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STAGE, SONG & SHOW

His Majesty's Theatre.

There is no doubt that in the production of "The Duchess of Dantzic" Miss Ada Reeve has scored one of the greatest successes of a career which has been crammed with achievement. It is some time since this charming operetta has been produced in Johannesburg and it must be admitted that previous productions pale before the present one, certainly as far as the very important part of Madame Sans Gene is concerned. In that particular role Miss Reeve is afforded opportunities for the display of histrionic art which are lacking in the ordinary operetta and it is sufficient to say that she never loses a chance to demonstrate her remarkable versatility. Whether it is as "the woman of the wash tub," or as the out of place attendant at an Imperial Court, there is a spontaneity as well as a charm about Miss Reeve's acting that undoubtedly adds to her reputation as a comedienne and the two scenes with Napoleon are played with a naturalness that impresses itself upon the audience. In fact I do not remember ever seeing Miss Reeve to greater advantage. The Napoleon of Mr. Jess Sweet is also a powerful presentation although perchance he would portray the great French militarist more faithfully from a physical point of view, were he to make himself up stouter, his very slenderness detracting from the imperial presence that the great Frenchman certainly possessed. Mr. Bert Beswick played Papillon with his usual ability and Mr. Burdett sang charmingly as de Bethune. The other parts are small, but were generally well portrayed. The music is too well known to need description or comment and the fact that there is actually a plot which is coherent and understandable raises "The Duchess of Dantzic" to a higher level than that attained by most similar productions. The dressing is beautiful and the stage setting elaborate reflecting equal credit upon scenic artist and producer. L.L.G.

The Standard Theatre.

The large attendances at the Standard since Monday night last, when Charles Darrell's drama "When London Sleeps" was revived, are undeniable proof of the great popularity which this play enjoys among local theatre goers. This is undoubtedly a masterpiece of melodra-

matic art, the *ne plus ultra* of this class of plays which I venture to say, puts even Walter Howard's efforts into the shade, and that says quite a lot. The attentive spectator is spared no imaginable thrill and the reasonable question suggests itself to the conscientious critic, whether a playwright of the evident stage experience of this author, could not use his brains to better advantage. However, this meditation does not fall within the scope of this notice and I am in duty bound to state that the production of "When London Sleeps" is very popular, and fully meets the public taste. As the cast is a long one, I shall confine my remarks to the principal artists only and here full admiration is due to Eva Moss's acting, despite the enormous strain which the part of Queenie imposes upon her. It requires super human efforts to do justice to this role and it is my pleasant duty to record that Eva Moss emerged triumphantly from this ordeal. Malcolm Tearle did not seem quite at home in the part of David, although he nevertheless gave a good account of himself. John Cairns gave an ideal rendition of the relentless villain and cold blooded persecutor, whilst Dora Nazby's mother Jones was a humane and convincing performance. Basil Osborne, in conjunction with Clare Rayne, took care of the humorous portion of the play, they relieving the frequent tensions of the different situations in an appreciable manner. The other artists contributed their fair share towards the full success of the play. The staging, under the production of Mr. Malcolm Tearle, left nothing to be desired and although the four acts contain no less than 11 scenes, the working was perfectly smooth, without any vexatious pauses. P.J.

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