

So the baby pined, till Margery, blind
With hunger of fever, in body and mind,
At dusk, when Death seem'd close at hand,
Snatch'd a loaf of bread from a baker's stand.

Some Samaritan saw Margery Daw,
And lock'd her in gaol to lie upon straw;
Not a sparrow falls, they say—Oh, well!
God was not looking when Margery fell.

With irons girt, in her felon's shirt,
Poor Margery lies in sorrow and lirt,
A gaunt, sullen woman untimely gray,
With the look of a wild beast, brought to bay.

See-saw! Margery Daw!
What a wise and bountiful thing, the law! —
It makes all smooth—for she's out of her head,
And her brat is provided for. It's dead.
—From "Under a Fool's Cap."

Wouldn't it be better to change the name
of Oyster Bay to Blue Point?

In view of the fact that Robin Cooper, who
shot dead Senator Carmack of Tennessee, has
been found not guilty, the suggestion of the
Minneapolis Journal that Carmack must have
committed suicide is not without its distinct value
as a contribution to the gayety of nations.

The Indiana legislature is pledged to a modifi-
cation of the present stringent liquor laws. There
is one strong Beveridge, however, that they are
prepared absolutely to dispense with.

The buzzing of bourbon presidential bees in
Columbus, Ohio, Princeton, New Jersey, New Ha-
ven, Connecticut, Boston, Massachusetts and
Glenn's Falls, New York, can be heard clear
across the continent.

A writer in the Westminster Review descants
on the deterioration of America and Americans.
Same old story: in time of trouble it's "hands
across the sea;" in time of security, fists across
the sea.

THE CARTER NOW "TWO WOMEN"

Collier Reading His Own Stuff—"Whoa Mamma,
Woe," Tells of the Lady Prolific.

BY FRANKLIN FYLES.

New York, Dec. 9.—Actors talk loftily of
"creating" the characters that have been created
by others for them to portray; but Louise Leslie
Carter and William Collier really did write the
roles for themselves in the plays they are giving
to Broadway; and their interpolatory work as
authors shows that they know the particulars of
their work as actors. Mrs. Carter's writing has
made for herself in "Two Women," the most lo-
quacious and voluble heroine yet performed by
this actress. The curtain is up almost three
hours. She is in view two and a half. She talks
not less than one and three-quarters. Hamlet is
said to be the longest part ever acted in English.
But no other woman than this one, I am sure,
has spoken half so many words in any single
play. There are enough of them for a leading
role in one of those Chinese plays that have an
act for each evening of a week.

David Belasco thought, when he took up the
job of putting Mrs. Carter on the stage, that her
personality suited her for comedy; tests in two
facetious plays were disappointing. She was
temperamentally red-headed, and a shift was made
to the Bernhardt-Sardou sort of emotionalism.
Mrs. Carter studied the Bernhardt rapidity of ut-
terance, violence of language and ferocity of ac-
tion; and has any other American actress come
so near to a duplication of the French artist?
All the roles provided by Belasco were calculated
in Sardou ways to enable her to be Bernhardtian.

"Two Women" is of French origin. Rupert
Hughes made a version in English. Mrs. Carter
wrote out the main role to thrice its first length.
Determined to accelerate her former vocal speed
and attain a velocity unprecedented, she put ev-
ery thought into as many different phrases as she
could devise, besides repeating them over and
over verbatim, and carried the excess of language
so far that she couldn't give the other characters

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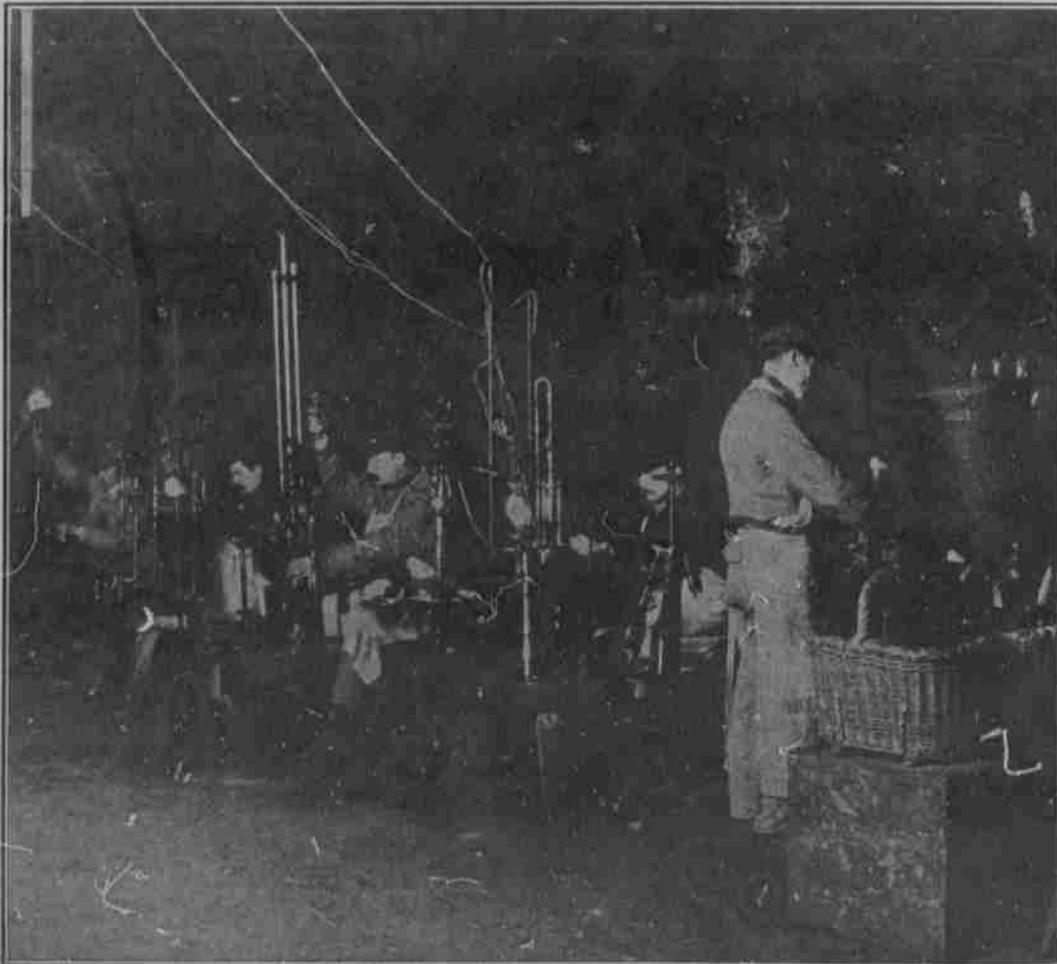
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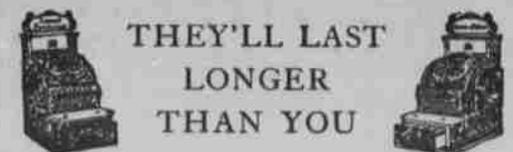
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