

LYRIC THEATRE.

"THE DEEMSTER."

Dan Mylrea, the part played by Derwent Hall Caine in his father's picture which is to be produced at the Lyric Theatre on Saturday, August 3, under the aegis of E. J. Carroll, is the son of the Bishop of the Isle of Man. The Bishop wants Dan to become a minister, but he prefers to be a fisherman. The Deemster has a son and daughter, Mona, who agrees to marry Dan when he can obtain her father's consent. Her brother, Ewan, becomes Dan's bitter enemy when the Deemster tells him that Dan is secretly meeting Mona at night. Ewan assumes there is something dishonorable in these meetings and vows to kill Dan. In a fight Ewan is killed and his body buried at sea. But it comes back with the tide, and Dan is held for murder. The Bishop is forced by the Deemster to preside over his son's trial, where the only possible verdict is guilty and the punishment is death. But the Bishop condemns Dan to be cut off from the people, no tongue to speak to him, no hand to touch him, and in death no hand to bury him. For seven years Dan lives an exile, when a plague visits the island and the Bishop sends for an Irish monk who has an antidote for this dread disease. The monk comes to the island, but is shipwrecked and dies in Dan's arms. Dan disguises himself as the monk and returns to his people, administering the antidote for the plague and saving the lives of the people. So runs this powerful and absorbing story, its power being accentuated in the film by wonderful photography.

Miss Edna Keeley, Allen Doone's leading lady, is an actress with a pretty feminine charm set off with a pleasing brogue, and all her movements are easy and natural. The passages in her love scenes with Mr. Doone are daintily given, and the more serious phases of the different roles are marked with genuine feeling. Miss Keeley has a large number of friends in the Dominion who are bound to give her a hearty welcome.

"Have you seen Muriel Starr with 'The Man Who Came Back?'" were the words that glared at the clever American actress from every wall in Melbourne. Having a sense of humour, Miss Starr enjoyed the joke as much as the publicity man who had been responsible for it. The result was an impetus to the boom "The Man Who Came Back" has been enjoying at the Theatre Royal.



MR. MAURICE LYNCH, a popular member of the Allen Doone Company.

The first play chosen by the United States Government to tour the various military camps in America is "Turn to the Right," the charming piece J. and N. Tait presented in Australia and New Zealand.

Miss Emilie Polinic (starring in "De Luxe Annie") was awarded the "Green Room" cake for June.

Miss Ethel Bashford, of the Allen Doone company, is a niece of Miss Maggie Moore, and has had many useful hints in stage lore from her talented aunt.

At the Grand Opera House, Wellington, members of the theatrical fraternity farewelled two members of the Stage Employees' Union now in camp, Messrs. J. Foley and C. Malin. The Hon. T. M. Wilford made a speech, and musical items were contributed by Miss Patsie Hill, and Messrs. G. Ivanoff and F. Dennett, and Mrs. Summers. The two guests received wristlet watches, Mr. McKenna making the presentation and wishing the recipients luck and bon voyage. Opportunity was also taken to make the function a send-off to six other members of the union who are shortly entering camp.

Mr. John Hopkins' two attractions both started off auspiciously on their Dominion tour. Signor Cappelli created a regular furore in Auckland at his four concerts, and the Scarlet Troubadours simultaneously made good in Wanganui.

J. C. Williamson's "Dick Whittington" Pantomime Company held a three days' billiard tournament at Christchurch on July 16, 17 and 18, at the Commercial Travellers' Club. The final drew a large audience on the 18th inst., and resulted in a popular win for Mr. Arthur Stigant (the Dame). Mr. Stigant owed 20 points. Mr. Billy Le Brun (the Cat) was the runner-up. Mr. Stigant in a neat speech thanked the club, who had not only placed their billiard-room at the actors' disposal, but also donated the first prize, a handsome case of pipes.

Mr. Maurice Lynch, well-known to theatregoers throughout the Dominion, has toured America since his last visit to New Zealand. When Mr. Doone re-formed his company he cabled for Mr. Lynch, who is invaluable in character work, and again secured his services.

Mr. Alf. Truda, of Wellington, has been engaged by Mr. John Hopkins as interpreter and translator on the Cappelli tour. The translations appearing on the programmes prove most helpful to patrons in following the Italian excerpts, and as Signor Cappelli speaks very little English, Mr. Truda's services are freely requisitioned.

Murry Livingston, the famous American protean actor, who will be a star feature at the Opera House, Auckland, has an act of many excellencies. First, he never leaves the stage and what time his body is being garbed in strange raiment his head is seen by the audience and he continues to talk behind a curtain, while his fingers are busy with buttons and hooks. Livingston, therefore, never breaks the continuity of his act, which describes Life's Dreamers. His changes of costume are managed with amazing rapidity. Four and a-half seconds only are taken to make the transformation from a tattered miser with greasy locks and ragged clothes to an immaculate man about town. Livingston promises to be one of the finest features the Fullers have introduced. He is a big salaried man and he gives good value.

"I was never in doubt as to how Australian audiences would accept Mr. Guy Bates Post from the time I first saw him in New York, eight months ago," says Mr. E. J. Tait of J. and N. Tait, under whose direction Mr. Post is visiting Australia. "I have been in touch with theatrical affairs for the past eighteen years, and something would have been radically wrong if Mr. Post had not been the boom he is. The standard of theatrical production in Australia is very high, comparing with other parts of the world, and consequently theatregoers are very discerning and will not have productions which might possibly be successes elsewhere; but give them a play or an artist of more than ordinary merit, then they flock to support the attraction."

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