THE LACROSSE SEASON IS IN FULL SWING.

Far Greater Interest Manifested In This Exciting Game Than In Former Years--Many Colleges Now Support Teams--Champion Twelve of the Crescent Athletic Club.

There seems to be a very general desire on the part of all those who are devoted adherents of athletic sports to indulge more than ever in their favorite pursuits this year. During the greater part of last summer so many ardent lovers of outdoor sports were enforced hers to refrain from taking part in games of any kind, owing principally to the war, that they are now renewing their acquaintance with such matters with a fervor and at a zeal unknown in his sweetheart.

Never has the outlook for healthy and spirited competition in athletics received a more decided impetus than at the present time, and one of the games that have benefited by this increase in sporting interest is the thoroughly American game of lacrosse. The natural home of this sport is Canada, where it was originally played by the Canadian Indians, but it has gained steadily in the United States because of qualities that popularize it with both players and spectators. Simple in its design and free from the technicalities which bewilder the uninitiated in baseball, it does not require years of practice to win an in football. While the cool judgment of the sire and the dashing team play of the other are indeed essential, there is also a necessity for such a happy blending of each, hard work, speed and endurance that really first class players are few and far between.

The fact that the universities and colleges have taken up the game and are this spring giving it such attention as they never before bestowed upon it is a great factor in the popularity the country over. These college players not only learn to play the game thoroughly while still engaged in their studies, but later on, when they enter business or other callings, they, as a rule, form a nucleus for the teams belonging to athletic clubs all over the country.

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Johns Hopkins, Lehigh, Stevens Institute, Swarthmore, Hobart and the College of the City of New York each have organized lacrosse teams. There is an intercollegiate league which last year included Johns Hopkins, Swarthmore, Cornell, Stevens Institute and Lehigh. The first named won the championship last season for the third time since 1891, and her players are putting forth their best efforts in a strenuous endeavor to keep the title for another season. There are some capital players included in the Baltimore college aggregation, but they will have to do their prettiest to defeat Lehigh, which was much improved, if, being the latter's first attempt in 1898 and previous years and had quite expected to win a clean sweep of last season.

Some of the lacrosse attacks this season promise quite a good deal of interest. The Crescent Athletic club of New York, whose special home and grounds are situated at Gun Hill, on the New York bay shore, has the strongest aggregation of players in the United States and has neither lost nor drawn a game for the past few years. Last season it won 17 games, including one defeat by Lehigh university, even though the team was without authority a single foot. They scored 41 goals to 10 gained by their opponents.

Among the other athletic clubs in the city that have made a specialty of lacrosse are the Manhattan Athletic club, the Staten Island Athletic club and the newly organized team of the Hamilton County Wheelmen of New York.

The Crescent Athletic club has arranged a most formidable and interesting schedule of games for this season. The list includes 17 games, three or four of which have already been played. All the games will be decided and take place on the home grounds. So less than four high class Canadian teams will appear in the Hilltop city during the Crescent twelve. These teams and the dates they will play on are: Toronto university, on May 20; Knickerbocker of Brooklyn, Oct. June 3; Montreal Athletic association, June 18, and Osgoode Hall, Toronto, June 17.

The Toronto university twelve is one of the strongest in Canada, and their defeat last year by the American club by 4 goals to 3 on May 30 was a great achievement. The Toronto will no doubt take a strong team to Bay Ridge when they go to wipe out, if possible, the sting of last year's defeat. The Knickerbockers have been intermediate champions of Canada for the past four years.

The Canadian clubs are graded in three leagues—the senior, intermediate and junior. The Montreals are a senior league team and include a fast lot of players. Of late years they have not been quite as formidable as the Nationals, Capitols and Shamrocks, but the difference in strength is rarely represented by more than a goal or two. The Osgoode Hall team is composed of graduates and students of Toronto university, and their playing strength is somewhat problematical. The players, however, are all veterans with the sticks and may prove wonders. However the Crescents may fare in the games with the visitors they are to be commended for their sportsmanlike behavior in tackling such strong teams and thus giving American audiences a chance to see such lacrosse as probably they have never before witnessed.

The personnel of the Crescent team is somewhat changed this year, but promises to be quite as strong as last season's champion twelve. Hugh Cassidy, one of the stars, has gone to Seattle to work and is playing on the senior twelve of that city. James S. Garvin, is 3 year's captain, who also led the team which made the notable trip to Montreal and Toronto in 1897 will not play this season owing to pressure of business. Cyrus C. Miller, the new captain, is well fitted to take his place, being clever and a very popular with his fellow players. Among the old players who are again in uniform this season are Lionel Moses, John P. Curry, Edward McCann, Thomas M. Sloan, Charles H. Roberts, C. F. De Cassanes, J. H. Begg, C. C. Moses and E. D. Jewell.

One reason why the Crescent club are so anxious to engage in contests with Canadian teams now is because of the fact that there are no clubs at present in this country strong enough to bring out their full capabilities. No American team has yet been able to make them play up to their true strength, and they hope by means of the series arranged against the Canucks to find out how they really stand in comparison with their northern neighbors. These matches are expected to do much toward popularizing lacrosse in America and more especially in the east.

ELLIOTT WOOD.

BUSH'S NEW PLAY.

Outside Caspenne has taken another in a new play for his championship team. He is outlined "La Gonzalez" and the definition, in Indian, is to Dave's beautiful hands. The first performance this will take place in Phoenix. Dave will also play it in the course of his forthcoming American tour. In France it will be in the hands of Sara Bernhardt.

The place title of a sculptor, Lucio Saxon—how he fashions a superb statue, "La Gonzalez," from a lovely woman who is destined to be at once his triumph and his ruin. The two fall passionately in love. Sylvia, his wife, who also adores him, discovers his infatuation and suffers terribly from the knowledge that he no longer loves Lucia. Harassed or conscious on the one hand and subjugated by passion on the other, determined to put an end to his life at the foot of the statue of the woman he has twenty times brought into marble. He does not, however, kill himself outright, and it is his wife who carries him back to life with the tenderest devotion. Full of remorse, he turns to her ever more in gratitude and love and resolves to be true and to forgive forever.

This attitude of course is not maintained. There comes a letter from Gonzalez, in which she tells her sweetheart how she has spent all the days and nights of his illness beneath the statue, and that she certainly should come, and that there she awaits his return. This more than the smoldering flame of his passion and renders him easily unhappy. Then comes a dramatic scene in the studio between the two women. Sylvia demands the key from Gonzalez, who refuses to give it to unless at Lucio's request. Sylvia, who is there without his knowledge, flies in order to get possession of the key, whereupon Gonzalez, in a frenzy at the thought that she has lost her sweetheart, rushes upon the statue to destroy it.

Sylvia cannot stand by to see her husband's masterpiece ruined and tries to save it with her hands. She fails, and the poor hands are crushed by the blows of marble. The last act shows the unhappy woman in her lonely village home, alone, melancholy, purified through suffering.

A pathetic scene in which her lovely little girl cheats her for the first time after the accident closes the play, which might well be called "The Tragedy of the Beautiful Hands."

HOW IDEAS WORKS.

Henrik Ibsen, the famous dramatist, works in solitude and will not suffer himself to be interrupted on any account. Day after day he writes steadily for four hours—from 9 o'clock in the morning until 1 o'clock in the afternoon. When he is engaged on a drama, he spends seven months in perfecting the plot and five months in writing the story and otherwise preparing it for the stage.

When Ibsen sits at his desk in order to write out the play, he has a complete mental picture of each character, of the dress in so to speak, properly arranged in his head, and he has nothing to do but to copy out the various lines of each speech. He usually completes drafts, or rough copies of each drama. The first of these contains the general idea of the work, the second deals with it from a more mature standpoint, the third shows it in its finished form, with every word weighed and tested. Whenever he is engaged on important work of this kind, Ibsen's daily routine is certainly hard time, from which he seems certainly. His special care is to keep himself free from all matter of disturbance, so he claims that he can only think satisfactorily when he is entirely unhampered.

INTERCOLLEGIATE CYCLE CHAMPIONSHIP.

The first bicycle championship under the auspices of the recently formed intercollegiate bicycle association will take place on June 3 at either New York or Philadelphia. This was decided at a recent meeting of the executive committee of the I. C. A. which took place in New York. The selection of a track has not been made yet, though the committee has decided to a committee consisting of President R. S. Hall of Columbia and Secretary Dean Halsted of New York university.

All the amateur track champions will be entered, the greater part of the mile and five miles and five miles on chagrin and a mile tandem. In the five mile race there will be two mile heats, only the two representatives of the college concerned at the start and no more than five members of a team in one event. The people will expect big fun from the two mile and tandem bicycle. This is a change from last year, when the points were reckoned on the three, two, one basis, gold, silver and bronze, the medals being awarded to the first, second and third men in each event.

THE CRESCENT ATHLET IC CLUB'S CHAMPION LACROSSE TEAM OF AMERICA.

very sort been brighter than it is at present, and one of the games that have benefited by this increase in sporting interest is the thoroughly American game of lacrosse. The natural home of this sport is Canada, where it was originally played by the Canadian Indians, but it has gained steadily in the United States because of qualities that popularize it with both players and spectators. Simple in its design and free from the technicalities which bewilder the uninitiated in baseball, it does not require years of practice to win an in football. While the cool judgment of the sire and the dashing team play of the other are indeed essential, there is also a necessity for such a happy blending of each, hard work, speed and endurance that really first class players are few and far between.

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THEATRICALS THE WORLD OVER.

This is the season of the year when the man with the summer company idea in his head is very busy and very conspicuous about the theatrical societies. He always has temporary importance attaching to his theme, so very one who occupies the pleasant position of being able to offer an engagement for the dull season, even though the season is within a stone's throw of Christmas, and that which is paid is usually nothing beyond board and railroad fares. Sometimes and not infrequently at that, the unfortunate victim of the "Thespian summer stage" finds himself at a way-side station debating upon the simplest manner to get back to New York without walking, or begging his way, respectfully quietly at the hotel as security for the bill contracted by the manager. Once in a very great while one of these companies gets satisfaction, or, even more so, the unfortunate manager hands a few dollars on the season. This occurrence rarely into the ryners of the Bluffs, with the result that the actors park their footer sister, Hermanes, in the unwilling wife of the hotel proprietor, whom she has wedded in order to save the life of her family. In this latter category she has included her real lover, the Vicomte de St. Aime. Hermanes is to visit the Bastille, and she is requested by Helaine to carry to the imprisoned Marie Antoinette a bunch of carnations. The petals of the flowers have been forged secret, and in the calyx is also the miniature to the unfortunate queen has been placed. The Bilsons for that a plot for her escape has been formed and drawn Fay as to the part she is to play in its execution. The young wife leaves without getting the flowers, which Helaine then allows Pierre to snatch from her hand and give to Hermanes, who is to accost him. The plot is suspected, and Hermanes is arrested and later condemned by the tribunal. Helaine is in an agony of fear and remorse, and Pierre, in the hope of getting her dearly beloved foster sister out of trouble, she is found to be connected with the plot, and a signed of sent is sent to accost her. They are too late, however, for she has taken poison and dies at their feet.

Pierre then visits the prince where about the prisoners are to be tried for the insatiable guillotine. He has a passport, good for any one. This he hands to Hermanes, and the condemned young woman is allowed to pass out to liberty and life with the Vicomte de St. Aime. Pierre is naturally compelled to remain with the full realization of the consequences of his act. Meanwhile General Lebel visits the prince to see his wife. He is stabbed to death by Mme. Tinon, the ex-keeper of a portion of the prison, who has been condemned for participating in the plot to rescue Marie Antoinette. The prince is not who frustrated it, but Janice is then carrying times often miscarried in France. The Bastile has so preyed upon the woman's mind that she is now insane. The play ends with Pierre exciting in the house between the house which are being called off as the city's victims of the guillotine, a sort of apostrophe to his country, to the thought will doubtless enable Mr. Coghlan to so after it as or make it romantic as well, which at present it is not.

Charles Coghlan is probably the best member of Empire in the world, and his performances in the title role of "Citizen Pierre" left nothing to be desired, except, perhaps, the correction of a tendency to produce a sibilant sound at times when he appears to desire it here smart to hurry from one sentence into another. But what a pleasure it is to see before this actor and observe the intelligent and conscientious manner in which he produces the strongest effects. The innovation is no longer known to the thousands of players who come to labor under the delusion that to mean means strength and screaming means force. Robert Drouet was excellent as the Vicomte de St. Aime, but the part offended very few opportunities for the exploitation of his undoubted ability. Marguerite Anglin, who made such a pronounced hit as Roxane in Richard Mansfield's production of "Cyrano de Bergerac" that a starring tour is said to have been mapped out for her for next season, was a distinct disappointment. Miss Anglin's work in "Citizen Pierre" demonstrated, if it demonstrated anything, that she was particularly well fitted in the role of Roxane, but that that would be the limit of her powers. In the scene in Act IV. Miss Anglin is supposed to be intense Miss Anglin was absolutely unconvincing. In the tighter scenes she was very good, though even in those she lacked the finesse and charm which gave her interpretation of Roxane in "Cyrano de Bergerac" such distinction and won for the fair interpreter a reputation in a night.

Miss Anglin's first representation after her experience with Mansfield was her performance of Cecelia in the forty-fifth session of "The Masketeers" at the Broadway theater in this city. That was a very poor role, too, but one could not help thinking that more could be made out of it than the exercise thing which Miss Anglin showed us. Then followed this engagement in "Citizen Pierre," which, I fear, has done a good deal to shatter the opinion of Miss Anglin's transcendent ability, a delusion which became very general in the early part of the season. Of the other members of the cast of "Citizen Pierre" little need be said, save that they were generally satisfactory, with one or two exceptions, as in the case of Hermanes, a remarkably sympathetic character, which was made positively ridiculous by the amateurish methods of an actress who is, as far as I know, new to New York theater goers. The cast follows:

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Paul, Vicomte de St. Aime ..... Robert Drouet
Jean, Prince Lebel ..... Charles Dickson
Alde Dangeau ..... Harry Bell
Dumas ..... Charles Thompson
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Soldier ..... J. Jackson
Gaston ..... W. Jackson
Helaine ..... Harry Dunton
Janice ..... Mary Hall
Hermanes ..... Marguerite Anglin
Clerk of the Conciergerie ..... W. Morton

Pierre Jailer ..... Hermanes de Verneuil
Second Jailer ..... Frank Thompson
Second Officer ..... J. Dodge
Third Officer ..... Hugh Ashell
Fourth Officer ..... J. Dodge
Second Officer ..... F. H. Lewis
Fourth Officer ..... J. Brown
Fifth Officer ..... Charles Dickson
Sixth Officer ..... H. Gerrish
Marie Antoinette ..... Mme. Pierrette
M. de la Tour ..... Thomas Q. Seaton
Le Forbin ..... M. Rickard
Helaine Tinon ..... Miss Marguerite Anglin
Marie Tinon ..... Miss Hyman
Hermanes Lebel ..... Miss Adelyn Wesley
Mme. Pierrette ..... Miss Ethel Fox
Mme. Dangeau ..... Miss H. Bertrand
Mme. de Bassan ..... Mrs. J. Tayle
Lucette ..... Miss Mary Anderson
Colette ..... Miss Helen McGuire
Lucette ..... Miss Therese Rosell

I am informed by Mr. T. W. Dickson, the capitalist of "Kelly's Kids," the latest comedy which will be used on the road next season, that the play is to be the work of the creator of the "Kids," Mr. H. P. Outcault, the famous newspaper artist whose humorous invention and treatment of the "Yellow Kid" gave him a unique standing in the art world of New York newspapers. Mr. Outcault, too, is also to design much of the paper and the humorous pictures, papers, etc., which will be employed in the exploitation of the play. If Mr. Outcault is as funny as a writer as he is as an artist appealing to the masses, "Kelly's Kids" ought to be a howling success. This will be the third creation of Mr. Outcault to reach the footlights, the others being "Hogan's Alley" and "McFadden's Flats." The last that "Kelly's Kids" is a current regular feature of the New York Sunday World is relied upon by Mr. Dickson as greatly increase the interest in his forthcoming enterprise, and he is probably right too.

Arthur Crispin

New York.

QUEER LOSSES OF MEMORY.

Maude Adams recently remarked to a few of her friends that she finds a little difficulty now and then in being letter perfect in "The Little Minister," and this would strike most persons as being peculiar in view of the fact that Miss Adams has played Babbie now for nearly two seasons. But she is only following the example of other noted players who have found that the same result occurs. Joseph Jefferson, for instance, played several hundred times, the prompter's services are called in order, even as they were at the dress rehearsal and first night.

Dion Boucicault used to remark that when he was playing Conn for the several hundredth time he could go on backstage after a particular climax, giving scarcely any heed to the lines, and get through the performance in capable fashion. Yet were he to collect himself, so to speak, and interrupt himself as he to the scene following, he would be some footsteps, and not infrequently have to ask some one of his associates on the stage privately the language that made out of it. Mr. Coghlan, who is a very good deal to whether the opinion of Miss Anglin's transcendent ability, a delusion which became very general in the early part of the season, of the other members of the cast of "Citizen Pierre" little need be said, save that they were generally satisfactory, with one or two exceptions, as in the case of Hermanes, a remarkably sympathetic character, which was made positively ridiculous by the amateurish methods of an actress who is, as far as I know, new to New York theater goers. The cast follows:

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CHARLES COGHLAN AS CITIZEN PIERRE.

Stories of The Stage.

The resemblance between Chauncey M. Depew, railroad chief and statesman, and the late Adam Forepaugh, the circus king, was wonderfully striking, and Brother Chauncey was frequently mistaken for Brother Adam, and vice versa. This similarity in personal appearance led to a number of very ludicrous mistakes.

A few years ago, while Forepaugh's big show was in winter quarters in Philadelphia, one of the lady students was "rented out" to the management of an opera company, it being willing to give realism to an already great show. The opera company closed its season the latter part of March, and the lady elephant was shipped back to Philadelphia, in charge of the agent of the company. The elephant was in a box car, and the agent went down town to the Continental hotel, where he had made an appointment to meet Mr. Forepaugh, where he knew and had frequently met.

Brother Chauncey happened to be at the hotel at the time. He had been invited over to Philadelphia to a dinner given by the Clover club, and, as the opera company's agent entered he was standing near the desk talking to one of the clerks. The agent instantly spotted him for Brother Adam.

"Good morning," he said. "I'm glad to see you."

"Delighted. I'm sure," thought Brother Chauncey, who, a puzzled look on his face, as though trying to remember where he had seen the agent.

"You got my letter, of course?"

"No—well, no, I can't say that I did," and the puzzled look deepened on Brother Chauncey's face.

"Oh, well," said the agent, "it doesn't make any difference—the baby's here."

"The baby—what?"

"Why, yes. It arrived this morning. What shall I do with it?"

"What baby?"

"The baby elephant."

A light broke over Brother Chauncey's face.

"My dear fellow," he said, "where do you take me for?"

"For Adam Forepaugh."

Brother Chauncey began to bush. "Great Cæsar!" he exclaimed. "That's the fourth time I've been mistaken for Mr. Forepaugh since I have been in Philadelphia, and in every case I tackle I have at least one experience of the kind. My name's Depew—I'm Chauncey Depew."

Then they both laughed, and the agent went off to find the real Mr. Forepaugh.

Maiden lane, in London, is well known as the street where William Terriss was murdered. It also has the most unique theater in London, if not in the world. There is no fixed hour for the performances at this strange theater. The place may open three times between 11 in the morning and 6 in the evening. Nothing is charged for admission, and the actors thereby have the opportunity of being paid.

It is called the Rehearsal theater, and its name explains itself—only rehearsals take place there. It is used chiefly by amateurs who are engaged in getting up projects theatrically, but many professional actors, especially beginners, take advantage of the assistance it gives them. Young actors who feel nervous and fearful of appearing before the theatrical which they are engaged in insufficient invariably flock to the Rehearsal theater. When they desire to rehearse their work in practical for the simple expedient of sending a message into the Strand, where plenty of people are always to be found willing to accept Georgiana's invitation to some rehearsal or other half an hour.

Except that it is exceedingly small and lacks the service of a bard, the Rehearsal theater is as far as possible from being a dull place. It has been a scene of the big London theaters.

Herman Thompson prides himself on his ability to make the most of those which enter on larger into an actor's life. In fact, he selected No. 17 for his theater trunk top because so one else in the company would take it. Just he reached the dressing room on Friday the other day, and the veteran saw tears rolling down his cheeks, and he was so frightened that he forgot his lines and became.

A lady was so placed behind the scenes that Mr. Thompson had to go under it or make a circuit of the stage. He ended to himself as he walked under it, and the next instant nearly crawled out on a projecting piece of board. Then a nail ripped a patch in his coat sleeve, while his pet corn came into contact with a fire pail. When he reached his dressing room, he found he had lost some important papers. This Mr. Thompson blamed the ladder for his several misfortunes.

Brownie John E. Henshaw and Mat Tenneck offered a prize for the best comic opera by an American author, the award to be made by three well known musical critics. Over 100 MSS. and a thousand upward of 500 manuscripts were sent in. The list of places received includes 14 melodramas, 3 tragedies, 18 society dramas, 11 farces, 3 burlesques, 52 musical plays, 52 comic operas, 2 comedies, but not a comic opera. The titles to some of the plays submitted are decidedly unique. One melodrama is called "Ten Nights in Dorrick," or, "The Revenge of Hot Coffee," another is entitled "Do You Mine Mr. Mother?" a society drama, another bears the euphonious title of "Hi-Lan." A farce is called "Ten Cents," and a tragedy is black verse, is called "There's Blood Upon the Moon." Who says American playwrights are not in it?

"Will you please exchange these salts for me?" asked a well dressed woman of Treasurer Ward during a matinee at the Fifth Avenue theater, New York, recently.

"They're the best in the house," said Ward in astonishment, "well down in the stalls."

"Yes, I know," replied the woman, "but the party in front of me is wearing something which I cannot stand."

"If that's the other, I'm here to be removed," said Ward, walking toward the door.

"No, it isn't that," said the owner of the coupons. "She's wearing a hat of the latest style, they're dead. The odor annoys me."

The salts were changed.

THE AMUSEMENT WORLD.

Mat C. Goodwin is reported as saying recently that he will remain on the stage just eight years more. That will bring him to the half century mark of life.

"Un Homme, a Une Child," is the title of the show in which Rose Melville, who was the most popular member of the "By the Bad Man" company, is to star next season. Meanwhile she will appear in the Keith circuit of theaters.

The Comedie Francaise is to be accompanied during the exposition year in Paris by a full dramatic company.

A traveling theater of stage circus machines is now with the new in the stage of a Minnesota town theater that read, "Show kick about the show—the thing dirty or the dressing rooms cold, for if you were Booth or Barrett you wouldn't be here."

There is a rule in Vienna theaters prohibiting the curtain calls, because the criticism of Herr Schnitzler over playing a favorite part Emperor Francis Joseph himself arose in his box and for the evening abrogated the decree, with the result that the actor was called 42 times before the curtain.

A writer who misconstrously supports the actors and who knows people more better than we know ourselves says that if Joseph Jefferson had followed his inclinations he would now be a surgeon instead. If Richard Mansfield had done likewise, he would have been an osteopath. Francis Wilson a song and dance artist and Nat Goodwin a music hall comedian.

Lillian Russell may star next season in Sir Arthur Sullivan's "The Wedding."

Richard F. Carroll, one of the comedians of "The Wheel Dreamers," may appear under the Frohman management next season in a romantic drama of the period of Louis XIV, entitled "An Irish Cavalier."

Robert B. Mantell will are next season a dramatization of "The Dagger and the Cross."

A New York theatrical agent took a dozen good shows to Porto Rico and nearly walked home. He reports that the natives haven't enough coin to get into a free show.

Herman Zokal, the famous Hungarian novelist, has completed a play on which he has been working 8 years. Still it is quite possible the public may finish it in a night.

Twenty-six United Territory it is estimated that Europe is large enough to give the great capital imagination plenty of room in which to roam. A jokey paper published there of Fall relates that when an one of her concert tours in the United States was over she crossing a prairie shown very heard, the locals was stopped, and a band of Indians invading the cars. What was to be done? The passengers threw themselves upon their knees before the diva and implored her to sing for them, and hold remain silent. And such tears were coming down the faces of Indians and cattle alike. The octagon put up their tomahawks and scalpers taken from the travelers and permitted the train to proceed in peace.

An opera in three acts, of "The Three Guardsmen" has been produced in London.