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VOL. 15.

TORONTO, MONDAY, NOVEMBER 7, 1897

No 77

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—AND—	
LENA DESPARD .....	MRS. LANGTRY

## SYNOPSIS OF SCENERY AND INCIDENTS.

ACT I.—Captain Fortinbras, Chamberlain to the Albany. The Game of Hearts! Mrs. Despard or Mrs. Robinson? The Gambler and his escort. The quarrel and assault. Tableau.  
ACT II.—A drawing-room in the home of Sir Thomas Gage. Assembling of the guests. The Cavalry Subordinate—the price of a heart. Jealousy! The Defence! "War to the bitter end." The Plot. The Broken Engagement.—Animated Tableau.  
ACT III.—The Casino at Monte Carlo at night. Brilliantly illuminated. The eager crowds at the Temple of Fortune. High Play. Leta breaks the bank. The Chief of La Trinité comes in the Chancellerie Imperiale. "I will take care of her and you too!" Tableau.  
ACT IV.—Aparatus in the Hotel de France. Monte Carlo. The Tobacery. The Old Heart. The Restoration. An old man's passion and despair. Leta's love. Insistent demands of an unwelcome visitor. The Old Bear again.—Tableau.  
ACT V.—Leta's Revival in Balfour Castle, Scotland. Married to Alger. Arrival of Jack—plotter and accomplice! The quarrel and explosion. Promissory to the Rescue—"Too late! Too late!" The Fatal Poison.—Aft. the Tableau.

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#### MRS. LANGTRY'S ACTING

AS DESCRIBED BY "RAZ."

Neither in that most obliging language, the French, nor in that least courteous, the English, is there a word that will describe *Lena Degere*.

She is not a demi-mondaine—she is not a *decoquette*—the poet and the remanent shall no name for her.

From the preacher, who, with scorn for the trine against which we all fight, would call her a "woman of the world." Now, this world is the world of Made-moiselle Conscience, of Madame Etiquette, the world that has all luxury in it and does not like to hear of agreeable things spoken of. It is the old idea of the sinning of little account until it is found out—that word "sin" causes a noise. A noise is most improper, and it is impossible for a woman of the world to counsel—"a faux pas."

Sometimes talks about Lena as an adventures, and wonders at her being in the drawing-room. That is amusing. Where is she to be found? Here in New York we all look for her in the places frequented by women who are never spoken of? Certainly not. Seek her instead in places where to get an invitation means being included in the very fashionable set.

Watch for her in an opera box; see her dining with a bishop's wife and soliciting alms for the smartest charity. Then, you wonder how you will know her. Truly you will not, unless it is indeed you are a man, and then you will not tell. She does not bear in her soft, white hand a full history of herself; the lovely eyes raised to yours have not photographed upon them the evils she knows of. No, Lena Degere, my critic, may be among your dearest friend's, and you will never know her as she really is.

And that is? A woman who has a brilliant mind, who by circumstances is made to feel the need for money, who has every fine taste in the world—for gowns, carriages, dinners, jewels and luxuries of all kinds—and who, demoralized by poverty, accepts the means offered to gain the end desired. A woman does not determine to do wrong, she drifts into it.

But where do such women come from, you wonder? They are the offshoot of gentle birth, of good social standing, and are the daughters of men who to-day are rich, to-morrow have only enough money to make them conscious of all the pleasures that are gone from them. Why doesn't the manager write the clue to the play on the programme? That cluey know it long ago." It is so easy to be good on ten thousand a year.

Mrs. Langtry has given us to the center, and she never forgets the girls that may be made. In the back's room she is wonderfully

effective. The wrap is thrown aside, and with it reserve. She knows her companion, and she can laugh and snicker while she tries to fashion his plans, and tell him as much of her as she deems desirable. She is the charming woman of fashion in the drawing room at Lady Gage's. She jests and laughs, is perfectly good form even in her quarrel with Lady Damer. There is a delicious ring of amusement in her voice when she says "You I can swear—but I don't feel like swearing just now."

A fine effect is produced in the last act when Jack tells what Lena has been to the husband, who is ignorant of it all. Mrs. Langtry stands as if she were frozen—she cannot speak,—she scarcely seems to see—it is finer than any expression of surprise or horror could be, for it is what happens to a woman when the most awful thing that can be possible has come to her. Later on she is prone at Algy's feet, with her face on the ground, the old position of a sinner who repents? A I is over, and the unhappy woman can do no more than give her life for the man she loves. There are tears in her voice as she reads the letter; there is a pitifulness in her call for her husband when the death agony is upon her, her physical suffering in her effort to get at the window breathe the air of heaven, there is one fall, and—Lena is dead. She has gotten the rest, and the man she loved is free to make a new life for himself.

Office is like whiskey—when a man gets a taste of it once he never after has a hankering for it.

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#### MR. HYDE

Were strolling up Yonge St. admiring the block pavement and Toronto in general; when, on nearly to Union Ave. they met the Baron Chervil coming south, and considerably excited. He had also been on an exploration and told them that he had come across the most charming and elegantly fitted Tea Store in the City. So delighted was he that he could contain only—"A Parisian Romance, for this and go. Let us see it!" and Dr. J., and they went, saw, and were conquered. Said the Doctor, "This Mann field of operations is superb," said a Doctor and an Analyst, "consider the Tea to be excellent; and, as a lover of books, the many range of titles there, make a perpetual feast. The name of the Company is unique, and I will give a note, that in Toronto, the best place for Tea and Literature, is

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### "TAKEN FROM LIFE."

N. Y. WORLD.

The drama abounds with thrilling incidents, and the generous applause of the large audience present proved its success.

N. Y. TIMES.

The numerous effective scenes in Pettit's familiar drama were well brought out by Phoea McAllister and the members of her company, none of whom had reason to complain of the heartiness of the greeting by the audience.

EVING TELEGRAM.

"Taken from Life" was the play at the Windsor Theatre last night. Its performance was witnessed by a large and appreciative audience. The artists were called and recalled. Phoea McAllister as Kate Denby was very well received.

THE STAR.

The play holds the strong sympathies of the audience, is intensely interesting, and is put on in admirable shape.

### Snap Shots.

The difference between a cat and a comma is that one has the claws at the end of the paw, while the other has the pause at the end of the clause.

Notwithstanding all the modern improvements of husbandry, the matrimonial harvest is still gathered with the scythe, and thrashed by hand.

In a Chicago police court—Excited Man—Your honor, that fellow grossly insulted my wife.

"Ah, that is serious. What did he say? Speak out."

"It wasn't what he said, judge."

"What did he do?"

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