opening date of the A.E. Anson Company has been postponed until Monday next when this brilliant actor will present "The Hawk". This play is from the French adapted by Edward Knoblauch, author of "Kismet" and part author of "Milestones", and it is interesting to note that the brilliant American actor, William Faversham has lately scored a huge success in it in New York while Messrs. J.E. Vedrenne and Dennis Eadie have purchased it to produce at the Royalty, London, in the near future. Mr. Anson who is responsible for this full company of English artistes is the son of the brilliant actor G.W. Anson, and made his first appearance on the stage at the Court Theatre, in 1895, in "Vanity Fair" After completing another three years at school and studying engineering he returned to the stage in 1899, touring in "Jem the Penman." Having gained much experience in London and Provincial companies, he came into prominence with Sir Herbert Tree's company but after a short season at the Lyric he went to America in support of Viola Allen. Since that time he has divided his appearance between the London and American centres, having "starred" in such widely diverse plays as "Strife," "The School for Scandal," "The Liars," "The Walls of Jericho," "Antony and Cleopatra," "Old Heidelberg," "Jack Straw," etc.

### His Leading Lady.

This is Miss Mary Malleson who made her first appearance in musical comedy, after which she "went through" vaudeville as well as stock and repertoire. One of her greatest successes was in "Madame X," which she played in New York at the commencement of its run and continued throughout the whole of the States and Canada. Readers of this journal will remember Miss Madge Fabian in this part and it would be interesting to contrast the two should the play be again presented locally, a fact which we very much doubt. The rest of the company has been very carefully selected and there is every reason to anticipate that the Anson combination will be entirely successful.

### The Martha Washington Club.

The ladies of the Club and the gentlemen who assisted them are to

be heartily congratulated upon the success which attended the special performances given this week at His Majesty's Theatre and we should be very surprised to learn that the Governor-General's Fund has not very largely benefitted by their charitable enterprise. Not the least interesting item in connection with the presentations was the artistically produced programme which was vended by charming ladies and the sale of which doubtless realised an appreciable sum, more particularly when one takes into consideration the large number of advertisements which it contained. The performances open with the prologue to the Merchant Venice composed by Mr. David Foote and which was rendered by his orchestra in admirable manner. Then Miss Ethel Mann recited "Carillon". One of the prettiest efforts during the evening was the "Story of a Marionette" and the elocutionary excellence with which Mr. Norman recited, the while the marionettes and the harlequin performed, was greatly appreciated. Miss Ilma Marks sang two songs "Pourquoi" from "Lakma" of Leo Delibes and "Salaam" by Agnes Mary Lang, the excellence of her voice being added to by the charm of her musical phrasing. A Nursery Corner was a quaint presentation which evidently gave the audience much satisfaction and then we came to the recital of Omar Khayyam by Mr. C. V. Becker. Seldom have we listened to the beautiful verse of the great Persian poet rendered to greater advantage and no small portion of the success which Mr. Becker achieved must be attributed to the orchestral accompaniment as well as to the beauty of the stage setting. Mr. Stanley Anderson and his nine little wives were very kindly received and had to reply to many encores and this was followed by "Our Futurists Revue" which affords opportunity for many singers and the display of many magnificent dresses. Altogether the initial performance on Monday night was completely successful and if the other performances announced are equally so—and there is no reason to doubt it—not only will the Club have largely augmented the Fund but they will have provided a pleasurable change from the ordinary theatrical fare.

### Disraeli.

From the tentacles of the enterprising cinematograph no successful play can hope to escape nowadays. "How will it film?" is the question always on the lips of the picture-play producer when he enters the theatre. His latest "catch" is "Disraeli," recently withdrawn from the stage of the Royalty Theatre London and

shortly to be staged here at His Majesty's by the brilliant actor, Mr. A. E. Anson. We learn that the cinematographic rights of Mr. Louis Parker's interesting play have been secured by Chevalier Bocchi, and that he has engaged Mr. Dennis Eadie for the role of the protagonist, of which that clever actor gave so brilliant—and facially life-like—a study at the Royalty. Mr. Percy Nash, who is to "produce" the film, will have the author's collaboration in preparing the film version of the play, and, in order to ensure pictorial accuracy, permission has been obtained for access to various historical places of which the pictures will be unfolded.

### "General John Regan"

At the Standard on Monday night last a full house welcomed back Miss Eithne Magee, Mr. Stephen Ewart, Mr. Homewood, Mr. M A Wetherell, Mr. Dick Cruikshanks and the other members of this company, the occasion being the opening night of their return visit. The play chosen was "General John Regan" by George A. Birmingham. The scene is laid in a small village in Ireland and is intended to portray the Irish character in its home and political life, as also Irish resourcefulness, which the author shows to be even superior to that of the Americans—in short, it is an Irish play pure and simple. As such it does not appeal wholly to every section of the theatre-going public, though, of course, to some of it. One must be fully conversant with every part of Irish life in all its details to fully appreciate this play and as only comparatively few have that privilege, the comedy does not entirely satisfy everyone and would fall flat, but for the supreme efforts of the artists. The herculean portion of the work falls on Mr. Ewart who, by sheer hard work, managed to keep the interest in the proceedings alive and who was mainly responsible for the success the performance had. He drew a creditable portrait of the resourceful Dr. O'Grady who outbluffed the Yankee bluffer, Mr. Cruikshanks' Father McCormack was also a fine piece of work and splendid character study, whilst Mr. Wetherell gave a good account of himself as Timothy Doyle, the rebellious editor of the village paper. Miss Magee had a rather insignificant part and did not speak more than the proverbial half a dozen words. The other two ladies' parts were also of a minor character. The staging and scenery was no doubt in keeping with Irish home life and was, in the first act, realistic enough with its donkey, pig, fowls and dirty brats "contributions."

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