

THE STAGE

HIS MAJESTY'S.

J. C. WILLIAMSON'S (LTD.)
PANTOMIME.

"THE HOUSE THAT JACK BUILT."

The pantomime season with all its gaiety will be ushered in on Saturday at His Majesty's Theatre. Each year the noted firm has tried to achieve greater success than formerly. Of this class of production a Melbourne critic has thus expressed himself:—"Nowadays, while the element of fun is retained, the constituents of pantomime have undergone a change. A higher artistic standard is aimed at, schemes of colour are evolved in endless variety, and the stage has become a glittering array of beauty of form and movement. Grace and refinement receive a larger measure of attention, and the eye is charmed with the succession of pictures glowing with life and animation, while expressing an enlightened sense of the beautiful; and in these qualities 'The House That Jack Built' production has surpassed all its predecessors." The principals are everything that is required of them and more. In addition, there are an unusual number of clever and pretty children who go through their delightful performances as if it were a joy to them. In short, the pantomime will be found a light and wholesome refresher from the worries of the day, and one that will divert concentration of thought from the serious drama of the world. The cast comprises a brilliant array of pantomimists, including the newcomers Hilda Guiver (principal boy), Gretchen Yates (principal girl), Constance Cayley (Prince Regent), Harry Roxbury (principal comedian), Ernest Langford (Farmer Barleycorn), Frederick Hearne (Lord of Misrule) and William Fullbrook (policeman); also those established favourites Arthur Stigant (Dame), Amy Murphy (Fairy Queen), Charles Albert (Demon), Dorothy Firmin (Madge) and Maggie Dickenson (danseuse) will appear. The wonderful costumes are a special feature. There are 18 scenes in the two acts, offering numerous elaborate stage settings, novel and attractive; and ballets, marching and groupings. The book has been written by George Slater and Frank Dix, with additional scenes by Harry Taylor. The scenery was designed and painted by W. R. Coleman and ballets arranged by Minnie Everett. The box plans are at Wildman and Arey's.

"VERY GOOD, EDDIE."

J. AND N. TAIT'S ATTRACTIONS.

Playgoers will learn with pleasure that Messrs. J. and N. Tait's musical comedy, "Very Good, Eddie," is to be presented at His Majesty's Theatre on Tuesday, July 17. The company includes Mr. Barry Lupino, pantomime idol of previous visits, and Miss Fayette Perry and Miss Lillian Tucker, two artists of outstanding charm. Mr. Lupino is said to give a great characterisation of the part of Eddie Kettle, the quaint comedy of the piece giving him wide scope for his gift in that line. A bright book, melodious numbers and lavish staging are a few of the features that make for the success of the production. The dresses were evolved by Farmer and Co., Sydney, from Mr. Lupino's designs. "Very Good, Eddie" (which had a ten weeks' season at the Palace Theatre, Sydney), will be played for four nights, the remaining four nights being devoted to "The White Chrysanthemum," a musical tale of Japan.

The public know Frank Reis (of the A. Brandon-Cremer Dramatic Company) as an actor, but artists with a knowledge of the back of the curtain admire him for his energy as a producer. Mr. Reis knows perfectly what he wants, and "he gets what he wants perfectly," was how one summed him up. Mr. Reis' gift for producing has full play at the King's Theatre.

OPERA HOUSE.

A packed house on Monday night proved the strong popularity of vaudeville under the Fuller regime, and a bunch of new artists infused fresh blood into a first-class bill. In the front rank was Armand Triller, who struck quite a new note in offerings. With nimble fingers and a pile of old rags as his stock-in-trade, he deftly constructed pictorial views which at once took the eye and the fancy of the audience. A turn of unadulterated merriment was presented by Celere, French eccentric, who in weird habiliments and unexpected actions kept the house rocking with laughter. In spite of his clever nonsense, he proved his ability to extract melody from a table full of discs and bells, and secured a reception worthy of his diverting methods. The Musical Ibsons—two attractive-looking girls and a man—also enjoyed star prominence. Opening with an agreeable selection

Fanning and her quartette of daughters brought down the house with their whirlwind of dancing, the agile mother having a special ovation. The Tiny Tots received a furore of applause for their clever acrobatic display. Geo. Wheeler, in his original musical conception; Walter Emerson and Miss Gwen Hasto, in a breezy telephone sketch; and George De Alma, in popular banjo selections, concluded a diversified and acceptable programme.

TOWN HALL.

THE DANDIES.

Only a few more nights are left to hear this entertaining coterie of performers, who have been housed so pleasantly in the concert chamber of the Town Hall for the past three weeks. The New Orange Dandies have left no doubt as to their ability

go with full swing. Mr. Courtenay Ford is also busy in the fun department, and dispenses jollity with a liberal hand. A selection from "Carmen" by Misses Bradford and Manning, and Messrs. Welby, Pace and Ford is one of the outstanding successes of the programme. A humorous trio, "Recipes," by the comedy team, a screamingly funny sketch on "Sports at the Races," and a Shakespeare burlesque by the company are only a few of the many good things that afford the liveliest pleasure to audiences. For the remaining nights of the season, which closes on Friday, the Dandies will be heard in the particular items they have popularised during their stay. "Coming Home," by Miss Linda Bradford, is a number specially asked for. Mr. Philip Hardman bears the burden of every accompaniment with cheerful mien.

ENGLISH PIERROTS.

A clean, bright entertainment—devoid of vulgarity and containing plenty of originality and charm—coupled with an extensive repertoire is what Messrs. Will and Rob Thomas, the proprietors of the English Pierrots, have aimed at and attained in the organising of their clever combination. The English Pierrots, who commence their season at the Town Hall Concert Chamber on Saturday next, are the originators of the costume comedy companies in Australasia, giving entertainments in their pavilion at St. Kilda, Victoria, for the past 12 years, and supplying programmes of musical fare of such perfection as to earn them the highest reputations throughout Australasia. There is no doubt that the public will give this talented company a very hearty welcome. Messrs. Turner and Lawrence are the pivots round which the fun of the Pierrots works, and Miss Elsa Langley is an exceptionally gifted and dainty comedienne, who makes her audience feel that she is enjoying every minute on the stage. In Mr. Roy Cooke the Pierrots have a most artistic singer, who never fails to find favour with his audiences, and his fine basso voice and splendid repertoire of songs have won him much praise. It is claimed for the English Pierrots that their style of entertainment is quite different and original from the usual costume concert party, and, judging from the lengthy seasons played at Perth and St. Kilda as well as a six weeks' run in Wellington, they possess an almost inexhaustible repertoire of songs, sketches, burlesques and instrumental items. The box plan is at Wildman and Arey's.

KING'S THEATRE.

"THE PRINCESS OF PATCHES."

The new Brandon-Cremer Dramatic Company have caught on with King's Theatre patrons, and with their choice of plays are likely to remain in firm favour for some time. "The Princess of Patches" was received with unstinted approval by large audiences on Saturday afternoon and evening, the story having much beyond the ordinary melodrama to claim attention. Nettles, who for obvious reasons calls herself "The Princess of Patches" runs away from her cruel master, Judas, an ex-slave, and is sheltered by Col. Robert Silverthorn, a gallant old soldier. It happens—as it invariably does in good melodrama fiction—that Nettles is really an heiress, the tracing of whom would mean the routing of the villain, Lee Silverthorn. From this a highly sensational story is evolved, but there are many bright spots to illumine it. The title role was admirably sustained by Miss Clarice Warner, who made the character lovable through all its vicissitudes. Mr. Kenneth Carlisle was cool and crafty as Lee Silverthorn and had his work cut out to pit his wits against the vigilant Judas. The latter was vigorously represented by Mr. Charles Archer. Mr. Fred Coape, as the philosophic, helpful tramp, evoked hearty laughs



MISS HILDA GUIVER, principal boy of the J. C. Williamson pantomime "The House That Jack Built," opening at His Majesty's Theatre, Auckland, on Saturday, June 30.

on violin, flute and piccolo, the trio later on demonstrated their mastery over the saxophone, their united efforts calling forth vociferous applause. A vocal duet, in addition, proved the Musical Ibsons have every right to the qualifying adjective. Mr. Baron, an English ventriloquist, was another newcomer who justified his claim as an entertainer. Through the medium of "Nobby," his life-like dummy, Mr. Baron demonstrated his ventriloquial art with a skill that enables him to give points to a long line of Valentine Vox followers. His business, too, was in excellent taste, Mr. Baron's sense of discrimination and humour precluding him from introducing any "blue" gags into his patter. Nobby was soon on terms with his audience, his master's cute manipulation giving him a realistically chummy attitude. The three Paulastos, a sure team of laugh-makers, afforded an uproarious few moments with their nautical sketch, which embraced comedy and acrobatic feats out of the ordinary. Miss Maud

to amuse, and their stay will be all too short for the many friends they have made in the city. The present programme sparkles with gems of vocalisation, for which Miss Linda Bradford and Miss Dorothy Manning, in solos and duets, are responsible. The "Barcarolle" by these artists is a specially-favoured item. Miss Ivy Davis, the soubrette of the party, gives a saucy rendering of "So Be Good," which goes home to a nicety. Mr. John Welby has a couple of ballads, "A Short Cut" and "The Call of the Tired," and is obliged to extend his programmed numbers every night. Mr. Andrew Pace, with that delicate touch he imparts to his songs, meets with special recognition for a dainty trifle, "Nini, Ninette, Ninon." Mr. Harry Graham, principal laugh creator, and with a pleasing singing voice as well, gives a humorous version of Shakespeare a la ragtime, and makes an undeniable bid for merriment with his parody on an old nursery rhyme, while his comedy work in the concerted pieces makes them