

"MA MIE ROSETTE," AT THE GLOBE THEATRE.

The exigencies of the Lord Chamberlain's department obviously make it impossible to place the majority of French comic operas upon the English stage without alteration. The question is how far the adaptors, literary and musical, need to go in their process of rendering Parisian successes congenial to our insular tastes? Need they disintegrate the entire substance and structure of another man's work, cut off a limb here and lop off a branch there, replace the missing bits out of their own material, before the *mélange* can be made fit to entertain a London audience? Our own belief is

with Vincent watching by her side. The girl is overjoyed to find on awaking that her terrible adventure has existed only in imagination. The King and his hunting party reappear, and Vincent having renounced a project of

notable piquancy into all that she does. It is pleasant to welcome once more the presence of that delightful actress Miss Jessie Bond, who plays with rare archness and spirit the part of a merry widow in search of her fourth husband. The object of her pursuit (supposed in the second act to be actually wedded to her) is the King's valet, and surely no better exponent of this character could have been found than Mr. Frank Wyatt. The clever duets and dances in which these two artists join afford more food for mirth than anything else in the piece. The Colonel Cognac of



KING HENRY
MR. Eugène Oudin.



CORISANDRE
MISS JENNIE McNULTY



COGNAC
MR. L. D'ORSAY

going to the wars, Henri gives the lovers his blessing, and all ends happily.

Supposing it to be possible to accept the idea of the dream, there need be no difficulty whatever in finding enjoyment in the pretty music and the charming spectacle with which "Ma Mie Rosette" is enriched. To the graceful pieces retained from M. Paul Lacome's score Mr. Ivan Caryll has added some effective ballads and ensembles, and between them the two composers have furnished at least half-a-dozen numbers that are likely to become popular. The choruses are tuneful, while the instrumentation rarely lacks either refinement or distinction. The performance is of exceptional merit. A strong cast is headed by Mr. Eugène Oudin, who, in his striking impersonation of Henri of Navarre, exhibits all the talent and polish of an artist who has won his spurs in a higher sphere. It is a pity, perhaps, that Mlle. Nesville's tiny voice will not permit her to second Mr. Oudin to better advantage in the melodious duet of the second act. On the other hand, she delineates with admirable skill the varied feelings that agitate the heart of poor little Rosette, and throws a

Mr. Lawrance D'Orsay is a tolerably amusing personage. Miss Jennie McNulty has only to look handsome and express jealous anger as Corisandre, and she does both things perfectly. She needs, though, together with certain other members of the company, to take a lesson or two in the art of pronouncing the word "Henri." The performance is ably conducted by Mr. Caryll, who has under his control an excellent orchestra and chorus.

that there is no need for so extensive and elaborate an operation. With regard to "Ma Mie Rosette," the new comic opera at the Globe, the application of the usual process does not seem to have done much harm. The libretto of MM. Préal and Liorat embodies an ingenious idea, and Mr. George Dance has turned it effectively to account. Henri of Navarre arrives one day, thirsty after hunting, at an inn in the neighbourhood of his Château de Nérac, and gladly accepts a cup of milk from the hands of Rosette, the innkeeper's daughter, in whom he recognises a playmate of his childhood. Struck by her beauty, he presses her to come to the château, and by his attentions arouses the jealousy of Vincent, the good-looking gardener to whom Rosette is to be married on the following day. A lover's quarrel ensues, and, after the curtain has fallen upon the exit of the King and his retinue, it rises again upon a tableau showing Rosette fallen asleep beside a sheaf of newly gathered corn.

This tableau affords the sole indication that the events of the succeeding act occur in a dream. The scene changes to the Château de Nérac. A ball has been arranged in honour of Rosette, and when she arrives Henri bids her change her humble attire for the gorgeous apparel of a lady of the Court, much to the disgust of Corisandre, the reigning favourite. In the midst of the fête Vincent appears, but is forthwith sent away again by his scheming master. Corisandre, however, takes care that he stays to witness the perfidious behaviour of Henri, who takes the earliest opportunity of making violent love to Rosette. Just at the moment when the silly damsel has thrown herself into the arms of her royal admirer Vincent emerges from his place of hiding and draws his sword upon the King. The inmates of the château crowd into the hall, and Vincent is arrested. This, of course, is the climax of the dream. The stage is thrown into complete darkness, and the scene rapidly changes to that of the first act, Rosette still lying asleep,



VINCENT.
MR. GEORGE POULIOS

ROSETTE, Mlle. Nesville.

MARTHA.
MISS JESSIE BOND

FRANK WYATT