

## JOHN BARRYMORE IN PETER IBBETSON

masterly draftsman with a rich cool sense of color, whose work has something of the still force of a drawing of Ingres with, as well, the sensitive detail one finds in a Redon, like a beautiful drawing on stone. An excellent knowledge of dramatic contrasts is displayed by the brothers Barrymore, John and Lionel, in the murder scene, one of the finest we have seen for many years, technically even, splendid, and direct, concise in movement. Every superfluous gesture has been eliminated. From the moment of Peter's locking the door upon his uncle the scene is wrapped in the very coils of catastrophe, almost Euripidean in its inevitability. All of this episode is kept strictly within the realm of the imagination. It is an episode of hatred, of which there is sure to be at least one in the life of every young sensitive, when every boy wants, at any rate somewhere in his mind, to destroy some influence or other which is alien or hateful to him. The scene emphasizes once again the beauty of technical power for its own sake, the thrill of discarding all that is not immediately essential to simple and direct realization.

Little can be said of the play beyond this point, for it dwindles off into sentimental mystification which cannot be enjoyed by anyone under fifty, or appreciated by anyone under eighteen. It gives opportunity merely for settings and some rare moments of costuming, the lady with the battledore reminding one a deal of a good Manet. This and,