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SOME INTERVAL READING MATTER

FOR THOSE WHO HAVE NEGLECTED THEIR CLASSICAL STUDIES

PARIS AND HELEN

The story of Paris and Helen of Troy is, perhaps, the oldest love story we know. It has as much title to be called a "true" story as many of the accepted anecdotes of English history. Helen ran away with Paris about the 12th Century B.C., but she is as real as Cleopatra or Queen Anne, and much more interesting.

THE GODS

We must not claim the same measure of "reality" for the Greek gods as we do for the Greeks, though, to those naughty pagans, they were no doubt as real as themselves.

There were twelve great gods, all having different functions or hobbies; and to make things as confusing as possible for posterity, the ancient Greeks (who came first) and the ancient Romans had different names for the same gods. The Greek Zeus (King of the Gods) was the Roman Jupiter (or Jove); Hera became the Roman Juno, Aphrodite—Venus, Hermes—Mercury, Athene—Minerva. In this version only the Roman names are used, because they are more familiar to us, and as a rule, are easier to sing. All the gods lived on Mount Olympus in Thessaly, whose lofty summit penetrated through the clouds into Heaven itself. For the earnest student parallel lists of the divine Cabinets are appended (with Departments) :—

Greek	*Roman*	*Department*
Zeus ...	Jupiter ...	President
Poseidon ...	Neptune ...	Sea Affairs
Apollo ...	Apollo ...	Sunshine, Plagues, Manly Beauty, &c.
Ares ...	Mars ...	War
Hermes ...	Mercury ...	Communications
Hephaestus	Vulcan ...	Fire, Blacksmiths, &c.
Hestia ...	Vesta ...	The Hearth
Demeter ...	Ceres ...	Agriculture, Family Life
Hera ...	Juno ...	Wife of Jupiter
Athene ...	Minerva ...	The Arts, War, &c.
Artemis ...	Diana ...	Hunting, Sudden Deaths, &c.
Aphrodite ...	Venus ...	Love and Beauty

ATTITUDE TO MORTALS

The "classical" gods, like later deities, took a great and active interest in the affairs of men and women, but, unlike their successors, they did not pretend to be mainly interested in the welfare, or even the virtue, of the human race. They were sadly human themselves; they had favourites among the mortals, there were mortals they disliked, and these they annoyed or injured whenever they could; and their moral influence was at least as often directed to leading mortals into wrong as to putting them right.

BEHAVIOUR IN WAR-TIME

They deliberately provoked battle and strife—and then they took sides. They were poor sportsmen. The warrior of those times had not only to contend against his mortal opponent; he was often thwarted in the hour of

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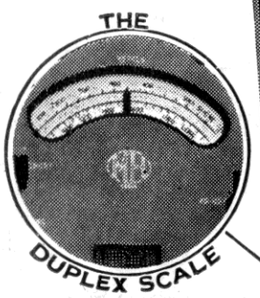

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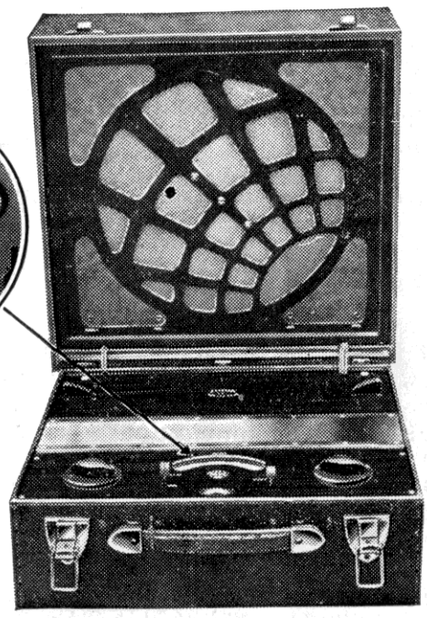

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victory by some unfair and unexpected act of intervention by one of the gods. Juno and Minerva were so angry with Paris for giving the Golden Apple to Venus that in the Trojan War they took the side of the Greeks and were always urging Jupiter to do, or doing themselves, some dirty trick on the Trojans. Venus, equally unscrupulous, looked after Troy, especially Paris

Menelaus, in his single combat with Paris, seized his opponent by the helmet and dragged him towards the host of the Greeks. The Trojans, having agreed to a truce, honourably looked on, " and truly," says Homer, " Menelaus had taken him . . . . " But Venus, who never went to a public school, stepped in. " She loosed the strap that was beneath the chin, and the helmet came off in his hand." And when Menelaus charged again Venus snatched Paris away, covered him with a silver mist, and put him down in his own chamber in Troy . . . .

Then Minerva took a hand. Minerva wanted Troy to perish, so she took the shape of a man called Laodocus, and in this shape she persuaded Pandarus to shoot an arrow at Menelaus, thus making the Greeks think that the Trojans had wantonly broken the truce. And so on.

The Emperor William, it was said, used to apply for this kind of intervention in the Great War; and there have been times in European history when several warring nations were confidently praying to the same divine protector for victory. So we must not laugh too much at the Greeks; it was at least more logical for enemy countries to pray to different gods.

LOVE

All was unfair, in love as in war; and life was as confusing for women as for the warrior. The habits of Jupiter, in particular, must have been a constant source of anxiety to the mothers of young girls. Jupiter, though god of thunder, lightning and storm, had a very tender side to his nature; not content with being the father of heaven he insisted on becoming the father of mortals as well; and with this benevolent purpose he made frequent expeditions to the cities of men.

JUPITER'S QUEER WAYS

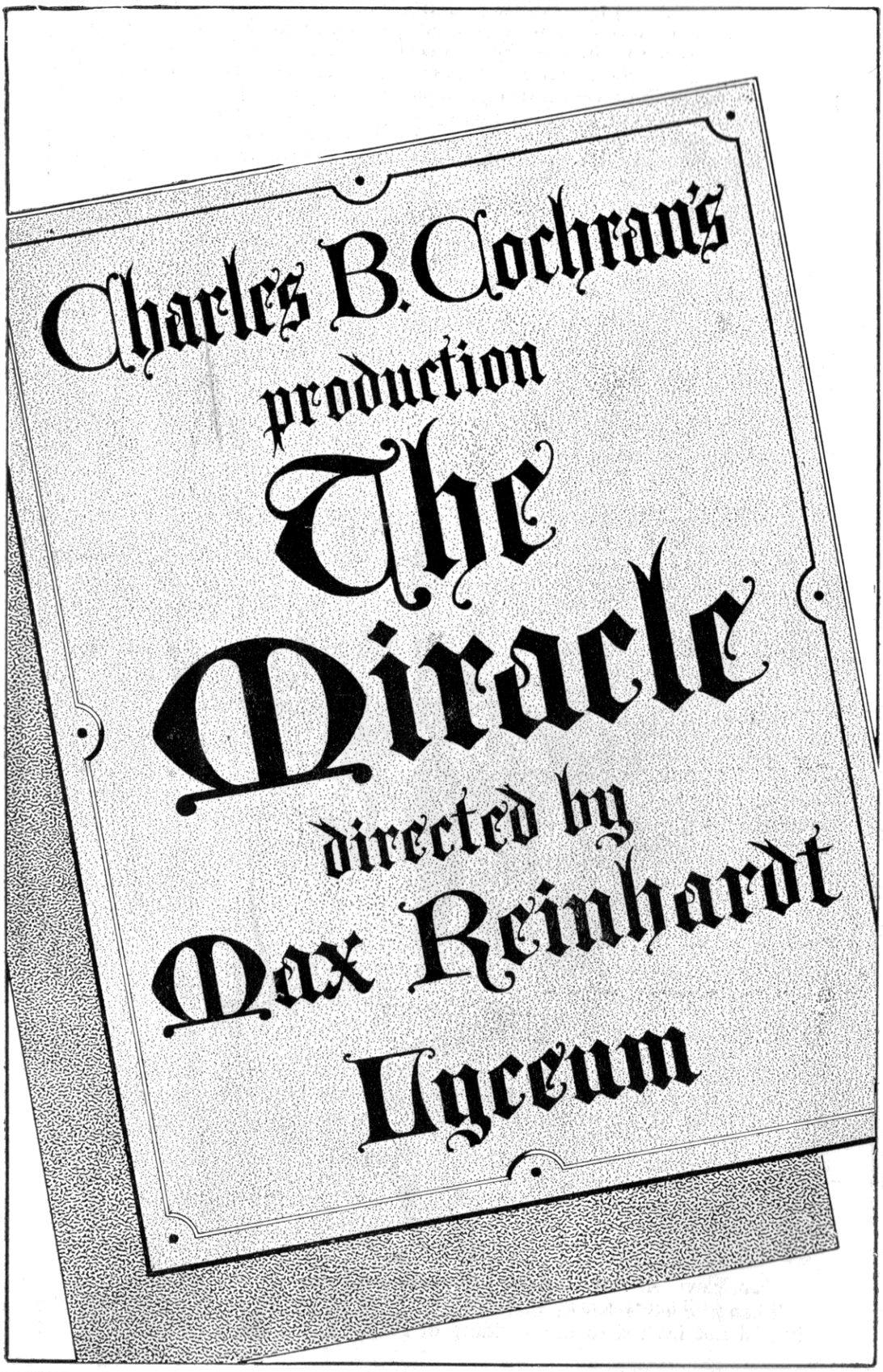
Several of Jupiter's amorous adventures have an odd common feature. He rarely represented himself to a lady in the shape of man. Perhaps he argued that the ladies would welcome variety; perhaps his own tastes were various; certainly some of his disguises were original. He came to one lady in the shape of a shower of gold; and he seems to have had a fixed idea that by assuming the likeness of animals he would attract the ladies more and public attention less. Europa and her maidens were sporting on the sea-shore (in Phœnicia) when a large bull came along. Europa incautiously jumped on the bull's back, and the bull swam out to sea and made off to Crete with the lady, who had three fine children. Jupiter, of course. The ladies of those days had to think twice before they fed the goldfish or patted a horse. In the strange case of Leda, as we all know, the chosen creature was a swan. But it is not generally known that Leda gave birth to two fine eggs, one of which hatched out into Helen of Sparta.

HELEN

Much might be forgiven to a girl who had such an unconventional origin. But Helen seems to have been a healthy, normal person, and was much sought after in her youth. Theseus sought after her, and Ulysses, and Achilles, they said, and one or two more. She could not, naturally, have a father's watchful care; her mother, perhaps, felt a difficulty about lecturing the girl; and it may be that she took after both of them. At last she married Menelaus, we wonder why; the story is that she chose him from a hundred suitors—and we wonder more.

PARIS

Then the gods began their tricks. Eris, Goddess of Discord, was the only god not invited to the wedding of Peleus and Thetis. Enraged by the


Charles B. Cochran's
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The
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slight, Eris threw a golden apple among the guests, with the inscription " To the fairest . . . . " Juno, Minerva and Venus each claimed the apple for herself, and there was a scene. Jupiter then ordered Mercury, the divine Messenger, to take the three of them to Mount Ida and tell Paris, the beautiful shepherd, to settle the dispute. Jupiter, no doubt, thought that after some months of sheep, Paris would bring a fresh mind to the appreciation of female beauty. Paris was not a real shepherd, but the son of Priam, King of Troy; and why he was tending sheep on Mount Ida is too long a story to tell properly here. Normally, no doubt, as a well-bred Prince, he would have admired most the ripe matron Juno, or the intellectual and war-like Minerva; but Venus took a mean advantage of a man long severed from feminine society; Venus had the apple and Paris was in trouble for the rest of his life.

THE WAR

Venus promised Paris not power (Juno's bribe), not feats of arms and works of art (Minerva's), but, simply and shamelessly, the most beautiful woman on earth for his own. And, having done that, she sent him across the sea to Sparta, where Helen lived, the wife of Sparta's King.

What would have happened if Paris had been really a shepherd, and not a Prince? Nothing, probably; at least nothing would have been published; for the Greeks were snobs. But Paris was a Prince, Helen loved him, and went with him, we suggest (for she was her father's daughter), quite willingly to Troy.

The story of " La Belle Hélène," as told by Mm. Meilhac and Halévy in their fine libretto, ended at this point—ended, that is, just where the real importance of Helen began. Other young wives have run away with fascinating young men; but Helen is the only woman in history who was important and charming enough to cause a ten years' war by that proceeding. Perhaps, as Agamemnon hints, a beautiful woman is as good a reason for having a war as any other; but the ten years need some explaining away. We can understand the Greeks going after Helen; but what is more remarkable is the Trojans' refusal to give her up, though they disliked Paris, we are told, and probably did not much enjoy the last few years of the siege. She must have had charm.

Those dull dogs who delight in turning the romantic into the dingy may tell you that the stealing of Helen " probably represents in fact an act of piracy," or some such nonsense. Do not believe them. Revenge for an act of piracy does not explain the ten years any better than Helen. We prefer to believe that there was a ten years' war and that it was all about Helen; and we believe in this so much that we have taken the liberty of adding a new Third Act about it, though we do not pretend to do more than faintly scribble the outlines of the story.

GEOGRAPHY, &c.

Ancient " Greece " was like a miniature pre-war Europe, a number of small States, each with its private King, and generally at war with somebody or other. " Trouble in the Balkans " was not an invention of modern times.

Agamemnon was King of Mycenae and more or less ran them all; Menelaus, his brother, was King of Sparta; Achilles ruled the Myrmidons in Thessaly, Ajax I. Salamis, and Ajax II. the Locrians.

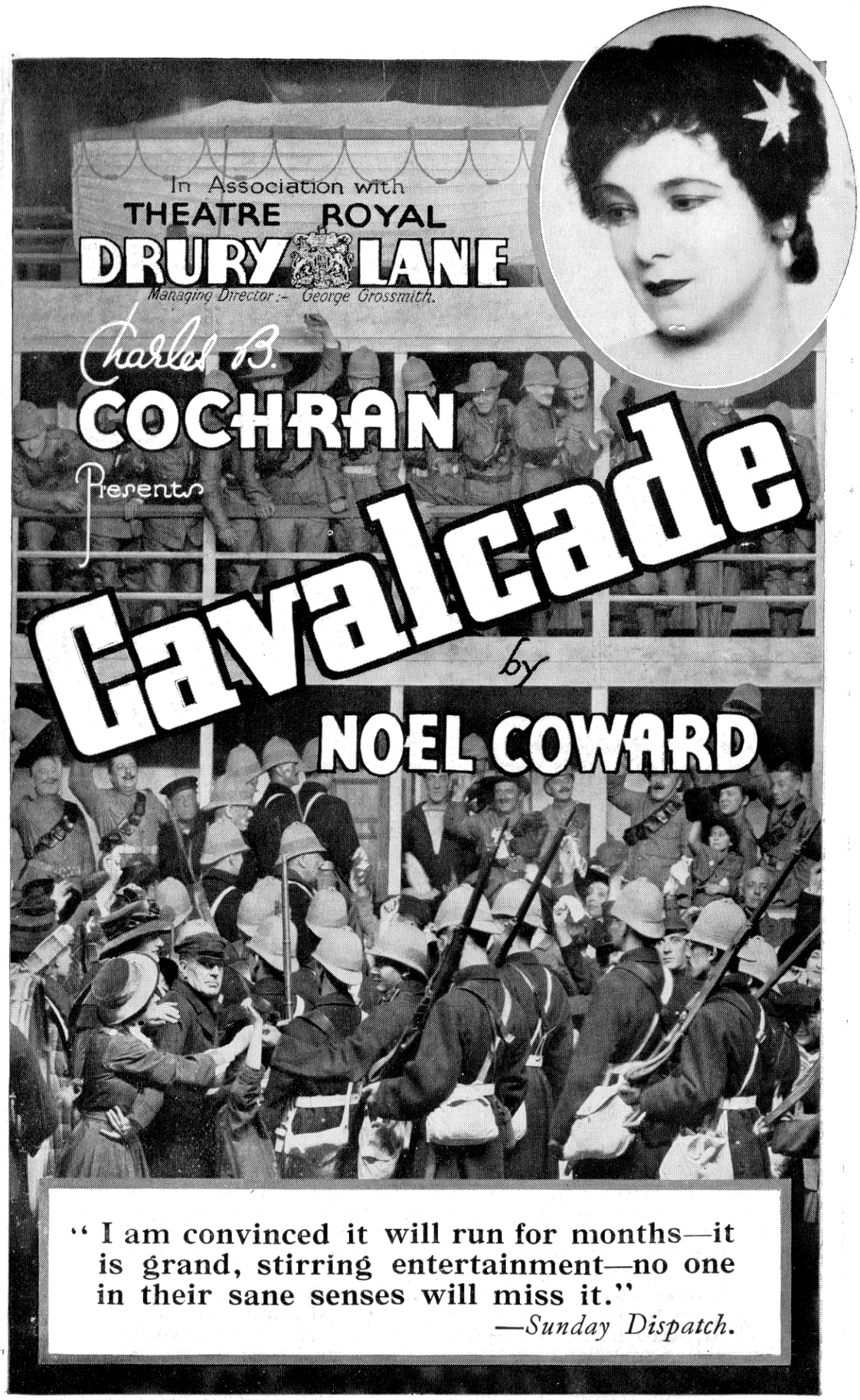
Troy was North-East, by the Hellespont (or the Dardanelles). Our troops on the Gallipoli Peninsula looked across the Dardanelles to the Plain of Troy.

If you imagine all the Kings of ancient Britain collecting their fleets, sailing across the North Sea and besieging Stockholm for ten years, with very hot weather in the summer and very cold weather in the winter, you will form some idea of Helen's charm.

MENELAUS.

And now we see that we have scarcely mentioned Menelaus. Poor Menelaus! That was always his trouble.

A.P.H.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"HELEN!"—*The Story*

ACT ONE.

Scene 1.—Calchas, the Chief Augur in the Temple of Jupiter at Sparta, expects the people to make substantial sacrifices to the God, cattle rather than chrysanthemums. The Feast of Adonis finds him discontented, but a gift of pearls from Queen Helen inspires him to prophesy.

Helen is weary of her husband, Menelaus, and sighs for a lover. She is the daughter of Leda, who was deceived by the god Jupiter in the shape of a swan. Helen, according to legend, was hatched out of a swan's egg, and cannot, she says, be expected to be quite conventional. Besides, Fate is always against her. But her nephew, Orestes, rather a Bright Young Thing, respects Helen, and nobody else.

Calchas only bets on certainties. On the strength of a popular story he tells Helen that Paris, Prince of Troy, will come to Sparta, having been promised by the Goddess Venus the love of the most beautiful of mortal women. Helen knows who that is, and is overjoyed.

Scene 2.—The story heard by Calchas. Prince Paris is tending sheep on Mount Ida. The god Mercury informs him that he is to be the judge in a beauty contest between the goddesses Juno, Minerva and Venus. Venus says nothing, but looks a lot, wins the Golden Apple and promises Paris the love of Helen.

Scene 3.—The fire-eater, Achilles, wants a war with somebody, and Troy will do. Calchas, in return for sacrifices, is ready not only to prophesy, but to arrange a war. The arrival of Paris is opportune. Helen and Paris fall in love at once, but she rejects " the shepherd " kindly. At the Peace Conference of the Kings of Greece, he pleases all, while Menelaus is the common butt and fails to make sacrifices. Paris reveals his identity; Calchas, to assist the lovers, says that Menelaus is ordered by Jupiter to go to Crossus, in the Isle of Crete, as a punishment. Menelaus reluctantly departs, handing over Helen to the care of Orestes.

ACT TWO

Scene 1.—Menelaus has gone. Helen, conscientiously watched by Orestes, tries hard to resist temptation (and Calchas) and refuses to meet Paris. She complains to Venus that beautiful women have not only men but the gods to contend with—making special reference to the unfortunate case of Leda.

Scene 2.—At an orgy of the Kings, the vigilance of Orestes is broken down and Paris, aided by Calchas, finds the way to Helen's quarters open.

Scene 3.—Paris finds Helen asleep, and she responds to him (at first) in her sleep. Waking, she questions him jealously about his meeting with Venus, but all ends well. Menelaus returns and surprises them. The despised " husband of Helen " sees at last a chance to be important and calls in the Kings. But all take the line that Menelaus is really to blame, and he is put to bed, while the lovers decamp. The Greeks then declare war on Troy.

(*Ten Years pass*)

ACT THREE

Scene 1.—The Greeks have been besieging the City of Troy for ten years. It is Monday morning, and Paris is not so nice as he was. The Trojans are tired of the war, and the valiant Hector is determined that Paris, the cause of it, shall meet one of the Greeks in single combat. Helen to go to the winner and the war to end. Helen does not quite know what to think of it all.

Scene 2.—Menelaus, not less reluctant than Paris, is appointed the Greek champion, after a bad quarter-of-an-hour with Juno and Mercury.

Scene 3.—Hector calls a truce, and forces Paris to challenge the bravest of the Greeks. Menelaus, though afraid of Hector, is quite ready for Paris. Helen, with King Priam, comes out on the wall of Troy to see the fight. Her beauty dazzles all. (" No wonder," sings Agamemnon, " the nations fight and die for thee ") and the armies unite in doing her honour. Paris and Menelaus fight, but when Menelaus has the advantage, Venus appears and steals Paris away. Helen comes out and gives herself up. Menelaus, who has sworn to kill her, is overcome by her dignity and beauty, and feebly drops his sword. Instead of taking Helen home, he is taken home by Helen, discomfited, as usual. Helen, from his ship, sings a defiant defence of her behaviour, and, as the ship sails, throws the handsome young captain a glance which suggests that the troubles of poor Menelaus are not yet at an end.

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A Famous Collaboration

Ludovic Halévy, a nephew of the famous composer of that name, was born in 1834. He was a very prolific author successful alike in prose and verse, vaudeville, drama and history. At the age of 18 he joined the Civil Service, securing eventually a responsible post as " Secrétaire Rédacteur " to the " Corps Législatif." From this he retired in 1865, in order to devote the remaining forty-three years of his long life to literature.

In 1855 he first met Offenbach and began to write his libretti, at first under a pseudonym, his real name first appearing on the bills in 1856.

" Orphée aux enfers," written in collaboration with Hector Cremieux, made him famous.

In the spring of 1860 he was commissioned by the manager of the Variétés as part-author of a play. The other man retired and for the first time Halévy was brought into partnership with Henri Meilhac, whom till then he had hardly known.

This was the beginning of a close collaboration lasting twenty years, the results of which can be seen in eight volumes of their collected plays, operettas, farces and comedies.

By 1877, especially after the death of Offenbach, the vogue for burlesque had died, but the two friends continued to collaborate with success in farces. Halévy was also particularly successful in grave or gay intimate sketches of Parisian life. He became a member of the French Academy in 1884, and was a well-known figure in the literary world until the day of his death as recently as 1908, although for some years he had practically ceased to write. Meilhac had died in 1897.

Of the two, Meilhac has been described as the more rich and brilliant in wit and imagination; Halévy had in addition an impeccable taste and a deeper humanity. The two thus made a perfect blend of talents.

Offenbach

The best way to get to know Offenbach is to study his portrait.

The man carries his art in his face; in those long, narrow, calculating eyes, in that aquiline nose, in that mobile, whimsical, womanly mouth. It is all there : voluptuous melody, electric satire and the infinite capacity for laughter of the man who said that a peck of wit was worth a bushel of wisdom.

For Offenbach was that rare and invaluable bird—a musician with a sense of humour. He was born in 1819, the son of a Jewish cantor in Cologne. He played the violin at five and composed his first song when he was six. He could

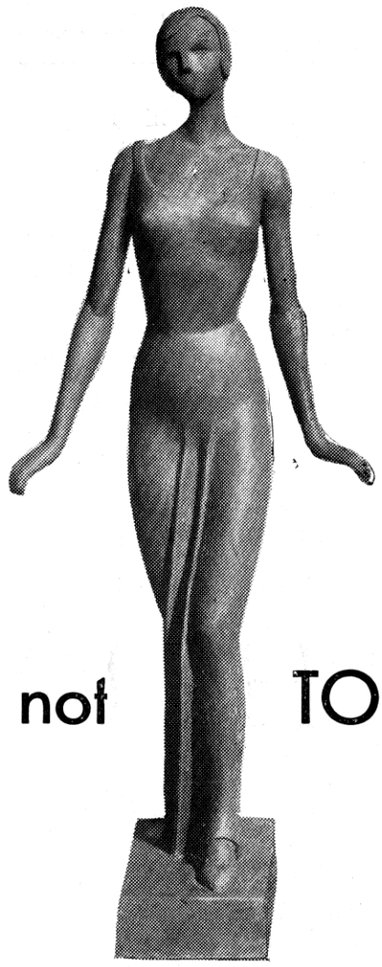
have composed in the grand manner if he had chosen but he had too great a sense of humour. He could have written grand operas for forty-horse-power prima-donnas if he had wished, but he had too great a sense of opportunity. So he gave us instead ninety operettas (in twenty-five years), which fell like sparks into an age of narrow minds and broad crinolines, and remain probably the keenest musical satires in the world.

He was, indeed, the inveterate opportunist in music. And every opportunity was an opportunity for laughter. He pulled the false nose of respectability, he grimaced at the shaky integrity of family life. There was only one thing he did not laugh at : the man who made a romantic marriage at the age of twenty-five could never laugh at love. He gave his brain to his music and kept his heart for his life.

The work he cherished most passionately was " The Tales of Hoffman," and he used to pray that he might see it on the stage. He died of gout of the heart in 1880 : the " Tales of Hoffman " was produced in 1881.

Thus it was that the inveterate opportunist missed his greatest opportunity.

It is a coincidence that Reinhardt's last production before starting on A. P. Herbert's " Helen ! " was the production of this favourite work of Offenbach on a gigantic scale in Berlin.



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Philocomus (his Assistant)		W. E. C. JENKINS
Helen (Wife of Menelaus of Sparta)		EVELYN LAYE
Orestes (Son of Agamemnon)		DÉSIRÉE ELLINGER
Pylades (his Friend)		JOY SPRING
Leaena	His Girl Friends	SEPHA TREBLE
Parthenis	His Girl Friends	IRIS BROWNE
Paris (Prince of Troy)		BRUCE CARFAX
Mercury (Messenger to the Gods)		HAY PETRIE
Juno	Goddesses	WINIFRED DAVIS
Minerva	Goddesses	SHIRLEY DALE
Venus	Goddesses	YETTA
Achilles (King of the Myrmidons)		ROY RUSSELL
Agamemnon (King of Mycenae)		LESLIE JONES
Ajax I. (King of Salamis)		W. E. C. JENKINS
Ajax II. (King of the Locrians)		JOHN GATRELL
Ulysses (King of Ithaca)		A. BLANDFORD
Nestor (King of Pylos)		CHARLES CORNFORD
Menelaus (King of Sparta)		GEORGE ROBEY
Bacchis (Helen's Maid)		MADELINE GIBSON
The Foreign Dancer		EVE
Dancer at Orgy		PEARL ARGYLE
Hector (Son of Priam, King of Troy)		VICTOR DILL
King Priam (King of Troy)		STRAFFORD MOSS
Captain of Galley		PAUL BASQUE

Greek Chorus, Worshippers, Citizens, Soldiers, Etc.—EDALA BROUGH, EVE LYND, DOROTHY COLETTE, BARBARA SILVERIUS, GRETA MAY, ANN ANGELA, DODO JAY, ELIZABETH ROMAINE, RUBY MACGILCHRIST, IRIS MAITLAND, MAUREEN MOORE, MARGARET WATSON, NANCY BROWN, MARJORIE RAYMONDE, MARJORIE VERNE.

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Men Dancers.—CLAUDE NEWMAN, JACK SPURGEON, WALTER GORE, ROLLO GAMBLE, W. CHAPPELL, ROBERT STUART, GUY MASSEY, JEAN PERRIE, HARRY WEBSTER, IVOR BEDDOES, MARK FAWDRY, ROBERT LINDSAY, GEORGE BOWLER.

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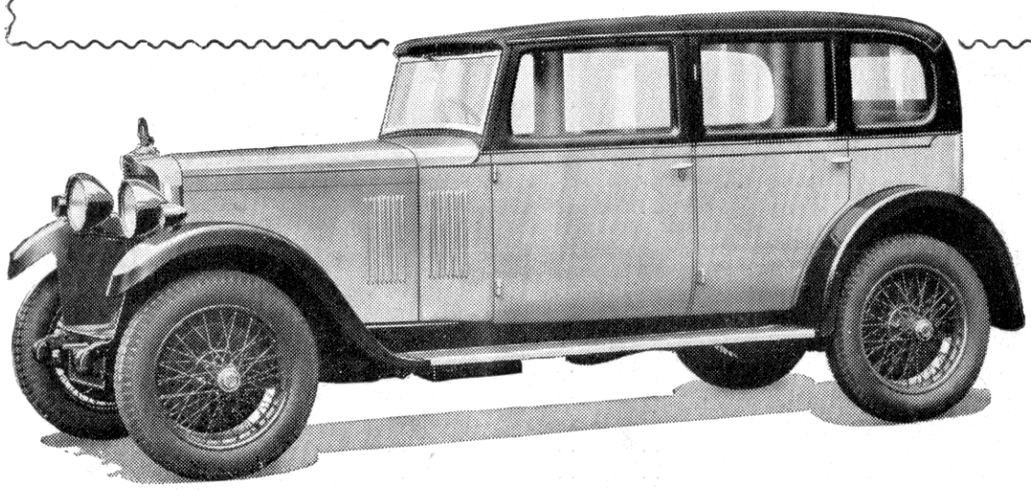

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ACT I.

Scene 1. The Outer Court of the Temple of Jupiter at Sparta

,, 2. - - - - - - Mount Ida

,, 3. Another aspect of the Court of the Temple of Jupiter

ACT II.

Scene 1. - - - - - Helen's Bath

,, 2. - - - - The Conference Room

,, 3. - - - - - Helen's Chamber

(*Ten Years Pass*)

ACT III.

Scene 1. - - - - Paris' Chamber at Troy

,, 2. - - - - - The Battlefield

,, 3. - - - - Outside the Walls of Troy

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Shaftesbury Avenue, W.1.

Charles B.
COCHRAN
For the London Palace (1921) Limited
Presents

Peggy **WOOD**
Francis **LEDERER**
and
Alice **DELYSIA**
in

The CAT AND THE FIDDLE

A Musical Love Story

MUSIC BY JEROME KERN
BOOK BY OTTO HARBACH
Settings by HENRY DREYFUSS
Technical Direction by MACKLIN MEGLEY
Costumes designed & supervised by
THE MARCHIONESS OF QUEENSBERRY
Staged by WILLIAM MOLLISON

NIGHTLY.....8 30
Matinees:- WEDNESDAY
& SATURDAY 2·30

All the Scenery painted by ALICK JOHNSTONE

Costumes by ELEANOR ABBEY, B. J. SIMMONS & CO., LTD., VICTOIRE, LTD., L. & H. NATHAN, LTD., A. BECANNES.

Masks and Helmets by THERESA CLEMENTS

Tights, Etc., by W. J. HUSBANDS Wigs by CLARKSON

Shoes by H. & M. RAYNE, LTD.

The Scenery constructed by JOHN BRUNSKILL and LOVEDAY & HIGSON.

Properties by DRUMMOND and FOSTER & PHILLIPS.

All Draperies and Curtains by JOHN HOLLIDAY & SON.

Electrical Effects by THE STRAND ELECTRICAL & ENGINEERING CO., LTD.

Music Published by CHAPPELL & CO., LTD.

General Stage Director ..		.. FRANK COLLINS
Stage Manager		.. MAURICE EDMONDS
Assistant Stage Manager ..	*For* CHARLES B. COCHRAN	.. WILLIAM FORBES
Press Representative ..		.. E. O. LEADLEY
General Manager		.. .. H. LEWIS

Manager (for Adelphi Theatre) ... ... JOHN GREENHILL

BOX OFFICE (E. G. WILLIAMS) TEMPLE BAR 7611-2-3-4

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SMOKING IS NOT PERMITTED IN THE AUDITORIUM

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OPERA GLASSES MAY BE OBTAINED FROM THE ATTENDANTS

In accordance with the requirements of the Lord Chamberlain **:—1.—The public may leave at the end of the performance by all exit doors, and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction. 3.—Persons must not be allowed to stand or sit in any of the gangways intersecting the seating, and standing can only be permitted in the gangways at the sides of the seating where there is no steppings. Sufficient space must be left in gangways where standing is permitted, for persons to pass easily to and fro, and to have free access to exits. 4.—The safety curtain must be lowered and raised in the presence of each audience.**

JUST THAT KIND OF HAT FOR THAT KIND OF AFTERNOON

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LEONIDE MASSINE

Scene from "Helen!"

AFTERNOON TEAS

The Management desire to draw the attention of their Patrons to the Special Service of Afternoon Teas which are served by the Attendants in the Auditorium

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To facilitate service, Patrons are requested to kindly order from the Attendants in advance

HIS MAJESTY'S THEATRE

ANNY AHLERS

IN

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