

of the character of the "pirate captain." He is just such a pirate as every small boy has dreamed of and he, more than any of the others, has caught the underlying spirit of the Barrie burlesque and satire—as, for instance, when he is continually interrupted in his fiery spirit by the orchestra and compelled to dance a hornpipe.

Miss Clara Kimball makes a sweet "Wendy," the little girl who wants to be a mother, but she was too tired last night to more than stand up. E. M. Kimball was good as the pirate who would spare her life "if she would promise to be his mother," and there were some other good hits—notably Harry Cummings as "Nana," a dog nurse. However, the whole cast should be better to-night after a little real sleep in a bed.

The plot of "Peter Pan" can be told in a paragraph. "Peter" has come back to earth to hear some stories, such as mothers tell their children, to tell to his "lost boys." In escaping from a house the window slams behind him and cuts off his shadow. He comes back to get it and meets the three children of the "Darling" family. These he teaches to fly with him and takes back to his home. "Wendy," the oldest, becomes "mother" to the band.

Here, in their house underground, they meet a tribe of friendly Indians who guard them. The Indians are overpowered by a band of pirates who capture all of the children save "Peter." "Peter" follows them aboard ship and rescues his band. The "Darling" children fly back home and "Peter" is left all alone with his fairies, except that "Wendy" comes every spring to do the house-cleaning.

On this bare plot is hung a whole train of little incidents—comic, poetic, pathetic—and of these the charm of the play is made. We cannot take it seriously unless we believe in fairies, and if we believe in fairies nothing is serious—so what's the use?

