

Carroll's great living pictures of the fight now being shown at the Opera House are attracting packed audiences nightly. So great is the desire of the people of Auckland to witness by aid of the cinematograph the fierce encounter between the Australian and American champions—which when fought at Rushcutter Bay, Sydney, was seen by 13,000 persons who paid from ten shillings to five pounds for admission—that the management during the past three nights have had to turn patrons away from the doors of the Opera House. The film depicting the thirteen-round contest is full of realism, the various blows and movements of the fighters being plainly discernible, while the intense excitement of the huge throng gathered together at the Stadium as the fight proceeds forms a remarkable sight. The panther-like methods of fighting employed by Burns are in striking contrast to the willing and dare-devil style of the Australian champion. Burns shows out to great advantage in the in-fighting, burying his head in Squires' chest and delivering some effective body blows, while his quick diving and ducking is most noticeable throughout the contest. At times the fighting becomes very heated, both men entering into their work in a highly plucky fashion. Squires appears to be mostly engaged on the attack, and some of the weighty punches which find their way to Burns' head are fully demonstrative of the American's wonderful capacity for taking punishment. It is in the last round that Burns really displays his untiring energy and hard hitting powers. While Squires is to all appearances a distressed man, Burns is remarkably fresh, and a couple of telling blows in the thirteenth round sends the Australian to the floor twice, only to rise again, but not for very long, as Tommy rushes in and administers the knockout blow to the defeated champion, amid a waving of handkerchiefs and hats. In addition to this splendid film, pictures are shown of the crowds arriving at the Stadium, and of the fight for admission. The training operations of the two champions is also depicted, Burns being seen skipping, ball-punching, sparring and shadow-fighting, while Squires is also seen getting himself into fighting trim. Besides these films a number of others are reflected on to the screen, that of the recent Marathon Race from Windsor to the Stadium at the Franco-British Exhibition being a particularly fine gem of the cinematograph art. The breakdown of the Italian runner Dorando is depicted extremely well, while the American champion Hayes is clearly shown winning the famous long-distance road race. Another film of considerable merit is the holding of the Stadium sports at the Franco-British Exhibition. The huge arena forms an athlete's paradise, there being cycling paths, running tracks, swimming baths, gymnastic apparatus, diving platforms, etc., all of which are being availed of by hundreds of young men and women. A number of humorous films are also shown and produce no end of laughter. The programme altogether is a highly entertaining one, and provides an excellent evening's amusement.

THE CHARLES SAUNDERS CONCERTS.

The many music lovers who attended the concerts given by Mr Charles Saunders and Miss Robson some weeks ago, to say nothing of those others who were crowded out, will be more than pleased to learn that these talented artists are returning from the South and will give two more concerts at the Choral Hall on Monday and Tuesday next. All those who went to hear the former concerts, and the writer was one of the number, came away charmed with the performance and a repetition will be eagerly looked forward to. To hear the silvery-voiced giant sing "Sound an Alarm" or perhaps some more finished ballad, or to listen to "Caller Herrin" sung as only Clara Robson can sing it, is a treat worth going a long way to experience, and the Choral Hall should be crowded on the concert night. The box plan is now open.

THE SCARLET TROUBADOURS.

Mr Edward Branscombe's new English company the "Scarlet Troubadours" have closed a most successful season of nine nights in Dunedin, playing to packed audiences, which augurs well for the prospects of their New Zealand tour. Referring to one of their recent performances the "Otago Daily Times" says:—"The programme provided a capital melange

songs and part songs both serious and humorous, leavened with an element of genuine comedy. A weeping quartet had an irresistible effect upon the risible-emotions of the audience, 'A Municipal Wrangle' which was most cleverly sung and acted, provided a delightful skit on the methods in which local bodies conduct their business, and the rehearsal of a glee by the company, proved the most amusing morsels of musical comedy an audience could wish to have placed before it. Humour indeed prevailed very largely, and those present laughed sufficiently to materially improve their condition, if there is any truth in the common saying as to the effect of mirth. Every member of the troupe is a talented artist, capable individually of amusing and interesting a big and critical audience for a long time, while the manner in which the entertainment is presented shows how thoroughly its deviser understood what the public likes and appreciates. By the music-lover the 'Troubadours' are well worth hearing, for all, practically without exception, are talented singers."

A ROMANCE OF REAL LIFE.

Mr Albert Goldie's marriage to Miss Dulcie Deamer took place on August 26 in Perth, at the Cathedral



LITTLE QUEENIE WILLIAMS AND MR. G. P. CAREY, OF "THE LITTLE BREADWINNER" CO.

of the Immaculate Conception. Few young ladies have been more talked of throughout Australasia during the last six months than Miss Deamer, whose stories in the Lone Hand magazine have received the unstinted praise of readers of current literature. Mr Albert Goldie was formerly a journalist, who began his career on the "West Australian," and subsequently became attached to the staff of the Melbourne "Argus." He then went to America, where he occupied a lucrative position in New York as a theatrical press agent, and was engaged by Mr J. C. Williamson to act in that capacity in regard to his various enterprises. A couple of months ago he resigned this appointment to accept an offer from Mr Hugh J. Ward to act as business manager of his new London Comedy Company on his forthcoming tour of India, China, and Japan. It occurred as a remarkable coincidence that at the same time Miss Deamer was commissioned by the "Lone Hand" magazine to journey to the Far East to study certain phases of the woman question. Already an attachment had been formed between the pair by a correspondence originating in appreciation of Miss Deamer's literary work, and this gained the assent of the lady's father, Dr G. E. Deamer, of Featherston, New Zealand. Dr Deamer sent his daughter to Perth by

the s.s. Macedonia, to the care of Mr and Mrs Michael Joseph, where she met Mr Goldie on Monday last. A special license was procured from the police magistrate, to whom ample proofs of the parents' consent were furnished, Miss Deamer being not yet 18 years of age. At the request of the bride, the marriage was performed at Perth, and this is, therefore, the first intimation that a gifted young writer and a well-known theatrical manager have been united.

THE WELSH CHOIR.

If their reception in Sydney is any criterion—and it certainly should be—the Royal Welsh Male Choir are to have a veritable triumphal progress through Australia and New Zealand, during their forthcoming tour under the direction of Messrs J. and N. Tait. The Town Hall was packed with people (writes a correspondent) who grew more and more enthusiastic as number succeeded number, and the beautiful quality of the voices, collective in the choruses and quartettes and individual in the solos, became more and more apparent. Everything on the programme from first to last was encored, sometimes doubly encored, and the "scheduled" items were consequently expanded to more than twice the total originally set

Little Queenie Williams, who once led the famous Tin Can Band, is now a little star with the Meynell and Gunn organisation. Her performance of Meg, the Little Bread-Winner has fascinated and delighted Press and public alike.

It had been understood that the Royal Comic Opera Company would, at the conclusion of their Sydney season, tour New Zealand in "The Merry Widow." It is now said to be possible that the company may instead return to Melbourne for Christmas, when the "Duchess of Dantzic" and the "Lady Dandies" would be produced.

The successful season of "Mrs Wiggs of the Cabbage Patch" at Her Majesty's Theatre, Sydney, has only a week more to go, after which the company visits Brisbane and other northern towns before going to New Zealand.

Mr. Charlie Taylor, of the well-known Taylor-Carrington theatrical combination, who recently disbanded his dramatic company to take on a picture show, is shortly to abandon his new project and return to drama. A wealthy syndicate is said to have purchased Mr Taylor's plant, which is a particularly good one.

Miss Beatrice Holloway, one of a family of traditional theatrical greatness, is spoken of as improving each year, and to-day she is probably one of the very sweetest and most sympathetic of our Australian born actresses. Essie Jennyns of this ilk once towered to greatness—Beatrice is following closely in her footsteps.

"The Merry Widow" has brought already more money into the pockets of the composer and the librettists than any similar work in the history of the musical world. In America only according to a statement made by Mr Henry W. Savage, he has paid in royalties to the composer and librettists for performances in the States from 23rd September to 10th June the enormous sum of £22,000. If one considers that "The Merry Widow" is played all over the world, the fees must amount to something phenomenal.

A new version of "The Manxman" for stage purposes has been arranged by Hall Caine in conjunction with Louis N. Parker. The Wilson Barrett play they agree to set aside and start afresh. They take the book as a basis, and raise an entirely new super-structure. The leading characters—Pete and the rest of them—remain the same. Six new people enter the play; six make an exit.

A feature of the coming Meynell and Gunn season will be the excellent cast engaged—the majority of the artists, including such names as George Casey, C. R. Stanford, E. G. Coughlin, Beatrice Holloway, Mabel Russell, Alice Deorwyn, Marion Norman and others, are all tried and true servants of the public, and in the opening piece "The Little Bread-Winner," their excellent work has called forth the highest praise from the entire Press of Australasia.

Mr. Myles Clifton, who is to play Grumio in the Margaret Anglin production of "The Taming of the Shrew" was a Shakesperian actor before he joined the Musical Comedy stage and Grumio was one of his star parts. With the Herman Veyzin Company, that excellent school of acting of ten and fifteen years ago, he played all the Shakesperian comedy roles including Launcelot Gobbo in "The Merchant of Venice" and Grumio.

A novel entertainment was resorted to by the Meynell and Gunn management when they produced the new drama "The Old Folks at Home," last week in Wellington. A farmer's market cart was hired and filled with all sorts of produce, vegetables, crates of ducks, geese, etc., driven by the old farmer and his good lady (an excellent make up) with a rough sign on the vehicle "The Old Folks at Home, address Opera House." The advent of this little advertising scheme caused quite a stir in the southern capital. Many adventures were encountered on the daily round, and the number of pedestrians run down is still unknown.

Mr Ernest Leicester, the big, handsome dramatic actor, who was here last year with "Human Hearts," is with the new Meynell and Gunn Company. Mr Leicester's first appearance will be as Harold Wilson in "The Fatal Wedding," the second production of the season.

WELL EQUIPPED.

Just before she embarked in the Orontes for Australia, Madame Ada Crossley was interviewed by a London "Daily Chronicle" interviewer on the subject of her tour to Australia and the result was a collection of very interesting facts. She and her party have come out prepared for a long stay, for they bring with them sufficient musical material for twelve concert programmes without repeating a single item. "These programmes," enthused Madame Crossley with pardonable pride, "consist entirely of good music that will be appreciated by Australians who are keen critics. They will represent all schools, ancient as well as modern." And this is not all, for she is bringing with her no less than sixty new frocks, some of them gems, and half as many hats, among which are one or two of "The Merry Widow" type.