

Alhambra Theatre
Leicester Square.

MANAGING DIRECTOR: ANDRE CHARLOT.

Programme

MATINEE EVERY SATURDAY, AT 2.30

REDUCED PRICES:

Reserved—Stalls 7/6, 5/- & 3/-, Box Stalls 3/-, Balcony 2/-

Unreserved—Amphitheatre 1/-, Gallery 6d.

THE
ALHAMBRA
THEATRE

LEICESTER SQUARE, LONDON

Managing Director - - - - - ANDRE CHARLOT

Advisory Director - - - - - GEORGE GROSSMITH

Publicity Director - - - - - C. B. COCHRAN

Business Manager - - - - - CYRIL YOUNGHUSBAND

Musical Director - - - - - JOHN ANSELL

Stage Manager - - - - - HERBERT BRYAN

Secretary - - - - - D. J. GAYFORD

IN ACCORDANCE WITH THE REQUIREMENTS OF THE
LONDON COUNTY COUNCIL

- (a) The public may leave at the end of the performance by all exit and entrance doors and such doors must at that time be open.
(b) All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
(c) Persons must not be permitted to stand or sit in any of the intersecting gangways and if standing be permitted in the gangways at the side and rear of the seating sufficient space must be left for persons to pass easily to and fro.
(d) The safety curtain must be lowered about the middle of the performance so as to ensure it being in proper working order.

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Fauteuils (<i>Reserved</i>)	10/6, 7/6, 5/0
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Week Ending January 2nd, 1915

1 OVERTURE March, "H.M. King George," W. H. Myddleton

2 FLOWERS OF ALLAH

A Ballet by THEODORE KOSLOFF.

Chief Eunuch ..	.. Mr. Sims	The Favourite ..	.. Miss Plowden
The Sultan ..	.. Mr. Colverd	The Prisoner ..	.. Miss Broadwood
The Sultan's Son ..	.. Miss Davis	A Dancer ..	.. Miss Blake

3 C. H. CHARLTON, The Man of Mystery

4 M. J. VALLIER, From the Opera, Paris.

5 THE REVUE

By GEORGE GROSSMITH & C. GORDON LENNOX

With

LEE WHITE

TEDDIE GERARD PHYLLIS MONKMAN

OSCAR SHAW CLYDE COOK JACK MORRISON ALFRED AUSTIN

and

ROBERT HALE

6 BIOSCOPE

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By GEORGE GROSSMITH & COSMO GORDON LENNOX.

Produced by GEORGE GROSSMITH and ANDRE CHARLOT.

Dances and Ensembles by J. W. JACKSON.

Stage Production by HERBERT BRYAN.

ACT I.

Scene I. "The Admiralty Arch"
(A. E. CRAVEN)

Compère Mr. DESMOND

Commère Miss WOLLASTON

"Honeymoon Lane." Composed by JEROME D. KERN.

Published by FRANCIS, DAY & HUNTER.

PAPER BOYS.

The Paper Boy Miss Knibbs

"That Ripping Rag." Composed by COLLIS WILDMAN.

Published by BENNETT SCOTT & Co.

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SMOKE

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Scene II. "Hello, Honey"

(By arrangement with Ellis Entertainments Ltd.)

Rosie (1st Operator)	Miss T. GERARD
Jack	...	...	...	...	Mr. MORRISON
Tom	...	...	...	...	Mr. Leslie
Christina-Anne	...	...	...	...	Miss Dick
Loo (2nd Operator)	...	...	...	...	Miss Hope
A Lady of the Chorus	...	...	...	...	Miss de Bausche

"Hello, Honey." Composed by RAYMOND HUBBELL.

Published by FRANCIS, DAY & HUNTER.

Scene III. "From a Xmas Tree"

The Dol	Miss Rossiter
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"The Toy Soldier-Man." Composed by JEAN SCHWARTZ.

Published by FELDMAN.

Scene IV. "The Opium Den"

A Man	...	...	...	...	Mr. SHAW
A Girl	...	...	...	...	Miss MONKMAN
The Keeper	...	...	...	...	Mr. Stuart

Music specially composed by MELVILLE J. GIDEON.

Miss Monkman's costume by THELMA.

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MAISON MARTINE

It is a fact now recognised and established, that the present time is characterized by a revival of the art of interior decoration as practised—though in a very different manner—by William Morris, many years ago. We have been through many phases before arriving at the present improvement in taste; through the era of heavy mahogany furniture, "soft-tables," red rep curtains, and antimacassars; through the age of "Art Colours," dull-green, dirty-red, yellowish-white, and sentimental mauve; through the phase of bouquets of flowers, badly designed and brightly coloured chintzes, chiffon shades and "exquisite old prints"; we have endured the period of "quaint" decorating, the sham antiques, the would-be French Louis XVI., and the imitations of Chinese Chippendale—and now, at last, we begin to appreciate bold colours and to understand the beauty of simplicity.

But for years past, the manufacturers, lulled by the regular routine of their affairs, have slept in security, while those whose business it is to produce novelties have become slack in research; the creative faculties have been suspended; draughtsmen and designers have worked only in museums, copying and reconstructing the past, doubtless a valuable exercise in classicism, but which, if over-prolonged, is in danger of atrophying the imagination; while the public, at first attracted by the archaic charm of the interiors and ornaments of a different age, has quickly grown tired of the types imposed upon its taste.

The little room hung with flowered or striped cretonne, the clock under a glass case, the chairs covered with *toile de Jouy*, the print in its original frame—it is all very charming. But what relation does it bear to our modern activity, our need of intense life and movement and to the present fashion? Our modern life wants a more modern *décor*.

That is why the present revolution in the art of decoration comes in good time and is welcomed by the public. To some people it is a revelation, some others are rather recalcitrant at first, but even those, little by little, come under the spell of this novelty, and what seemed strange yesterday they will call "amusing" to-day and charming to-morrow.

Such are the reasons of the success of the creations of the MARTINE School; for there is now a Martine style which seems already to have in London the influence the Liberty style had in Paris some years ago; and the creations and decorations of Martine are typically modern and altogether entirely different from all the other modern products.

For instance, most of the patterns, being designed by children, have that natural boldness of colour, that naivety of line, that healthy vitality, and the charm of spontaneous art which is not to be found in the works of self-conscious artists, however anxious they are to go back to the primitive simplicity.

Needless to say, the Martine School has already produced many things: printed linens and stencilled velvets, wonderful silks with floral patterns, painted furniture, decorated glass, and all sorts of delightful *bibels*, also a typical style of decoration *d'ensemble* as shown in the "Night Club" scene of the present *Revue*.

MARTINE has a permanent exhibition in London, at 57 Elizabeth Street, Eaton Square, where their representative Mr. X. Marcel Boulestin will be pleased to show to all interested in the movement, several decorated rooms, and to supply any information as regards the decoration of houses in the Martine style.



HATS & HEAD-DRESSES in the *Revue* by MAISON LEWIS

REGENT STREET, W.

Louise & Co., Ltd.

Scene V. "At the Seaside"
(RONSIN, MARC-HENRI & LAVERDET)

Compère Mr. DESMOND
Commère Miss WOLLASTON

"Seaside on the brain." Composed by H. E. DAREWSKI.
Published by FRANCIS, DAY & HUNTER.
Modern dresses by THELMA.
Costumes by GEORGE de FEURE.

LES SENORITA
PAQUITOS
Leur Frère
and their assistant

THE ACROBATS
Mr. Stuart
Miss Blanche Thorpe
Mr. AUSTIN
Mr. COOK

PULLMAN PORTERS.
The American Lady Miss WHITE

"Pullman Porters." Composed by MAURICE ABRAHAM.
Published by FRANCIS, DAY & HUNTER.
Miss White's dress by THELMA.

INTERVAL.

Selection "The Earl and the Girl" Ivan Caryll

["The World-Renowned PERRUQUIER & COSTUMIER."—*VivacPress*.]

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ACT II.

Scene VI. "Lobster Square," New York
(A. E. CRAVEN)

The Comper ... Mr. Desmond
The Commere ... Miss Wollaston

Opening Chorus by ELSA MAXWELL.
Miss Wollaston's dress by THELMA.

"BILLY, BILLY, BOUNCE YOUR BABY DOLL"
Billy ... Mr. SHAW

Written by JOE MCCARTHY.
"Billy, Billy." Composed by FRED FISCHER AND AL. BRYAN.
Published by FRANK HOWARD, LTD., 16, Mortimer Street, W.C.

"THE MILLIONAIRES"
Andrew C. ... Mr. AUSTIN
Antony D. ... Mr. MORRISON
Alfred V. ... Mr. LYNCH
John D. R. ... Mr. COOK

Quartette specially composed by HARRY TIERNEY.

"COCKTAILS"
The Dixie Cocktail ... Miss WHITE

"All Aboard for Dixie." Composed by GEORGE COBB
Published by CHAPPELL & Co.
Miss White's dress by REDFERN, Ltd.

Scene VII. "The Musical Watsons"
Watson ... Mr. HALE

Scene VIII. "The Topical Acrostic"

Sung by Miss LEE WHITE.
Written and composed by WORTAN DAVID and H. E. DAREWSKI.
Published by FRANCIS, DAY & HUNTER.
Miss White's dress by REDFERN, Ltd.

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MAISON LEWIS
REGENT STREET, W.

Louise & Co., Ltd

Scene IX.

(RONSIN, MARC-HENRI & LAVERDET.)
From a model by MARTINE.

Compère	...	...	...	...	Mr. Desmond
Commère	...	...	...	...	Miss Wollaston
The Manager	...	...	...	...	Mr. Leslie

"THE POM-POM."

Miss. MONKMAN & Mr. MORRISON.

"The Pom-Pom." Composed by MERLIN MORGAN.

Published by FRANCIS, DAY & HUNTER.

Miss Monkman's dress by THELMA. Head-dress by MAISON LEWIS.

"THE TANGLE TANGO."

Professor Mick ... Mr. COOK | Senora Mack ... Mr. AUSTIN

"JUST A RAG." Miss WHITE and Mr. SHAW.

Miss White's dress and Chorus costumes by PAUL POIRET.

"Carolina Jane." Composed by J. ROSAMOND JOHNSON.

Published by FELDMAN.

Scene X.

The Specials	...	Mr. Warde	The Old Man	...	Mr. Buer
	...	Mr. Harper	The Flapper	...	Miss de Bausche
	...	Mr. Rorke	The Constable	...	Mr. Leslie
	...	Mr. Nagle	The Inspector	...	Mr. Green
		Mr. Lynch	A Case	...	Mr. Sims
		P.C. George...	...	Mr. HALE.	

Scene XI.

"Smiling Singers of Smiling Songs"
Miss WHITE & Mr. SHAW.

Scene XII.

OR "ROBINSON CRUSOE"
"The Diabolical Davy Jones, whose dastardly deeds are frustrated by the Fearless Fairy, who waves her witching wand and rescues Peter Pan Robinson from his perilous predicament."

A GORGEOUS AND SPECTACULAR PANTOMIME IN SIX SPASMS AND OCCASIONAL INTERLUDES, BY ROBERT HALE.

The Plot was hatched at HATCHETT'S.

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Costumes designed by MACST.—Tights by TAUZ.—Shoes by SHOOLBRED.
Dances and Ensembles by MAPLE. Stage Production by HANDBILL LARKER.

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The Names of others responsible for the Production excised by The Censor.
NOTE.—The Doctor is always in attendance. Morphia may be obtained at the Bars.

The Demon King (A naughty gnome who stops at naught)	Mr. Lynch	Polly (Robin's sweetheart, Principal Girl)	Miss MONKMAN
Good Fairy Cockleshell (who never goes to Night Clubs)	Miss de Bausche	Captain Capstan (The cap- tivating Commander, 2nd Principal Boy) ..	Miss Mercer
Seaweed (Fairies spec- tally engaged for this production from the A.B.G. Co.)	Miss Hope	Louisa (His girl, 2nd Prin- cipal Girl)	Miss Wollaston
Golden Sand	Miss Rossiter	Violet (3rd Principal Boy)	Miss Graham
Silver Fin	Miss Oliver	Beryl (3rd Principal Girl)	Miss Cwynne
Star Fish	Miss Daly	Nellie (4th Principal Boy)	Miss Jarman
Will Atkins (The Wicked Pirate King)	Mr. MORRISON	Violet (4th Principal Girl)	Miss Ashton
Billy Crusoe (Robin's saucy brother)	Mr. Leslie	Madge (5th Principal Boy)	Miss Thorpe
Mrs. Crusoe (Robin's Mother)	Mr. AUSTIN	Rosa (5th Principal Girl)	Miss Sullivan
	ROBINSON CRUSOE ..	Cannibal King	Mr. Sims
		Friday	Mr. Stuart
		The Goat	Mr. Kaufmann
		The Monkey	Mr. Nagle
		The Parrot	Miss Barrett
		The Lightning King ..	Mr. Desmond
			Mr. ROBERT HALE

Scene I. "Davy Jones's Locker under the Thames."
(WILLINGS)

The Costumes in this Scene by BOOTS CASH CHEMISTS.
Goblets, Ignomes and Spirits by TOMMY DEWAR. The Good Fairy's Wand by SELFRIDGE.
The Demon's Cauldron lighted by THE GAS LIGHT & COKE CO.
OYSTERS in the River bed by HARRY HEM.

Scene II. "Mill Wall Docks."
(WILL CROOKS)

The Boat used in this Scene kindly lent by THE WHITE STAR LINE.
Polly's Costume by TRUE-FIT. Robin's Costume by MISS-FITT.
Mrs. Crusoe's Laundry by THE GARDEN CITY CO.

Scene III. "Between Decks."

Scene IV. "The Pirate Ship."

Thunder and Lightning supplied by GEORGE BERNHARDI SHAW.
The Mast and Rigging supervised by TOMMY LIPTON.

This Scene will be followed by a realistic and thrilling Storm, in which the
good ship sinks.

Scene V. "The Raft. Saved!"

Scene VI. "The Cannibal Island."

This Island was especially discovered for this Production by THEODORE ROOSEVELT.
Friday's Fire supplied by the SAVOY GRILL.

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Animals kindly lent by C. B. COCHRAN from the WONDER ZOO, and trained by ATTY-PERSEE.

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