

for the background must be cut smaller, according to the perspective, and each group for the background must be arranged so that one part of it can be fastened to the sides or top of the stage as in Fig. 111.

As regards the lighting arrangements, an ordinary oil lamp with a tin reflector would do for all simple purposes, placed on a shelf or on the wall so as to shine on the middle of the stage.

Other stage accessories will suggest themselves to an ingenious stage-manager as he proceeds. Cigarette smoke or cotton wool is generally used to represent smoke, which, together with the firing of a squib and the noise of cannon is suitable for a battle scene or earthquake. Coloured gelatine can be used for lighted windows.

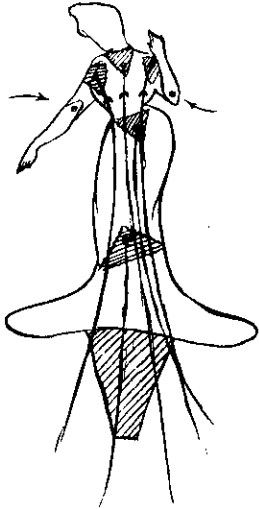


Figure IV.

Sometimes the magic-lantern is combined with the Shadow Theatre. Thus two figures can be made to fight a duel in the snow by moonlight, or fishermen be represented drawing in their boats, with the sea in the background. But all those who feel the artistic possibilities of a Shadow Theatre must agree that the introduction of colour and the employment of too many stage tricks detracts from the staid and dignified simplicity which is its chief charm.

A well-known writer once said of the Shadow Stage: "It will not, of course, kill the theatre, but it may perhaps teach its great conferees that simplicity is the soul of greatness and the chief characteristic of true feeling."

"Les ombres ne sont pas ce qu'un vain peuple pense."

C'est le vice par l'art, un monde, un monde immense."

### Flora Wiggins on London.

#### AMERICAN BOARDING-HOUSE WAITRESS' IMPRESSIONS OF ENGLISH CUSTOMS.

(By Gertrude Quinlan.)

Miss Gertrude Quinlan, who has been appearing in London as Flora Wiggins, the "slangy" boarding-house girl in "The College Widow," by Mr. George Ade, the Chicago humourist, is a charming Bostonian, and in the following article she gives Flora Wiggins' impressions of London. Flora Wiggins is the typical American boarding-house waitress. It is in the character and language of Flora—she of the cheap and gaudy attire, the frilled apron, the rhinestone jewels, and the marvellous Pompadour, with its amazing Alsatian bow—that Miss Quinlan has written the following article.

"You ask me what does Flora Wiggins think about this old town? There



Figure V.

are others, maybe, who have told you what they think, but I say there's only one Flora Wiggins, and that's me. If you don't believe me, ask George Ade.

"Well, after a pretty swift jump from Liverpool to London, during which time I noted that all the fields looked as if a barber had been round clipping, I fell into my hotel, and next morning I met an English reporter. This put me wise to the fact that I must be some pun'kins in this village, and so must be careful of the line of dope that I shall hand out to you. This reporter fellow was the politest thing that ever happened. He began: "I should be most awfully obliged," and then he just blushed and collapsed. 'Ge! isn't he smooth—he's as good as a vaudeville act,' I said to myself. Then I just had to say right out: "Come out of your trance, young man, and get in the game."

### HOT AIR.

"Of course, at first I thought he was a shine, but when he started handing out some English hot air, I knew he was "it."

"He was ever so nice, and told me that the City Sheriff's coach was in the courtyard below. I just few down, and there was the coach, and when I saw it I asked my young friend as gently as I could if a circus had struck the town. Over home, if we heard that the Sheriff was around we would get to wondering who'd been doing the shooting or getting away with the goods, or figuring in a divorce matinee. On this side, it seems, the Sheriff is a perfectly quiet man, and not calculated to scare anyone.

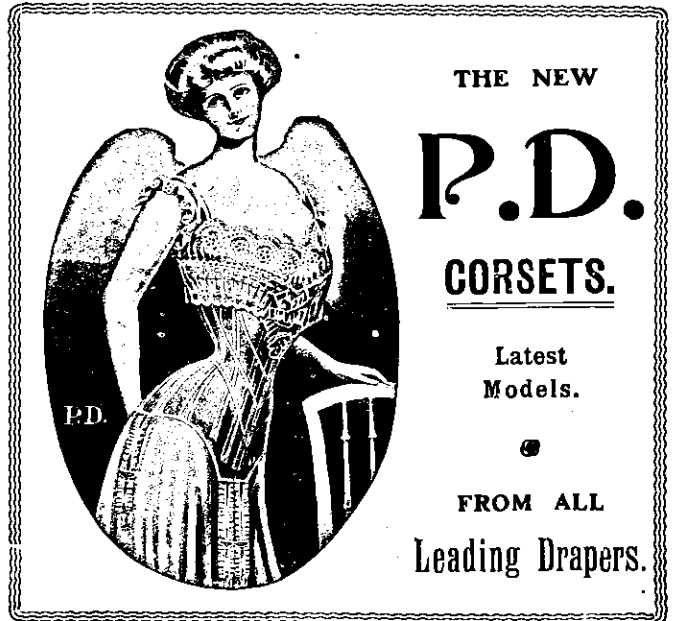
"I just walked round and round that coach, and I wanted to get right in, until I saw the coachman. He was grand. He was just as covered with gold as a Coney Island lion-tamer, and, having

a great thirst for news, I asked my young friend if the coachman had a police permit to appear in abbreviated trouserettes.


When I managed to break away from the Sheriff's coach I blew out into the Strand, so as to see the street show from the upper deck of a motor-omnibus. So I just stood at a corner singing "Me for the 'bus-top."

### MOTOR-OMNIBUSES.

We have a few motor-omnibuses on Fifth-avenue, but, say, here—! Why, you get dizzy with them as soon as you start out, and what struck me most about them, apart from the seductive intense that they spread around, was the frigid hauteur of the chauffeurs. The first one whizzed by like a hot streak, and I let it go. The second one whizzed a little slower, so I raised my hand and

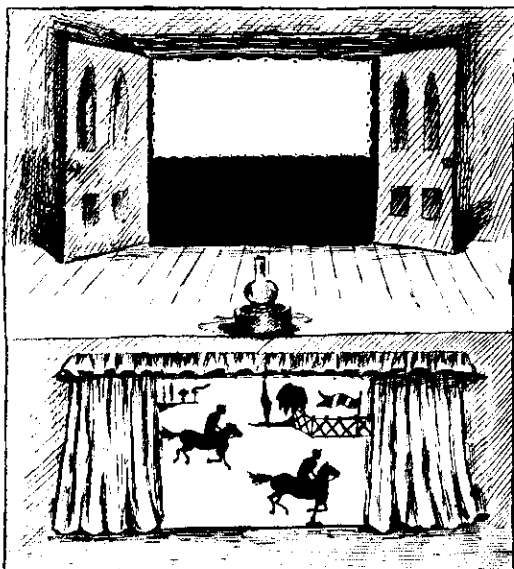


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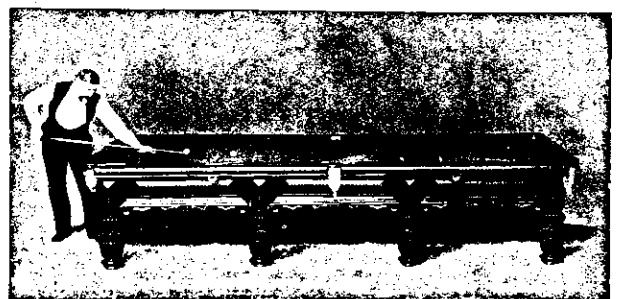


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