

larly pretty item. As showing his complete mastery of the banjo, Mr James favours the audience with an imitation of a church service. First the pealing of the bells is heard, then the choir singing to the strains of the organ, and lastly the parson in monotonous tones addressing the congregation. The instrument is played in a manner that produces a most realistic effect, and the manipulator comes in for prolonged applause. Mr Joseph Smithson renders a couple of whistling selections, both of which were well appreciated. His singing, however, fails to make any great impression, a lack of power being manifest in his baritone voice. "After the French Ball" is the title of the sketch in which the popular favourites Salmon (Harry) and Chester (Ida) appear this week, and that their efforts are successful is only too apparent if the applause lavished on them is to be taken as a criterion. They carry out their respective parts in a most capable way, and without any fear of overdoing it, always scoring heavily where a chance presents itself. Mr Bert Sharp is heard in several comic songs, and manages to keep the audience well amused. The Ioleens present their wire-walking and sharp-shooting act, and give further evidence of their skill and cleverness. These two artistes appear to be perfectly at home on the wire, and a series of rifle-shots are made with excellent results while in a number of difficult positions. Melvin and Frawley are seen in a military sketch, which cannot by any means be said to "take on" with the audience. With the exception of a couple of songs, the turn is devoid of anything calculated to gain much appreciation. Miss Malvena Moore makes a good hit with "I'll keep a Warm Spot in my Heart for You," after which she performs a sand dance. Jarvis and Martyn are responsible for one of the most enjoyable turns ever put on at the Opera House, and not for one moment while they are on the stage, does the interest flag. Tennis racquets, balls, hoops, clubs, burning torches, and other like articles, are juggled with in an accomplished style, and all through the comic element is introduced with no small degree of success. Miss Marion Hall sings a number of taking songs, and is well received. Miss Nellie Maher, the dainty little comedienne, is heard in "You're not the only Rosebud," and follows on with a graceful exhibition of dancing. The Seyffer Twins, child artistes, are seen to advantage in song and dance items and meet with a hearty reception. The biograph pictures include the second series of "Living Ireland," depicting the various types of inhabitants and their occupations in the Emerald Isle. One Saturday night the three Raccoons (two men and a dog) will make their re-appearance.

J. C. WILLIAMSON'S NEW COMEDY CO.

"BREWSTER'S MILLIONS."

A rare treat will be presented to play-goers on Friday next at His Majesty's Theatre, when one of the greatest comedy successes of recent years will be produced for the first time here by Mr J. C. Williamson's new comedy company. I refer to the piece with the attractive title of "Brewster's Millions," which is now being presented in Christchurch to enormous houses. The record of this mirth-provoking play is worth of note, having been one of continuous success. In New York it ran for over ten months to record business. Its presentation at the Hicks' Theatre, London, was the most important event of the theatrical season,

and the way in which it caught on may be judged from the fact that it has been filling the theatres for the past eight months. Under Mr Williamson's regime "Brewster's Millions" proved a very great draw in Sydney, and judging from the result of the Dunedin and Christchurch seasons, its success is likely to be repeated throughout the Dominion. The fact that local theatre-goers are to witness a new production is in itself something, but to this are the added attractions that the popular actor, Mr Thomas Kingston, is to make his re-appearance, and the charming actress, Mrs Robert Brough to resume her acquaintance with the Auckland stage, so that there should be a record attendance. "Brewster's Millions" is said to have no brain-distracting plot; the whole thing circling around Monty Brewster, a young blood, who kills time in the pleasurable occupation of pelting away money. He finds himself in the unique position of having to dispose of a quarter of a million pounds in twelve months, in order to inherit another two millions. The interest of the play is said to be sustained throughout the four acts, for though condensation and other stage exigencies have necessitated a slight transformation from the incidents in the book, the dramatists have sacrificed nothing of the strenuousness of the plot, which is said to carry the audience with it in the throes of expectation all the time. The spectacular portion of the production is embraced in what is said to be one of the most striking and effective ship scenes that has ever been witnessed on the Australasian stage. The two stars are well supported by such capable artists as Messrs Cyril Mackay, J. B. Atholwood, Gregan McMahon, Vivian Edwards, F. W. Lloyd, Lawrence Hardenge, C. B. Berkeley, Misses Helen Ferguson, Nellie Calvin, Irby Marshall, Edith Lewis, and others. The box plan for the season of seven nights is now on view at Wildman and Arey's.

Madame Cara Butt, the famous contralto and Mr Kennerly Rumford arrived from Sydney by the Victoria on Sunday afternoon.

Mr R. T. Tregaski writes to say that the Steele-Payne entertainers and bell-ringers are leaving Australia immediately by the s.s. Mtiades for a tour of South Africa.

From Mr R. Robertson MacCallum comes a programme of the MacCallums, instrumentalists and vocalists, now in the South. The family consist of Mr H. Scott MacCallum, a violinist, who won 28 prizes in 32 competitions; Mr Archie an operatic basso, who has come in for much praise for his fine singing, Mr L. Stuart, a solo flautist with brilliant execution, and Miss Flora, a charming mezzo-contralto. The MacCallums are supported by Miss Queenie Burrows, a talented monologue entertainer, while there is a big bioscope with the combination. Auckland will be visited later on.

Mark Hambourg, the famous pianist, will make a tour of Australia and New Zealand under the direction of Messrs J. and N. Tai, who have guaranteed him £10,000 for the tour.

The Seyffer Twins, whose portraits appear in this issue, are a clever pair of youngsters now appearing at the Opera House with Fuller's enterprisers. Previously they were in a specialty act with McKisson and Kearns, and then toured Australia with the "Fatal Wedding" Company. They have also appeared at the National Theatre, Sydney and with



THE CLEVER SEYFFER TWINS, NOW APPEARING AT THE OPERA HOUSE.

Dix and Baker, Newcastle. These little tots have been known on more than one occasion to put a song in study in the morning and produce it at night, a fact which all adult artists will appreciate at its full value. Their turn is a very popular one.

In this issue a portrait is published of Miss Marion Hall, a clever comedienne and character serio now appearing at the Opera House. She arrived in the colony a few weeks ago by the Ionic, coming from the principal London Halls, having appeared at the Oxford, Canterbury, Paragon, Metropolitan, Tivoli, etc. Miss Hall's specialty consists of character studies of the East End work-girls. She was trained by the late George Conquest and among many roles has appeared as 'Arrie' in Shirley and Conquest's drama "The Work Girl," Mrs Boxer, in "A Daughter of Ishmael." Miss Hall received much kudos from the English critics for her comedy sketch "A Guilty Pair." The portrait shows her as Robin Hood, the principal boy in the pantomime of "The Babes in the Wood," in which she scored a conspicuous success. It is Miss Hall's intention to reside permanently in New Zealand.

"Daddy" Lohr's Daughter is to appear in a new part. At the conclusion of the run of "The Education of Elizabeth" at the Haymarket, Miss Lohr will appear in "Son Pere," a four-act play, by Albert Guinon, adapted for the English stage by Michael Morton. The play is a great success at the Odeon, Paris. It deals with a divorced couple, who, after sixteen years of separation, are reunited by the sweet intercession of their daughter, Jeanne. Miss Marie Lohr will play the matchmaker.

The Australian colony in London tells an interesting story about Mr Titheradge and one of the parts he played—Colonel Lukin in Pinero's play "The Magistrate." Titheradge took his own reading of the part on playing it here with Brough and Boucicault, and when he appeared later in a London revival of the comedy, Mr Pinero was amongst the audience. When the author and actor met after the curtain, Titheradge expressed some doubt as to whether Pinero would consider his a correct estimate of the character. Pinero's reply was perhaps the highest praise an actor could desire. "My dear Mr Titheradge," he said "you are showing us how to play the part."

There died at Jersey (Eng.), on 18th November, Mr Henry Kemble, at the age of 59. The late Mr Kemble was a great grandson of the actor, Roger Kemble, born in 1721. He was a grand nephew of Mrs Siddons, and was one of a family of great actors and actresses. He made his reputation as a comedian in unctuous characters of the type of Gabriel in "The Man from Blankley's" and was a leading member of the English stage for forty years. His cousin, Gertrude Kemble, married Mr Charles Santley, the well-known vocalist.

Mr Claude H. White forwards a nicely got up bill of Herbert Fleming's new English Comedy Company, the piece being "The Mummy and the Humming Bird," which proved a big success in Melbourne.

From friend Alex Verne, comes a programme of Carter the magician, who is just commencing a tour of the Dominion at Dunedin. The show is said to be a particularly clever and entertaining one.

The visit of the New Zealand football team, the "All Blacks," as they have been nick-named in England, to the Leeds Musical Festival, caused quite a small sensation. The London "Punch" waxes very merry on the subject, and announces, inter alia, that Sir Edward Elgar is going to commemorate the event by a set of variations entitled "From the Southern Cross Bar," that Mr Bancroft is going to treat symphonically in a triple cantata the life history of a Canterbury Lamb, into which a soprano solo, "Maori Had a Little Lamb," is to be introduced with a bleating phrase for the cornet; and that Mr Josef Holbrook, taking Chopin's Black Note Study as his basis, is interweaving with it "Waltz Me Round, Willie," "The Leather Bottel," and "Thou'r Passing Hence, Mr Brother"; the title being "The Scrimmage; an Orchestral Football-ad."

The King of Spain went to see "Carmen" during his stay in London. He had never before witnessed "Carmen," which is regarded as rather "aboo" in his own kingdom. Bizet's opera has held the stage for a period of thirty years. The original gipsy in the English version was the late Selina Lolaro, who has been dead some years, but Miss Emily Soldene and Mr Durward Lely, the original Lon Jose, are still living.



SCENE FROM "BREWSTER'S MILLIONS."—MONS. BARGIE (MR. C. BERKELEY), JOSEPH McCLOUD (MR. G. McMAHON) FRANK BRAYDON (MR. V. EDWARDS).