

A faun strays into the ground of a certain *Lord Stoneybroke* just as that gentleman, ruined by race track betting, is on the point of shooting himself. He dissuades the suicide from his purpose and offers from his knowledge of the souls of animals to pick him sure winners henceforth. In return the faun is to be introduced into society. From an interested spectator, the visitor soon becomes a keen and scornful critic of our modern society, with its over-civilisation and perversion of natural instincts. Manners and morals are consequently thrown into sharp contrast, and many a shaft of satirical wit leaps at the expense of smug conventionalities. The faun is specially impatient over our habit of mismating or mating from any other considerations than love. He is an expert in discriminating between true love and false, and in the course of his temporary sojourn contrives to send young lovers rejoicing on their way, to re-unite lovers long estranged and to tear off the mask of reserve from others whom artificial conditions had taught to falsify their real feeling. Mr. William Faversham quite distinguished himself in the part of the *Faun*, playing with fine verve and spirit, and conveying that quality of aloofness from our actual world which fauns would naturally assume.

"The Scarecrow" is described by the author, Mr. Percy Mackaye, as



MISS CHRYSAL FERNE IN "AS A MAN THINKS"

the tragedy of the ludicrous. The idea is taken from Hawthorne's "Mosses from an Old Manse," although little of the original legend of *Feathertop* and pretty *Polly Gookin* appears in the dramatised tale. Mr. Mackaye has also treated it from an entirely different standpoint, substituting the element of sympathy for that of irony.

To avenge herself on *Judge Merton* for an old slight, *Goody Ricky*, village blacksmith and witch, despatches a scarecrow vitalised into life through demoniacal aid, to woo the