

again and again, her other contributions being "Come, Sweet Morning," "A Land of Roses," "Lascia chio pianga" (Handel), "The Auld Scotch Songs," "Killarney," and the ever-green "Good-bye" (Tosti).

The second concert on Monday evening proved just as popular, an excellent programme being submitted. Included among the list were such gems as "Siciliana" (Mascagni), "Waft Her Angels" (Handel), "Come into the Garden, Maud" (Balfe), "My Queen" (Blumenthal), "I will arise and go to my Father" (Sullivan), "The Macgregors' Gathering" (Lee), "Take a Pair of Sparkling Eyes" (Sullivan), Miss Marjorie Lusher, Mr. Max Scherek, and Mr. Midgley lent able assistance at the piano.

COLEMAN'S ENTERTAINERS.

Coleman's Entertainers and Picture Company, a strong combination of artists who are well known in the metropolitan towns of New Zealand and Australia, will visit the Northern Wairoa and Whangarei, playing the large towns in these districts. The company consists of Madame Blanche Carelli, Miss Nellie Power, Miss Clara Devereau, Mr. Bob. Lloyd, Mr. A. Coleman, Mr. G. Budd and Mr. C. C. Waud. The machine to be used for projecting the living pictures will be Urbius' latest invention, and has come direct from the makers in London. The films will include the great series of Living Ireland, which show every-day life in all conditions and in all parts of the beautiful isle. The latest in humorous pictures include such screamers as "The Runaway Horse," "The Nursemaid's Strike," and a host of others. Later on the company will tour the Waikato.

THE BLAND HOLT SEASON.

On Wednesday evening next Mr Bland Holt's Dramatic Company will open a season at His Majesty's Theatre with Cecil Raleigh's London success "The Great Millionaire." In describing the play, an Adelaide paper says: "It is both sensational and spectacular, and the various scenes were worked out with a conscientious care that has come to be accepted as an ordinary corollary to the management of Mr Bland Holt. The opening tableau, in Deerwood Park, Devonshire, was attractive, with a realistic forest glade in the foreground and the ear-s castle overlooking the prospect. Here Franca, the gypsy, told fortunes, Bill boiled his billy and made tea, and a picnic was held in a convincing way. The rustic surroundings of the cottage of Solomon Dawes in the second act, as well as the revelry in Lord Deerwood's flat, were pictured with artistic skill, while the reception of the King and Queen at the Guildhall was a veritable blaze of colour, the civic magnates, nobles, judges, bishops, and courtiers being grouped in a picturesque fashion to do honour to their Majesties, who advanced in dignified state to the dais while the strains of the National Anthem filled the theatre. Vivid contrasts were presented in the brilliantly lighted saloon of the Carlton Hotel and the London slum, with its hungry denizens, and the riot before the bread-sealer's shop. The scenes in the last act were also full both of the fascinations of art and the triumphs of stage mechanism, the plunge of the recklessly-driven motor car over the lofty cliffs at Paignton being cleverly simulated. The final picture was the terrace at Deerwood Towers, which was enhanced by a charming garden effect. Mr Holt has with him Mrs Holt, Miss Harrie Ireland, Miss Jennie Pollock (of Auckland), Miss Violet Canty, Miss Bessie Major, Miss Daisy Ireland, Miss Masters, Messrs Arthur Styan, Max Maxwell, Godfrey Cass, Charles Brown, George Bryant, Alfred A. Harford, Charles Wheeler, Maurice Kemp, A. Scarlett and others. Lovers of superior melodrama are in for a good time. The box plan is now open.

THE CHRISTCHURCH BY-LAW.

The new by-law dealing with the numbering and reserving of all seats in theatres was discussed at the Christchurch City Council's last meeting. After debating the matter at length the by-law as originally drafted was unanimously confirmed. It reads as follows:—

(1) The lessee of any building used as a public theatre or concert hall shall see that every seat therein intended for the use of the public is marked with or otherwise visibly distinguished by some particular number different from that of any other seat therein; but such seats may be

grouped under letters of the alphabet or otherwise, and be numbered as of such groups respectively.

(2) Such lessee shall cause to be furnished to every person admitted to any building so used for the purpose of witnessing any public performance therein a ticket, with a number written or printed thereon of some one such seat in such building; only one ticket shall be issued for any one seat in such building.

(3) No person shall be admitted to such building without such a ticket as aforesaid.

(4) Such person shall keep the said ticket in his personal possession, and shall be entitled to use the seat referred to in the said ticket during the whole of the performance.

(5) Every such person shall, when occupying a seat in such building, exhibit the said ticket on demand to any inspector.

THE THEATRICAL SEASON IN NEW YORK.

The recent theatrical season in New York forms the subject of a lively article by Matthew White, jun., in "Munsey's" for July. "Irene Wycherley," it seems, failed across the Atlantic to enjoy its London prosperity. All that New York saw of Shakespeare was a few Saturday night performances of "Hamlet" by Mr Sothern, and a fortnight of a comparatively unknown actor named Henry Ludlowe in "The Merchant of Venice" and "Richard III." Mr Henry Arthur Jones' play, "The Evangelist," fell flat. "John Glayde's Honour" (lately produced in Melbourne by the Kingston-Brough company) only ran for a fortnight. "Its big hit in London, where it ran for months at George Alexander's Theatre, did not," says Mr White, "make New York accept the disagreeable family relations embodied in the plot." As the heroine in "My Wife" Miss Billie Burke at once gained the favour of American playgoers. The only hit of the season for British-made drama was with Mr Charles R. Kennedy's play, "The Servant in the House." Packed houses have all along been the rule for "The Merry Widow," which is still being played at the New Amsterdam Theatre, and will run on until Christmas, but "Toddles" has been a complete failure. In variety the event of the year has been Snaip's turn at the Hippodrome—"a truly wonderful trick with a piano, played by the performer while apparently seated on nothing, himself and the instrument meanwhile whirling around at lightning speed." Speaking generally, Mr White declares that "New York audiences are not partial to spoken verse at the playhouse," that they welcomed a change from "the overwrought emotion, and banal chit-chat of certain modern examples of play-writing," and that "straying from the beaten path, not hugging it close, that brought fame and royalties to the playwrights who won" during the season.

EDDY GEACH.

A recent number of "Fair Play" has the following to say about Mr Geach, every word of which I should like to endorse:—"If any man has added to the gaiety of Australasia, that man is the well-known entrepreneur, Mr Edwin Geach. For years his name has been associated with those cheerful sort of plays that leave a pleasant taste in the mouth, when the curtain rings down, and one is always sorry there is not more. The words on a bill, 'Mr Geach presents' is quite sufficient guarantee that the goods will be up to sample, and we should be sadder folks here but for this theatrical manager's happy ventures. Among some of the successes that have toured Australasia under Mr Geach's management have been the Willoughby, Ward, Grace Palotta Company, Frank Thornton in his delightful merrymaking, the Human Hearts Company, the Dramatic Company headed by that charming little actress, Miss Ethel Buckley, and many other companies too numerous to mention. But perhaps of all Mr Geach's ventures, the one that went direct to the hearts of all Australasia, was the West-Brescian combination, and though that talented company has now disbanded, Mr West is still delighting every capital in the Commonwealth with his pictures, under Mr Geach's auspices. Of the man himself, it is hard to write. He is too modest to talk of his own achievements, but the highest that can be said of any man can be said of him. He is a good son, a good brother, and the best friend in the world.

The Russian play "A Life's Revenge" is being played at Anderson's King's Theatre, Melbourne.

H. R. Roberts and "The Prince Chap" are now at the Melbourne Princess Theatre.

Miss Margaret Anglin is now appearing in "The Thief" at Her Majesty's Theatre, Melbourne.

The Royal Welsh Male Choir opened at the Sydney Town Hall on September 1.

The Miles Stavordale Quintette, recently in Auckland, are now at the Sydney Tivoli.

Messrs MacMahon and Carroll took a big cinematograph picture of the Burns-Squires fight on Monday, August 24, and it was shown by the British Biograph at the Stadium, where the original fight took place, two nights later. This is up-to-date enterprise indeed.

Mr John Archibald Crain, who toured New Zealand some thirty years ago with Riccardi's Comic Opera Company, died at Sydney recently at the age of sixty-two years. Mr Crain was a tenore robusto, and belonged to the old school of conscientious singers. He was the original Ralph Rackstraw in "H.M.S. Pinafore" in these parts.

In Chicago there is a theatre conducted exclusively for coloured people. The company and all the house attaches are negroes and the plays given are of all kinds, principally those with music as a feature.

What is probably the finest collection of antique jewellery in America is owned by the Russian actress, Mme Nazimova, who has in her possession some "priceless" specimens from the middle ages, among them a carved old silver ring done by Benvenuto Cellini, and a "poison" ring which formerly belonged to the great family of the Borgias.

The most popular creature in theatrical circles is "the ghost," and the ghost is said "to walk" when salaries are paid. The credit for originating this phrase belongs to a company of English strolling players, who, although their salaries had long been in arrears were rehearsing "Hamlet." The rehearsal progressed, but when Hamlet, referring to the ghost, exclaimed, "Perchance 'twill walk again," that sordid spirit yelled back again, emphatically: "No! I'm damned if the ghost walks any more until our salaries are paid."

Mr Charles A. Loder, who came from America under engagement to Mr J. C. Williamson to appear as Hans Wagner in "The Prince of Pilsen," has been playing German dialect parts for the last 20 years. Mr George Whitehead, the principal baritone of the company, was a member of one of Mr George Edwards' gaiety repertoire companies, which also included Miss Florence Young, in South Africa, before the war.

Mr and Mrs Bland Holt, who begin a season at His Majesty's Theatre on Wednesday, September 9, arrived by the Mokoia from Sydney on Sunday. They were accompanied by Mr and Mrs Christie Simonsen. The members of the company will arrive by the next boat.

The first recital of Miss Katherine Goodson, the brilliant English pianist, is to take place in the Melbourne Town Hall on September 18th.

In saying good-bye on Saturday night, Mr Thornton, amidst much cheering, expressed his thanks for the cordial manner in which Aucklanders had always received his plays. It was now 22 years since he first visited New Zealand, and his first appearance was in the character which he had played that evening, viz. "Rev. Robert Spalding." Since then he had visited the Dominion five times. He hoped that the public would always remember that he had tried to present the best plays obtainable, and in their recollection of him and his efforts would remember that he had given them of his best up to the end. Much of the credit attributed to him was due to the loyalty of the company which supported him, and he said farewell to the Auckland footlights with much regret. The orchestra then played "Auld Lang Syne," and the audience joined in heartily.

From Mr. George Tallis comes two beautifully illustrated booklets dealing with those two big successes, "The

Merry Widow" and "Mrs. Wiggs of the Cabbage Patch." Both pictures and letterpress are exceptionally well done.

Writing from Aberdeen, "La Milo" sends press cuttings which show that the famous living statue act has proved a great hit in the Scottish city.

The Royal Artillery Band has concluded its tour of Australia, and has left on its return to England. The agreement was for a three months' tour with the option of extending it, but the poor patronage, combined with the unfavourable weather in the North and in the country was such that the tour was practically a failure, and no further engagement was entered into (says the "Reference"). This is much to be regretted in the name of the Australians' love for good music and in the interests of the band and the promoters.

Mr Clyde Meynell, on behalf of his firm, has secured the Australian rights of "The Hypocrites," by Henry Arthur Jones, which created controversy when produced in New York; and "Lucky Durhan," by the late Wilson Barrett, his last play. Mr Meynell is engaging a special company to produce these plays in Australia.

"On Our Selection," a comedy by Steele Rudd and Beaumont Smith—founded on Stevie Rudd's "Selection" stories—is about to be staged for copyright purposes on one afternoon at the King's Theatre Melbourne. It ought to be funny enough for anything.

The itinerary of the New Zealand tour of the Meynell and Gunn "Little Breadwinner" Company is as follows:—Wellington, September 2 to 22; Palmerston North, 23rd and 24th; Wanganui, 25th and 26th; New Plymouth, 28th; Auckland, 30th to October 16th; Hastings, 19th to 22nd; Napier, 23rd, 24th, 26th; Dannevirke, 27th and 28th; Masterton, 29th and 30th; Marton, November 8; Feilding, 3rd Christchurch, 6th to 14th; Timaru, 16th; Oamaru, 17th; Invercargill, 19th and 20th; sail for Hobart 23rd; open in Hobart, 27th to December 3; arrive Melbourne, December 5.

Maggie Papakura, who is to visit Australia under the direction of Messrs J. and N. Tait for the Spring Racing Carnivals in Sydney and Melbourne, is taking with her a company of 22 Poi Dancers.

Miss Stella Gastelle, a musical comedy actress, who has been touring as leading lady in "La Poupée," was among the passengers on board the Pericles, which arrived in Melbourne the other day. She has come out to Australia for a six months' contract with Mr George Musgrove.

Miss Amy Castles has decided to revisit Australia next year for a six months' tour, when New Zealand will also be included. She leaves London in February.

Madame Blanche Arral, the gifted soprano, who has been touring Australia and New Zealand for the past two years with great success, has returned to London.

Robert Courtneidge is definitely to produce a pantomime in London this Xmas. The subject will be "Cinderella." Miss Carrie Moore will return to London to play "boy" to Miss Phyllis Dare's "Girl."

It is the proud boast of Miss Marion Winchester, now fulfilling an engagement in the London Palace, that the precious stones with which she adorns herself on the stage are worth fully £100,000. The rope of pearls she wears around her neck is alone said to have been valued at £54,000. An American by birth, her home is in Paris, and is noted for a wonderful collection of miniatures and antiquities.

Leon Sametini, the violinist, who comes to Australia with Madame Ada Crossley, was born at Rotterdam in March, 1886, and is a protegee of the Queen of Holland, who granted him, at the age of 15, a scholarship and presented him with a violin. He studied under Sevcik, in Prague, until 1903, when he appeared in London, and then toured Holland. In 1906 he put in necessary service in the Dutch army, and then returned to England. Sametini is looked on as one of the most brilliant of the younger generations of fiddlers and his successes have been great.