

Saturday, December 11, 1885

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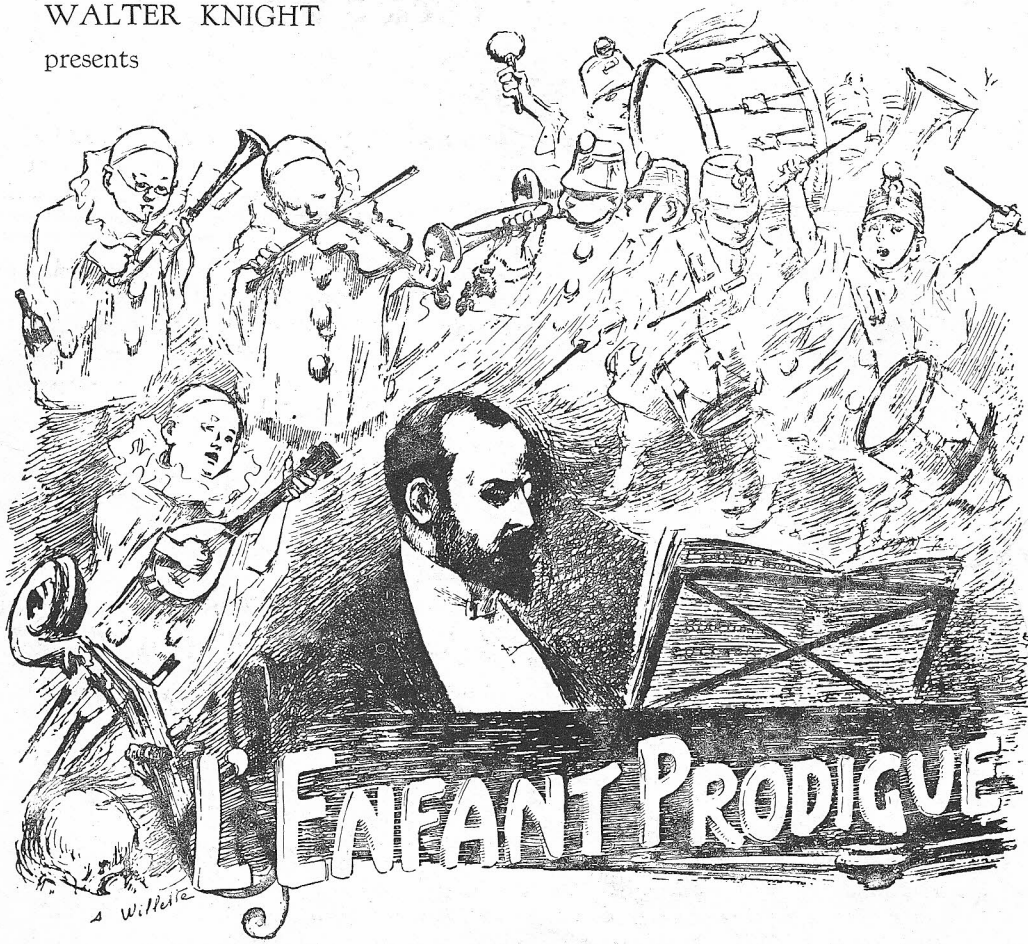
Mr. and Mrs. FRANK WYATT

DAILY at 2.45 and EVERY EVENING at 8.30

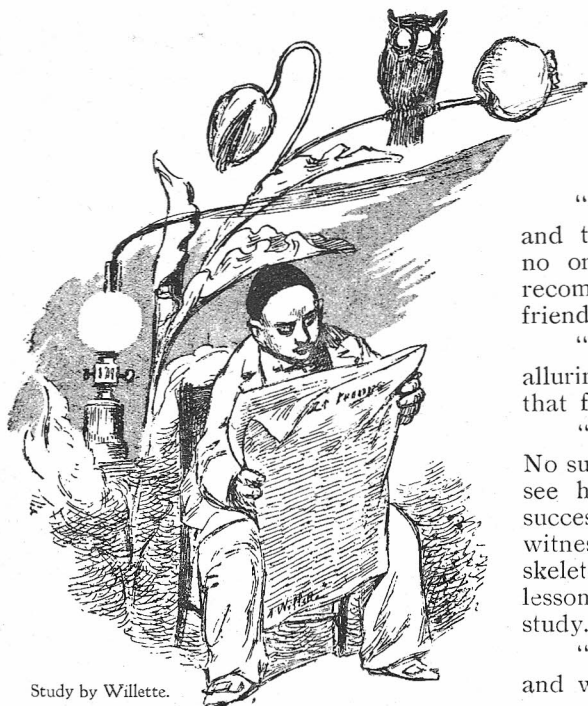
~~WEDNESDAY, THURSDAY & SATURDAY EVENINGS at 8.30~~

WALTER KNIGHT

presents



Price Sixpence.



Study by Willette.

A few Press Criticisms of the First Performance of "L'Enfant Prodigue."

" . . . The whole house was fairly delighted, laughter and tears were intermingled, and it is quite certain that no one who was present at the dumb play will fail to recommend an early visit to their eager and enthusiastic friends.

" . . . The little piece is the suggested drama allied to alluring and descriptive melody and melodic illustration that fairly captivates the senses.

" . . . The subject is true, human and sound as a bell. No such touch of humanity ever failed in effect. In fact, we see here practically illustrated the secret of all dramatic success. Every actor and actress in London ought to witness this entertainment, for there they will behold the skeleton and framework of the art they love. No better lesson in acting can be possibly given than this remarkable study.

" . . . This is the boldest thing of the kind ever done and will soon attract all artistic London."

"I implore you to go and see this play."

"Play-goers who wish to make the acquaintance of a fresh, delicate and piquant novelty in art forms, should on no account miss 'L'Enfant Prodigue.' . . . One hesitates which of the two elements in this dumb play to admire the more—its comedy, or its tragedy; its mischievous diollery, or its domestic pathos."

"It is only rendering simple justice to André Wormser to say that he has never had a superior in his department of the art. His score can be followed not only with delight but amazement at the infinite resource with which he colours and heightens the impression of every point in the drama. In brief, 'L'Enfant Prodigue,' musically considered, is a masterpiece."

" . . . If a cat had been present, I believe it would have purred with tickled satisfaction to see old Pierrot sitting there reading his newspaper, from the political article to the account of the latest duel, and from that to the newest impropriety."

" . . . You will find it difficult until you have tried the experiment to believe that with the story of the Prodigal Son told only by action and illustrative music, you could be interested through three acts and for more than two hours, but, having laughed and listened, you will come away convinced, astonished and delighted.

"To Monsieur Wormser's credit it must be said that his music tells the story almost as eloquently as the looks and gestures of the performers. It may be called realistic music. It can make you hear the buzzing of a blue-bottle. It speaks love and it speaks rage and it speaks despair. It is full of dramatic effect, and there is not a passage in the play to which it has not been exactly fitted. There is poetry in it; there is beauty in it; there is fun in it; and there is a great deal of feeling."

" . . . 'L'Enfant Prodigue' is a perfect drama, in which not only the incidents, but the several details are told in unexaggerated action and gesture, so naturally and so forcibly as completely to obviate the need of spoken words. . . . The entertainment is so novel in its design, so perfect in the manner in which it is carried out that it deserves to draw all those to the theatre who can thoroughly appreciate the poetry of the actor's art as exhibited in the working out of the story."



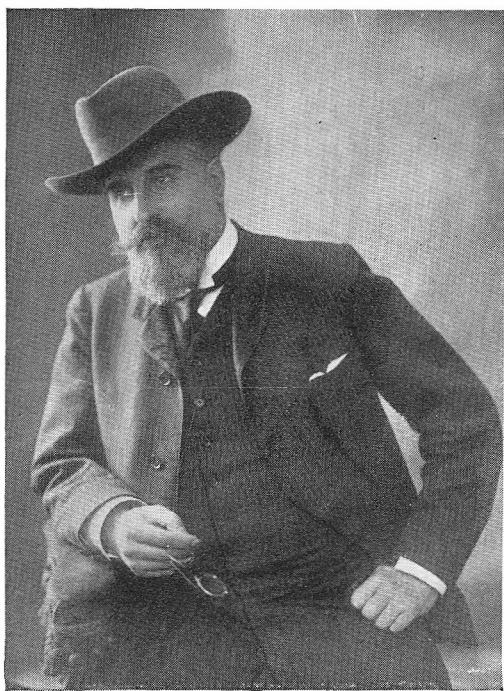
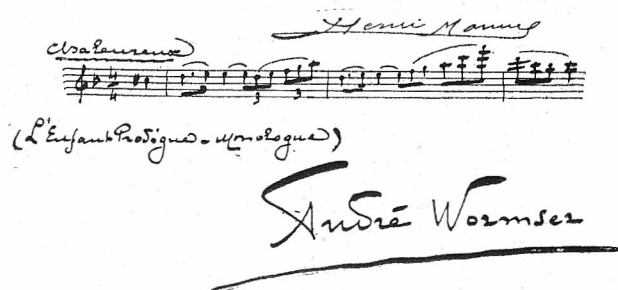


Photo by Henri Manuel, Paris.

ANDRÉ WORMSER. Grand Prix de Rome (Composition Musicale). Came into immediate prominence through "L'Enfant Prodigue." His triumphs since are too numerous to mention.



MICHEL CARRÉ. A prominent figure of the French artistic world. Has written works for almost every theatre in Paris.



Photo by Paul Berger, Paris.



ANDRÉE MIELLY.
One of the youngest
and most popular Parisian
artistes.

Photo by Henri Manuel, Paris.

YVONNE ARNAUD, born and educated in Paris, and at the age of thirteen gained the first prize for piano playing at the Paris Conservatoire. Toured throughout Europe and America as a youthful prodigy. Made her first appearance on any stage at the Adelphi in "The Quaker Girl," and subsequently appeared in "The Girl in the Taxi."



Photo by Hoppé.

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 AND EVERY EVENING AT 8.30
WALTER KNIGHT

PRESENTS

L'Enfant Prodigue

A Musical Play Without Words. In Three Acts.

Written by MICHEL CARRÉ. Music by ANDRÉ WORMSER.

Pierrot	-	-	(Junior)	-	-	ANDRÉE MIELLY
Madame Pierrot	-	-	(his Mother)	-	-	EUGÉNIE NAU
Phrynette	-	-	-	-	<i>Collette O'Neil</i>	YVONNE ARNAUD
Pierrot	-	-	(Senior)	-	-	GILBERT DALLEU
The Baron	-	-	-	-	-	LOUIS GOUGET (HIS ORIGINAL PART)
The Servant	-	-	-	-	-	GEORGE WELCH
Solo Pianist	-	-	-	-	<i>Yvonne Arnaud</i>	PIERO COPPOLA (First Prize Milan Conservatoire)
Musical Director	-	-	-	-	-	HENRY GIBSON

The interest of the play commences with the rise of the curtain.

Act 1. House of M. and Madame Pierrot.	Departure of the Son
Act 2. Phrynette's Boudoir.	Pierrot abandoned
Act 3. House of M. and Madame Pierrot.	Returned and forgiven

The Play produced by the Author and Composer.

At 2.30 and 8.15

HELEN MAR
THE Story-Teller.

Scenery by Walter Hann & Son.
 Yvonne Arnaud's Costumes by Messrs. Harrods, Selfridge's, and Miss Hutton.
 Andrée Mielly's Costumes from O'Rossen, Place Vendôme, Paris.
 Other Costumes by Nathan. Wigs by Clarkson. Chemiserie by Budd, Piccadilly Arcade.
 The Piano used is from Chappell's.
 The Music of "L'Enfant Prodigue" is published by Marcel Lion, 17, Place de la Madeleine, Paris.
 A Special Piano Score, Illustrated by Willette, has been published.

The Management is deeply grateful to Louis Gouget for his assistance in the production of this wordless Play.

Synopsis.

ACT I.

The little story of this play is simplicity itself, but it is human to the very core. Woman is at the root of all the disaster.

In the home of Monsieur and Madame Pierrot is one sad heart. Their child is sick with love. Do what they will, they cannot win their loved child back to merriment; he cannot eat, he cannot drink, he cannot smile. His innocent heart has gone out to Phrynette, the flashy and coquettish little laundress with her wicked eyes. Poor lad! he must win and possess her at any cost. So when his parents are asleep, he robs the bureau—he fills his pockets with stolen notes and gold, and out he goes into the world.

On the despair of the old people, the curtain falls.

ACT II.

There is no virtue in stolen money, and no joy in the love of any Phrynette who ever lived. The riot and revel of the life of Pierrot and Phrynette are soon over, and they are faced with accumulated bills and pecuniary disaster. From bad Pierrot passes to worse. When he has gone forth to cheat with false cards in order to keep this fickle woman at his side, off goes Phrynette with a richer lover. She powders her face and waltzes off with the dissolute Baron; and when poor Pierrot returns with his pockets gorged with ill-starred money, the cruel bird has flown—the golden cage is empty.

Pierrot falls fainting on the floor of this wretched home of luxury.

ACT III.

The last scene is devoted to the return of the Prodigal Son.

The old father is broken-hearted; the mother prays to the Virgin to restore her child. At last her prayers are answered, for a ragged beggar knocks at the door of the desolate home. The mother takes her child to her heart; the father is hardened against his offspring.

At last a martial air strikes up; a regiment is passing. Here is a chance for reconciliation and repentance. The Prodigal Son will enlist; he will win back his good name with honourable service; he will become great and ennoble himself.

Thus, upon the mother's tears of joy, the father's blessing, and Pierrot's departure, the curtain falls.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will assist in having it carried out.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN.

- (1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
- (2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards.
- (3) The Fire-proof screen to the proscenium opening will be lowered at least once during the performance to ensure its being in proper working order.
- (4) Smoking is not permitted in the Auditorium.
- (5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

ICES, TEA and COFFEE can be had of the Attendants.

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56, QUEEN'S ROAD, BAYSWATER.

EUGÉNIE NAU. One of the most prominent artists of the Paris stage. Was a leading member of Antoine's company all through his memorable Seasons at his Theatre.

Has been associated with "L'Enfant Prodigue" from its first production.



Photo by Terpereau. ---

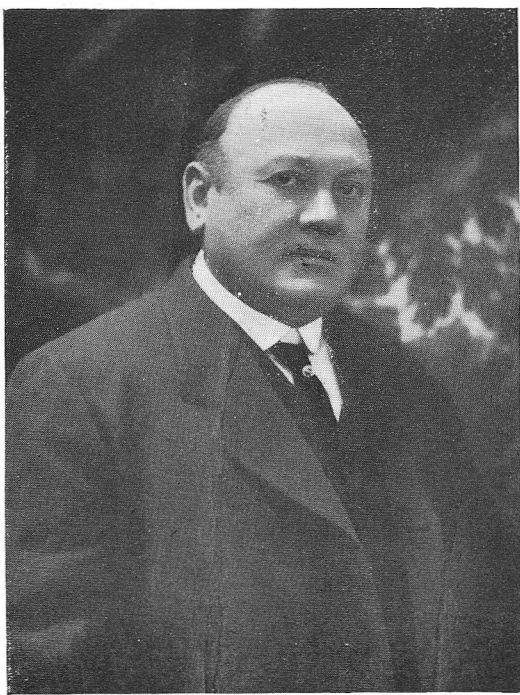


Photo by Walery.

GILBERT DALLEU. Has created over 30 leading parts in the principal theatres of Paris, and is an enormous favourite with Parisian play-goers. Studied the part of Pierrot père with Courtès, the original exponent of the rôle.



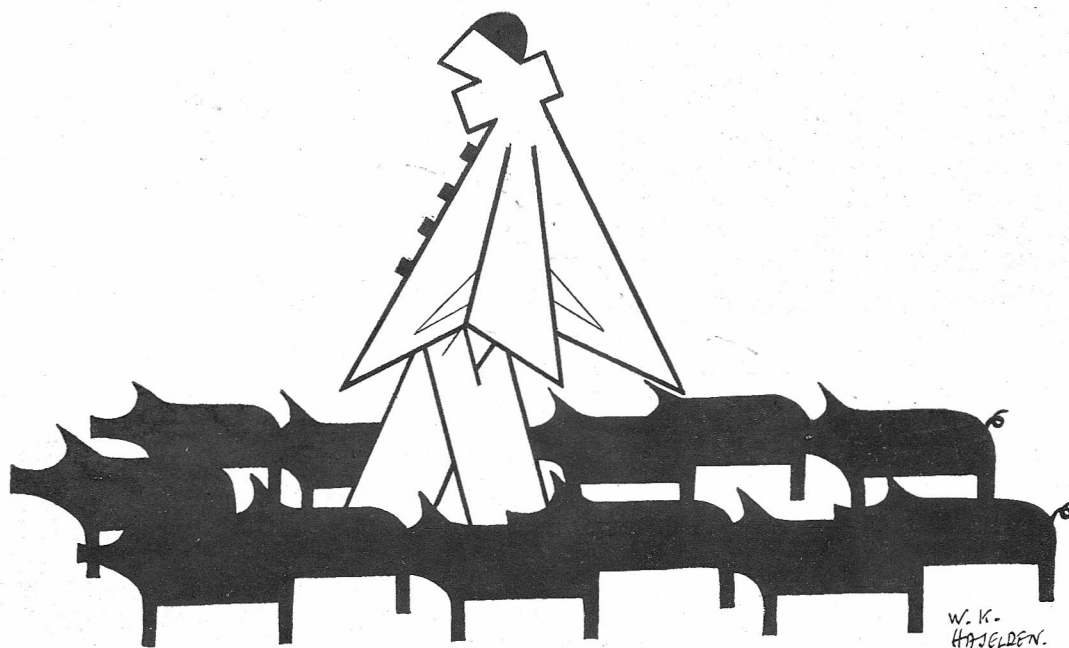
Photo by Hoppé.

LOUIS GOUGET. Has been associated with all the principal theatres of Paris, particularly Le Grand Guignol. Created the rôle of the Baron in "L'Enfant Prodigue," and has played it over a thousand times.

PIERO COPPOLA. At the early age of 6½ years was already acting as solo pianist. Has acted as chef-d'orchestre at the Scala in Milan. Was chosen by Puccini to conduct the first performance of "La Fanciulla del West." Has on numerous occasions been the accompanist of Chaliapine, Destinn and Martinelli. Is the composer of a three-act opera.



Photo by Hoppé.



This Cartoon is a much appreciated gift from W. K. HASELDEN.

