

LIGHT COMEDY

"The Mask and the Face." by C. R. Fernald, is, in its whole conception, as artificial as any mask, but the face of reality peeps through provocatively and wittily. The comedy is a shrewdly sharp thrust at those who grow sentimental and even hysterically sympathetic towards the "crime of passion." When Alex. Foster produced the play for the Repertory Society last night, the first act proved a little slow in warming up, but after the excellent dialogue between the men early in the second act, it developed vitality and proved good entertainment.

Babette Stephens as the wife who refused to remain dead, proved again her complete response to the needs of light comedy; and timing, voice inflection, gesture were all assured in a very pleasing performance. Lester Sims whose good voice and appearance have been given to several small roles, was doubly welcome in his first big part, which is a clever tilt at male vanity. This is a most difficult role, for the character must never become entirely ridiculous, and on the whole Mr Sims did a very good job. The dressing of the women helped to make the production the success it was.—
D L WARAKER.